REVISITING HISTORY THROUGH GOTHIC EVOCATIONS IN PAT BARKER'S *REGENERATION* TRILOGY

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ABSTRACT

REVISITING HISTORY THROUGH GOTHIC EVOCATIONS
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This thesis aims at analyzing how Pat Barker's Regeneration trilogy evokes traditional and modern Gothic elements in terms of settings, shell shocked soldiers' trauma-induced spectral illusions, overwhelming effect of past on present, and dissociative identity disorder. The trilogy reveals Gothic-like atmosphere of the First World War as well as its reflection on the characters' frames of mind. By incorporating Gothic elements into her trilogy, Barker offers a multi-dimensional reading and also emphasizes fragility of human body and psyche, because holistic, stable and secure self is prone to scatter in case of excessive external and internal pressures. In the trilogy, physical wounds reveal deeper psychological fractures, from which the past perpetually leaks into the present. The recurrent and catastrophic intrusion of war reminiscences into today echoes a prevalent gothic theme of the past's disruptive, shadowy, and overwhelming effect on the present. The specters haunting the soldiers represent an alternative cryptic language to restate their inexpressible devastations and apprehensions. Based on Sigmund Freud's concept of "Uncanny", how the character's continual return of the repressed fears disrupt linearity of time, and how this might lead to dissociative identity is touched upon in

conjunction with the concept of Gothic double. The shattered psyche due to war trauma gradually becomes worse on the face of uncanny experiences and stifling effect of the past. The characters strive to deal with phenomenon of alienation from their surroundings, and most essentially from their own selves.

Keywords: Pat Barker, *Regeneration* Trilogy, Gothic, war trauma, Freud's concept of Uncanny

ÖZ

PAT BARKER'IN *REGENERATION* ÜÇLEMESİNDE
GOTİK ÇAĞRIŞIMLARLA TARİHE YENİDEN BAKIŞ

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Bu tez Pat Barker'ın *Regeneration* üçlemesinin olayların geçtiği mekanlar, savaş sonrası nevrozu yaşayan askerlerin travma kaynaklı hayali yanılsamaları, geçmişin şimdiki zaman üzerindeki boğucu etkisi, ve dissosiyatif kimlik bozukluğuyla ilgili olarak Gotik öğeleri nasıl çağrıştırdığını incelemeyi amaçlar. Üçleme, Birinci Dünya Savaşı'nın Gotik benzeri ortamı kadar bunun karakterlerin ruh hallerindeki yansımalarını da gözler önüne serer. Barker Gotik elementleri üçlemesine dahil ederek, çok yönlü bir okuma sunar ve insan bedeni ve ruhunun kırılganlığını vurgular, çünkü dahili ve harici baskıların aşırı olması durumunda, bütünsel, istikrarlı ve güvenli benlik dağılmaya meyillidir. Üçlemede fiziksel yaralar geçmişin sürekli bugüne sızdığını gösteren daha derin psikolojik kırılmaları açığa çıkarır. Savaş anılarının bugüne sürekli ve yıkıcı bir şekilde zorla dahil olması yaygın bir Gotik tema olan geçmişin şimdiki zaman üzerindeki rahatsız edici, karanlık ve bunaltıcı etkisini hatırlatır. Askerlere musallat olan hayaletler, onların kelimelere sığmayan yıkım ve korkularını yeniden ifade etmek için alternatif, şifreli bir dil sunar.

Freud'un "tekinsiz" kavramından yola çıkılarak, karakterin bastırılmış korkularının sürekli geri dönüşünün zamanın doğrusallık kavramını nasıl altüst ettiğine ve bunun nasıl kişilik bölünmesine yol açabileceğine Gotik ikiz [double] kavramıyla bağlantılı olarak değinilir. Savaş travması nedeniyle yorgun düşen ruh hali tekinsiz deneyimler ve geçmişin boğucu etkisi karşısında giderek kötüleşir. Karakterler çevrelerinden, en önemlisi kendi benliklerinden yabancılaşma olgusuyla başa çıkmaya çabalarlar.

Anahtar Kelimeler: Pat Barker, *Regeneration* Üçlemesi, Gotik ,savaş travması, Freud'un Tekinsiz kavramı

To my mom and dad, from whom I learned the most valuable things in life are love, labour and peace

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LIST OF ABBREVIATIONS

R	*Regeneration*
ED	*The Eye in the Door*
GR	*The Ghost Road*

CHAPTER 1

INTRODUCTION

In her widely acclaimed novel series, *Regeneration* trilogy Pat Barker adeptly represents how the pain inflicted on body extends beyond corporeal to psychological wounds during the First World War, implying that making a full recovery includes process of healing from the both. The trilogy earned a distinguished place in the literary canon of the First World War literature and historical fiction writing, through Barker's proficient narrative style in handling themes of history, memory, war trauma, violence, and recovery. The trilogy consists of the novels *Regeneration* (1991), *The Eye in the Door* (1993), and *The Ghost Road* (1995). "*Regeneration* was nominated as one of the four best novels of 1991 in the *New York Reviews of Books*. *The Eye in the Door* won Guardian Fiction Prize, and *The Ghost Road* was the Booker Prize winner in 1995" (Brannigan 93). Also the movie titled as "Regeneration" was released in 1997, extending the international interest in Barker's work onto the cinema screen. In 2012, *The Observer* listed the *Regeneration* trilogy among "the 10 best historical novels" (Skidelsky 1).

This thesis dwells upon how Pat Barker's *Regeneration* trilogy utilizes traditional and modern Gothic elements with regard to setting, traumatized soldiers' ghostly visions, haunting effect of characters' past on the present, and dissociative personality disorder in order to underline fragility of human body and psyche under extreme warfare conditions, and to render ineffable experience of trauma more distinguishable through Gothic imagery. Barker's trilogy is abound in Gothic evocations, considering bleak and horrific portrayal of Western Front, soldiers transformed into selfless beings in labyrinthine trenches, gruesome atmosphere of No Man's Land full of unburied corpses, wrecked war-ridden cities, ghosts lurking all around, liminality of characters and places, uncanny experiences leading to internal division, and haunting quality of the war reminiscences. In order to survive in such

terror and horror ridden environments, the characters need to become drained of their personality and turned into "objects of horror" that no longer remember, feel, or think (*GR* 200). However, such a transformation is very onerous, as they continually relive the past in the present, subverting linearity of the time. The haunting of the past takes forms of the ghosts and nightmares, and they actually manifest what the characters cannot consciously express. As the war shatters the conventional categories of order, identity, clarity, and stability of body and psyche, rendering devastated everywhere it touches, narrating such a context conjures up Gothic features in the trilogy. Pat Barker represents the war-ridden, catastrophic atmosphere of Western Front and the Home Front. She also points to devastating reflections of warfare on human psychology arising from perpetual threats to life safety and mental integrity. The traumatized soldiers go through estrangement from their surrounding, their civil life and most essentially from themselves, which indicates their bodies are not just threatened by external forces. Some of them even develop a dissociated identity, which substitutes for evil double characters of the Gothic. The incorporation of modern and classical Gothic themes in the *Regeneration* trilogy restates not only physical, but also psychological wounds left by the First World War. Gothic literature efficiently conveys the stories of "visionary experiences, and extrasensory perceptions," offering their readers various approaches to the hidden retirements of the mind (qtd. in Craig 9-10). Through Gothic, Barker also supplies the narrative with alternative unsettling ways to indicate both graphic bloodshed as well as shattered identities of the war trauma.

The trilogy basically focuses on the fictional officer Billy Prior and some real life characters such as the outstanding war poet Siegfried Sassoon, and W.H.R. Rivers, who is a notable "medical doctor, anthropologist, nerve specialist, explorer, psychiatrist", and "the central representative of a humane therapy" of shell shock in the trilogy (Brown 187). Another renowned war poet Wilfred Owen is also one of the patient officers in Craiglockhart War Hospital, and his relationship with the main characters reveals some sections from his war experience as well. The characters exemplify the convergence of the personal life with public history (Yousaf and Monteith viii) The first novel *Regeneration* begins with Sassoon's protest against futile prolongation of the war, "A Soldier's Declaration" and his hospitalization process through his fellow officer and poet Robert Graves, who prevents him to be

court-martialed, as a result of his "string-pulling" behind Sassoon's back (*R* 7). The novel demonstrates "state-sponsored healing process of physical wounds" and talking therapy sessions as an attempt to discover imperceptible wounds as well (Haider "War Trauma" 55). It revolves around the dialogues between Dr. Rivers' and officer patients in Craiglockhart War Hospital in Scotland in 1917 from July to November. Towards the end of the novel, Dr. Rivers starts questioning his own profession as a military psychiatrist, realizing that his treatment is both "cure and poison" for the shell-shocked soldiers (Renard 145). His effort to disentangle them from a traumatic past paves the way for healing, but at the same time to the front, the trigger of the trauma. Rivers' realization of this dilemma makes him question the ethic of his profession (ibid.). Also his guidance for the patients to uncover and face the repressed feelings conflicts with the construction of masculinity. Because mentally broken-down soldiers are frequently labeled as "degenerates", "conchies", "shirkers", and "scrimshankers" (*R* 4). The novel ends with Sassoon's discharge from the hospital to go back to the trenches, leaving Rivers to his self-contradictions. Second novel of the trilogy, *The Eye in the Door* is set in 1918, and the setting switches to war-torn London that suffers from "shortages, grey bread and meagre clothes" (*ED* 6). The novel mostly centers on the fictional officer Billy Prior, who is now working for Intelligence Unit in the Ministry of Munitions. Despite being discharged from the hospital and turning over a new leaf in his life, Prior's mental condition aggravates and he experiences fugue states as a result of split personality disorder. The title of the novel and the preface, including an excerpt from Robert Louis Stevenson's famous *Dr. Jekyll and Mr. Hyde,* point to this internal division. Prior is a sexually, socially, and mentally liminal character. Having been brought up in a working-class family and promoted to become an officer, bisexual Prior lives an in-between life. His fragmented self also indicates his totally stuck condition in what is expected from him to conform to the societal norms and what kind of life he actually desires to lead. As Rivers begins his new duty in the Central Hospital in London, he is still in contact with Prior. By the way, Sassoon gets wounded in the head in the trenches and hospitalized again in American Red Cross Hospital in London, where Rivers visits him. Upon observing Sassoon's condition as an unflinching combatant on the one hand, and an opponent of the prolongation of the war on the other, Rivers concludes, "most of us survive by cultivating internal

divisions" (*ED* 233). Nevertheless, Prior's case goes to extremes because of his fugue states, which totally exterminates his authority over his body. Amidst such an internal chaos, Prior intervenes in a lawsuit in which his childhood neighborhood pacifist Beattie Roper and his conscientious objector childhood friend Patrick MacDowell (Mac) are accused. Though Prior strives to help them in his conscious state, he realizes to have snitched on Mac when his alter ego dominates his body. At the end of the novel, he decides to return to the trenches, as an escape from his internal chaos. Prior also continues a relationship with a munitionette girl Sarah Lumb, whom he has met in a bar in the first novel. This novel introduces another fictional character, officer Charles Manning who has been also physically and psychologically wounded in France and has become Rivers' patient. He also works in the Ministry of Munitions and has strong bonds with intellectual and high society in London. Manning is a closet homosexual. His secret affair with Prior renders him one of the conspicuous characters leading a double life in the novel. Through Manning, Barker refers to Pemberton Billing Trial in England in 1918, in which it is alleged that a German Black Book, comprising of the names of 47.000 British homosexuals and lesbians, is kept by German government for disclosing the "degeneration" of British society and will be used for blackmailing these people to induce them spying for the interests of Germany (*ED* 153). British Noel Pemberton Billing, a Member of Parliament, has accused the dancer and choreographer Maud Allen, who puts Oscar Wilde's play "Salomé" on the stage in England, for the allegation that she is a German spy and the audience of the play and also Allen are mentioned in that Black Book (*ED* 152-4). As an attendant to the play, Charles Manning feels under the constant scrutiny throughout the novel, having been threatened by anonymous letters that include excerpts related to the trial. Thus, this novel differentiates Barker from the other war writers in the sense that she gives place to plurality of voices by introducing characters from various segments of wartime British society. Her polyphony of characterization includes homosexuals, pacifists, conscientious objectors, and working-class women, who are marginalized in the dominant discourse and excluded from the official history. The last novel, *The Ghost Road* touches upon Prior's experiences on the ghastly way to the front in France. Then, the graphic portrayal of the horrific trenches filled with blood, death and misery is represented through Prior's observances in his notebook and his letters

to Rivers. At the same time, Rivers, under the influence of Spanish flu, lies sick with high fever. In his hallucinatory dreams, he recalls his expedition to Solomon Islands in Melanesia as an anthropologist accompanied by his co-researcher A.M Hocart. Rivers' individual recollections and shadowy dreams make him realize cross-cultural similarities and dissimilarities between islanders and British society. The dreams enable him "a safe place of alterity to assess and revise" subjects like death, beliefs, rituals, kinship, sex and marriage (Shaddock 657). Above all, " [t]he degeneration of the Melanesian culture through the emasculation of the warrior male", because of the abolition of the headhunting on the island by colonialist Britain, is shown in explicit opposition to the menace to British society by the emasculation of her soldiers because of shell shock cases during the First World War (Shaddock 661). At the end of the novel, Prior, Owen and many others get killed while crossing the Sambre-Oise Canal in France just two weeks before the Armistice. As to the meaning of the title of the trilogy, in the first novel Barker elaborately mentions regeneration experiment conducted in Cambridge by W.H.R. Rivers and Henry Head:

> They traced the process of regeneration of the nerve endings in Head's arm after severing and suturing them over the course of five years. In the novel this experiment […] becomes a metaphor for his [Rivers'] role in preparing officers to return to fighting, having mapped the psychological pain of the soldiers whose fighting lives are to be 'regenerated'. (Yousaf and Monteith xvii-xviii)

Toward the end of the trilogy, Rivers grasps the unattainability of a total regeneration process, seeing that Head's sensational condition on the experimented area in his arm is never going to be the same as before, also concluding that the soldiers will never be regenerated back to their psychological fitness before the war, remembering Prior's usual manner against his treatment: "He seemed to be saying, 'All right. You can make me dredge up the horrors, you can make me remember deaths, but you will never make me feel'" (*R* 79). Thus, such an experiment fails with the shell shock victims of the war as well, though they are generally regarded as "'wash-outs' and 'degenerates' whose fighting lives are to be regenerated following theraphy at military hospitals like Craiglockhart" (Yousaf and Monteith xx-xxi).

Before the *Regeneration* trilogy, Pat Barker was noted for her social realist novels, elaborating the women experience in the industrial environment of Northern

England. Having been brought up in the same district, she conveys her life experiences into the lives of her characters (Westman 1). Especially, the popularity of her first novel *Union Street* (1982) earned Barker "trademark epithet of 'gritty social realism'" (Westman 11). Her works are generally classified as "working class fiction", "women's fiction", or "regional" works (Westman 14). In her interview with Amanda Smith, Barker refutes to be read for being regional, propounding her winning a great recognition in the United States: "It's very interesting to be a regional author and yet to be better understood abroad" (qtd. in Westman 14). Although most of her published novels have recurrently gone back to that region, her vision always been larger than her settings suggest (Brannigan 2). Even restricted surroundings of the characters, such as a street or hospital hints at broader worlds (Rawlinson 13). She also objects to "deserting the cause of feminism" by giving more place to male protagonist in her recent novels, and states that "I never thought for a second that feminism is only about women" (Westman 14). Although women characters remain in the background in the trilogy, Barker still gives voice to women experience during the war, portraying pacifist Beattie, munitionette Sarah and many others. "The themes in *Regeneration* are also the themes of books like 'Union Street'—they're about trauma, whether it's experienced by working-class people or aristocrats" (qtd. in Westman 15). Barker also evaluates the trilogy in concordance with "a larger feminist project"—"I think that analysis of men's dependency and lack of autonomy in that war, a study of why they suffered from hysterical symptoms rather than paranoia is a feminist analysis" (ibid.). Having won Booker Prize, in an interview for *The Guardian*, she also declared that her work represents "very much a female view of war" (qtd. in Paul 147). Although she has switched the subject of her books to more male-based perspective, the problems of women stand out in each of her books, including war-torn and persecuted women in *Regeneration* novels. Thus, through its ranging themes from domestic violence to state-based violence, Barker's fiction emphasizes the individual accounts of the trauma. The change in her content denotes an essential modification for some critics, however, her treatment of the characters, male or female, has not shifted (Brannigan 3). Sexuality and its construction have always been present in her works, "and her novels have always borne out the lesson that male and female identities are only understood in relation to each other" (ibid.). Therefore, her oeuvre is actually congruous in itself, in terms of

her literary methods, social and cultural crisis she refers (ibid.). The theme of class is also an indispensable part of her works. As Brannigan puts forward, Pat Barker always underlines

> the unspeakable traumatic experience of those living close to the margins of physical and economic survival, whether this is the rape of thirteen-year-old Kelly Brown in […] *Union Street*, the psychological trauma of front-line combat in *Regeneration*, or the child killer explored in *Border Crossing*. (Brannigan 3)

So, instead of totally excluding certain themes from her novels, Barker actually recombines them in her every book. In her works, she represents that there is a "tension between the material world beyond our control, the violence and trauma which come back to haunt us, and our persistent attempts to create meaning, to find hope by looking into the depths of despair" (Brannigan 2). Pat Barker's novels imply that a total regeneration process after any severely traumatic event is not possible, as the person experiences it can never attain his/her previous state of mind afterwards. However, her characters rediscover themselves following a traumatic experience and look for ways to survive with marks of the trauma they bear on their minds and soul. For instance, even in the midst of all predicaments in the *Regeneration* trilogy, traumatized Prior takes refuge in Sarah's love; Sassoon pours out his heart writing poetry; traumatized Burns and many others hold on to Dr. Rivers' fatherly care and affection; some patients make peace with their past having faced the ghosts of their dead friends. Barker portrays "the full warmth of the sun" as well as its "dull, wintry-looking" in the trilogy (*R* 160, *R* 6).

1.1. Gothic Underpinnings in the *Regeneration* Trilogy

In a Radcliffian sense, Barker's trilogy displays the characters' predicaments against feelings of both terror and horror. Ann Radcliffe, who was a prominent Gothic writer, discriminated between these two outwardly analogous feelings in her essay "On the Supernatural in Poetry" in 1826. She explicated her ideas as the following:

> Terror and horror are so far opposite, that the first expands the soul and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them […] and where lies the great difference

> between horror and terror, but in the uncertainty and obscurity, that accompany the first, respecting the dreaded evil? (qtd. in Anolik 8)

She discusses that terror is more associated with ambiguity or uncertainty in the face of a possibly frightful situation. So, this obscurity directs the reader to the sublime. On the other hand, horror almost obliterates the reader's reactions with its unequivocal manifestations of savagery (Raškauskienė 21). Therefore, the feeling of horror hinges on the overt scenery, and the recognized experience. The typical example of horror is the monster. In contrast, terror is the shiver led by the intangible, "by what lurks unseen in the dark" (Anolik 8). Based on Radcliffe's definition, Jerold E. Hogle also underlines that the horror exposes the main characters to the dire atrocity of physical or psychological disintegration, obviously distorting the supposed standards of daily life with excessively alarming, and even abhorrent results, while the terror keeps characters and readers usually in uneasy state in relation to any potential menace to "life, safety, and sanity" (3). It is actually the distinction "between awful apprehension and sickening realization: between the smell of death and stumbling against a corpse […] Terror thus creates an intangible atmosphere of spiritual, psychic dread […] Horror resorts to a cruder presentation of the macabre" (Varma 16). That is to say, horror is associated more with the feelings of astonishment and fear, while terror with sense of uncertainty, panic or uneasiness. Considering the *Regeneration* trilogy in terms of Radcliffe's distinction, the visible embodiment of the death through all-pervading dead bodies or grotesquely injured soldiers arouses a horrific sensation. On the other hand, in this dark, ambivalent and dreadful environment, in which a total obscurity prevails, makes the characters feel lost, insecure, and always under the shadow of the terror. They perpetually feel on the verge of death and violence. Thus, some soldiers develop shell shock as a physical and mental response to such war terrors and horrors.

As Haider suggests, horror and terror needs an appropriate spatial context "to make their crippling impact" and "it is through the exploration and experience of different Gothic sites in the trilogy that Barker unfolds the saga of fear" ("War Trauma" 56). In the trilogy, The Craiglockhart War Hospital, which is situated within the boundaries of ancient Craiglockhart Castle, structurally associates with the spooky ancient castles of the Gothic literature. Its frightening edifice, murky interior, and labyrinthine corridors intimidate its inhabitants and deny any sense of "control

and possession over space", like in Gothic settings (qtd in Haider "War Trauma" 56). Especially when the daylight gives its place to darkness of night, the hospital turns into a haunted place, in which the traumatized soldiers play hide and seek with the ghosts of their pasts. The familiar place, in which they spend time doing sports, watching silent movies, or walking around in the garden by day, turns into an unfamiliar zone of terror and anxiety during the night. Similarly the trenches where they sleep, eat, spend most of their time transform into a hellish place upon a sudden explosion, losing all its familiarity for the soldiers and create an uncanny atmosphere. Pat Barker also touches upon how the soldiers' immobility in the unsanitary, muddy, dark, and labyrinthine trenches push the psychological limits, as it is a place "[e]ven in daylight with a compass and a map [one] can get lost" (*R* 105). In the "Author's Note" at the end of the *Regeneration* novel, Barker gives reference to Elaine Showalter's book *Female Malady*, which discusses that the war experience, in a way, renders men 'feminized'. Instead of the active, assertive roles conventionally appropriate to men, trench warfare had 'mobilized [them] into holes in the ground that were so constricted that they could hardly move'" (qtd. in Knutsen 127-8). So, the physical and psychological entrenchment reflects the soldiers more like confined young heroines in a Gothic setting. Moreover, No Man's Land comes to light with its all lifelessness, peril, and eerie vastness, which make the soldiers feel naked, feeble and emptied of any dominance over their surroundings, like defenseless and lost characters in a dark Gothic forest full of the unknown. On the other hand, the cities also become uncanny places replete with incessant sounds of the raids, ruinous buildings, dark and winding streets. The war literally shatters the wall between public and private space, as the dilapidated dwellings switch protective, confidential, and cozy connotations of the domestic space to the opposite way round. Barker also presents dehumanizing working conditions in the munitions factories, where the male labour force has been replaced with female workers' due to current need increased by the war. The workwomen appear like non-human, as their hair and skin turn to yellowish color due to their exposure to toxic chemicals, reminding the liminal characters in the Gothic fiction.

The external wreckage of these settings foreshadows intrinsic collapse, showing that the violence settles deep down from the surface in the trilogy. The unsettling graphic effects of the war hauntingly permeate into the human psyche.

This is also evocative of the Gothic fiction in which inner frights are generally attributed to external threats (Horner and Zlosnik 243). Punter states, “Gothic points to a ‘deeper wound’, to ‘a fracture, an imbalance’, a ‘gap’ in the social self which would not go away” (qtd. in Miles 1). Parallel to this, in the trilogy, the body conceals more profound psychological fractures from which dreads of the past recurrently leak into and overwhelm the present. Like in traditional ghost stories, the ghosts come out in traumatized soldiers’ hallucinations or nightmares, disrupting linearity of time and hinting at something internally buried. So, the war trauma gets closer to the Gothic mode and shares the features of “its rejection of linearity, its confusion of surface and depth and its dismantling of chronology” (qtd. in Berthin 3). Through its destabilizing effect, the Gothic leads “readers to question unproblematic readings of history, event, culture, and the world” (Wisker 423). The Gothic represents a world that is fragmentary, anachronistic, or shredded so as the soldiers’ traumatic memories. As Monnet remarks, the First World War writers’ work bears Gothic features, as they focus on

> the psychological rather than purely physiological aspect of war trauma. These writers use the Gothic to depict the horrors of the front, forcefully promoting the notion that certain sights and experiences are enough to drive a person mad. They also used the Gothic to depict the effects of the madness itself. In short, the Gothic, with its familiar language of haunting and mental disarray, helped war writers to exteriorize the mind damaged in war. (178)

Voicing the individual fears and anxieties, Barker shows a route that eventually connects the reader to the collective havoc of the war. Each case story belonged to soldiers fought in the war discloses that physical wounds like parchments can be deciphered to unfold deeper psychological hauntings, getting the narrative closer to the Gothic. Feeling imprisoned in an apocalyptic and awe-inspiring environment of Western Front and Home Front, the soldiers strive for exorcising demons of their pasts. Sometimes, language and medicine fall behind what they need to heal not just corporeally, but also psychically. At this point, reason and daylight leave their place to nocturnal nightmares, hallucinations, and phantoms so as to create a pseudo-language to put the soldiers’ fears and desires into words. In relation to this, Maryanne Ward points out that “the Gothic is by tradition a tale of the unspeakable, the horrible, perhaps the surreal” (qtd. in Bodley 20). Thus, Gothic tropes in

Regeneration trilogy complement what is unsaid or left behind, and needed to be stressed. So, the Gothic becomes a way of voicing the inarticulate. Although, Gothic and realistic texts are apparently two distant modes, become supplementary to each other in the trilogy. The trilogy seems to be written in a realistic mode like traditional war writings, but it "develops into implicit historiographical-metafiction rather than adhering entirely to the traditional realism of the historical novel" (Knutsen 169). Steve Bruhms comments why the Gothic style is called upon to narrate the traumas of the modern times:

> We need it because the twentieth century has so forcefully taken away from us that which we once thought constituted us – a coherent psyche, a social order to which we can pledge allegiance in good faith, a sense of justice in the universe – and that wrenching withdrawal, that traumatic experience, is vividly dramatized in the Gothic. (273)

So, in the narratives written in realistic mode like Barker's trilogy, Gothic mode is evoked to address the indistinct sense of traumas (Bruhms 274). Bruhms emphasizes that the modern fears are not indistinguishable than that of a Gothic world, in which perpetual threats and ambiguities demolish the psychic unity and social order. In regard to "reworking Gothic" in the Second World War literature, Natalie Vereen points to the bodily and psychologically devastating effects of the war:

> Ruins, darkness, and death dominated the urban space of London during this concentrated moment in time: the Gothic was no longer a distant literary genre, but rather a direct representation of life in this city. Eyewitnesses to these attacks, reporters, and later, authors, focused on the psychological effects of such ruins, destruction, death and violence; thus, Gothic terminology and themes crept into these texts, either consciously or unconsciously, as a way to represent the aura of the city best during and directly after the five years of bombings. (3)

In such ambivalent circumstances, the characters find themselves imprisoned in a Gothic-like world in which irrationality prevails more than rationality. The atmosphere resonates the fact that Gothic "questions the notion that one inhabits a coherent or otherwise abstractly rational world" (Smith 141). Surrounded by the irrationalities of the warfare, Gothic does not stand as a distant mode, but speaks through the heart of the setting and human psyche. Sara Wasson also implies that the war is itself already a Gothic phenomenon, describing that

> Wartime London was peculiarly rich as a "phantasmogenetic centre," for it saw Gothic tropes become literal. People were buried alive in their own homes, night streets turned into a bizarre dreamscape where "banshee" sirens wailed and death howled down in the form of wailing bombs, shelterers took refuge in open coffins and even familiar structures hid new and unexpected horrors, like the ice cream vans commandeered to carry human blood. Corpses, shop mannequins and butcher's meat lay scattered in streets, all queasy doublings of the living. Black rubber gas masks resembled 'a growth of black fungus'. (4)

"The Gothic of the two wars differs in the way it locates its horrors. While the First World War's iconic locus of dread is the trenches, that of the Second is the damaged city, not the blood and mud of Passchendaele" (Wasson 11). Although Barker's characters mainly reside in the city, they live in the haunting memories of the trenches. Their reminiscences become a medium linking city to the front, present to the past. So, the narrative enables a comprehensive representation of both the Western and Home Front.

Like in most of her fiction, also in the *Regeneration* trilogy history is represented as a boundless and enclosing burden on the lives of her characters (Yousaf and Monteith vii). Her characters perceive time fragmented, cyclical, and repetitious. They can only make sense of their situation in time by displacing themselves in historical chronology (Brannigan 5). In order to position themselves in the history, it becomes urgent for them to perceive "the hauntedness of their own time" and their otherness in it (ibid.). On the other hand, Gothic mode has been characterized by its focus on the recurrent past. It is directly pertinent to the invasions of the past into the present through hauntings and reiterations, and it fails to comply with the linear schedule of time, "which always points not towards what has already happened in the past, but to what is about to happen in the future" (Spooner *Contemporary* 12). In this respect, Gothic assists and re-accentuates the narrative of neurosis in the trilogy. The trilogy depicts that the past overwhelms the present, and hinders the characters proceeding in their lives. The continual intrusion of the past through nightmarish experiences blurs both linearity of the time, and psychic unity of the soldiers. Jenny Edkins in her book *Trauma and Politics of Memory* denominates the non-linearity of war trauma as "trauma time", which diverts from the chronology and drawing an alternative time frame and "a new story", defies the reliability of linear time, which is actually "a social construction"

(qtd. in Renard 155). Similarly, the Gothic fiction concerns about representing the unorthodox stories of the hidden, the shadowy, the marginalized and mostly out of place and time. The ghost stories are the most prominent examples of interruptions of the temporality. For the traumatized soldiers also the clock frequently stops ticking, causing the sense of much slower time elapse. Their incompatibility with the present and regular flow of time turn them into outsiders. Also, the setting spectrally changes, rendering everything ambiguous for the trauma victims. The dead reappear and make their presence continually felt in all possible ways, and resist to be left behind. Like Gothic ghosts, they "resist the temptation of closure" and "unsettle the living rather than subsume them into narratives of healing and survival" (Nunn 222). While constructing the narrative on the soldiers' personal accounts, Barker's use of Gothic tropes presents "a particular attitude towards the recapture of history […] a mode of revealing the unconscious" (Punter 4). The return of the repressed fears in nightmares and hallucinations create an uncanny world in which the characters search for meanings to hold on and overcome traumatic incidents of the past. Sometimes rather than the evocations of spatial gothic tropes, psychological ambivalences narrated through gothic imageries create greater impacts to manifest barbarity of war and its internal breakdowns. This also reiterates Punter's insight that "Gothic is a mode – perhaps *the* mode – of unofficial history" (*Terror* 2 187). The plurality of these diverse stories of trauma obscures the dominant narrative and temporality through the ghostly and uncanny stories, which are reminiscent of the Gothic mode. The Gothic is the "night-side" of literature, "the world of dreams, and of the repressed guilt and fears that motivate them"; it enriches and strengthens the narration of personal stories excluded from the official historical narratives (Berthin 1). Refraining from straightforward judgments and one-sided evaluations of the history, Barker's trilogy rephrases war horrors by means of Gothic evocations.

Through utilizing Gothic tropes, Pat Barker paves the way for representing human body as fragile and vulnerable to physical and psychological violence experienced in the First World War. Mutilated bodies and psyches of the war primarily damage survivors' one of the basic feelings of stability, wholesomeness and security. Parallel to this**,** Grace Kehler suggests that the Gothic "functions more broadly as a […] mode […] that achieves its unsettling effects by highlighting both

the vulnerability of the self to the world and the obstreperousness of the sensations at work in the individual" (438). In the trilogy, the characters find themselves in a world irrationally dragging them into death and decay on physical and psychological bases. The deformed bodies appear no different than grotesque monsters of the Gothic and traumatized soldiers become doomed to live in a liminal state, resembling the ghosts that haunt them every night. Most character develops dissociated personality to endure extremely harsh circumstances. The war unfolds the characters' brutal and instinctual sides for survival on the battlefield. However, some cases even lead to pathological doubling. To create such an "inhumanly unknowable Other", who is also cunning and invincible, reminds doppelganger figures, which are mostly portrayed as demonic other in Gothic fiction (Anolik 1). Like the ghosts nocturnally visiting the soldiers, the alter self also signifies the return of the repressed.

According to Terry Phillips, the literature of the First World War, which is produced either while the war had been already waged, or in the "reflective aftermath during the nineteen-twenties", is not generally related to the Gothic mode, as its prevailing forms are Realist and secondarily Modernist (232). However, Phillips further comments that despite its indispensable commitment to the contemporary, it incorporates striking Gothic aspects, as

> Gothic intrudes into First World War fiction in two obvious ways. First, it functions spatially rather than temporarily; its space is located not in the past but predominantly, although not exclusively, on the battlefields of the Western Front. Second, the war provides an opportunity to ascribe the role of villain to the ultimate Outsider or Other, the national enemy and in so doing, in the tradition of 'plausible' Gothic derived from Ann Radcliffe, offers an extraordinary yet believable locus for the emergence of fears and desires normally hidden. (ibid.)

In Pat Barker's trilogy, the Gothic spatially extends to Home Front, which includes cities of England and France, the characters' domestic spaces, and most essentially Craiglockhart War Hospital. Nonetheless, British government marginalizes some of its own citizens, who are threatening its hegemonic powers; for instance; homosexuals, deserters, or conscientious objectors. So they are constantly watched over, institutionalized and silenced. In a way, the Gothic villains are detected inside country frontiers. Thus, in terms of ascribing "other" and "outsider" concepts to the

national enemy, the government rather vigorously strives for eliminating what is regarded as an internal threat for its authority. In the *Regeneration* trilogy, Barker underlines the dialogue between her characters, "as they negotiate their roles in a culture not only at war with Germany, but also with itself" (Westman 25). This differentiates Barker from other war writers that demonize the enemy in their war novels. Terry Phillips exemplifies war writings in which German people are portrayed as "the threatening other" similar to "Gothic villains who are frequently convicted of pride and insolence, and of breaking 'all laws human and divine'" (239). For instance, she mentions Annie Vivanti Chartles' novel *Vae Victis* (1917), which recounts an atrocity tale of the rape of two young Belgian women during the German occupation: "The enemy! The man with man and blood on his feet […] he was putting out his hand and touching her" (qtd. in Phillips 240). Tragically, one of the women becomes pregnant. So, she "becomes mother of a race as threatening to the existing order as any which Frankenstein's monster may have begot", as her child is merely "the bouche" (Phillips 242). Phillips also gives example from Professor J. H. Morgan's reports on his investigation in France regarding violation of the laws of the war by the German army. This pamphlet consists of many generalizations and underlines German soldiers' "hubris", "insolence", "lack of pity", "brutal and licentious fury", and "lust of conquest" (qtd. in Phillips 239). All these monstrous associations demonstrate the enemy as Gothic evil that spreads terror and horror. Such differentiation also thickens the line between the "us" and "them" or "familiar" and "alien" in order to stabilize everyone's position for continuity of the war. Contrary to such distinctions, one of Barker's main characters, Billy Prior states,

> Little words that trip through sentences unregarded: us, them, we, they, here, there. These are the words of power, and long after we're gone, they'll lie about in the language, like the unexploded grenades in these fields, and any one of them' ll take your hand off. (*GR* 257)

As David F. Waterman suggests, "[p]atriotism, honor, and courage are abstractions deployed as smoke-screen, ways of avoiding the reality of violent death, a mythologizing that pretends to justify, but not explain, the meaninglessness of war" (58). However, the trilogy makes it clear that the binaries Prior mentions are more related to the distinction between the people living up to the norms of British society and the others who object to them. So, the words like "us" and "them" point to the demonization of so-called deviant British citizens not the enemy Germans. For

instance, in *The Eye in the Door,* Rivers reads in *The Times* that when medical witness for the defense Dr. Serrel Cooke has been asked "what should be done with such people", he replies "[t]hey are monsters" and "[t]hey should be locked up" (148). Then Rivers satirically reacts "[t]he voice of psychological medicine" (ibid.). Barker shows that even the medical authority of the trial labels non-heterosexual individuals like dangerous perverts who should be sorted out from the rest of the society. On the other hand, Barker also draws attention to other marginalized groups such as pacifists and conscientious objectors who are prisoned and tortured. For instance, Prior's childhood friend William Roper has been kept in Wandsworth Detention Center for being a conscientious objector and her mother pacifist Beattie Roper is also imprisoned later. When Prior visits her, she tells about William:

> He was stripped and put in a cell with a stone floor and no glass in the window – this is January, mind – and then, he says, they just put a uniform beside you and they wait to see how long it'll take you to give in. Of course I was worried sick, I thought he was going to get pneumonia, but actually he said in his letter it wasn't the cold that bothered him, it was being watched all the time. (*ED* 36).

Her remarks emphasize both physical and psychological pressure on the outsiders in British society. It becomes especially urgent for the hegemonic system to ward off all factors that threaten its power and operation during the wartime. So, the gender roles and nonconformist citizens come under extreme scrutiny by the government. Different from the other war writers who ascribe role of the villain to the national enemy, Pat Barker demonstrates demonization of British citizens who do not conform to societal norms and who are regarded like Gothic monsters that should be caught, kept out, and tamed. So, Barker touches upon wide range of issues, from psychology to gender, from homosexuality to the value of personal life. As Yousaf and Monteith suggest,

> Barker's fiction always stands in critical and imaginative relation to the society she describes: she captures, exposes, and debunks social and political anxieties that have characterized twentieth-century Britain in novels that are ambitious in terms of the range of topics they explore and hugely popular with the reading public. (vii)

Her especial ability to incorporate social and political issues into her novels as a result of her meticulous investigations allows the readers to associate those events to more extensive discussions and thoughts (Brannigan 13). So, by incorporating wide

range of subjects, and representing polyphony of the characters, Barker's narrative represents a multifaceted reading of human experience.

As Horner and Zlosnik declare Gothic mode can also express "a textual engagement with profound social collective neuroses, the study of which can teach us much about cultural and political oppression" (1). Gothic, through its concern with the hinted at, and its imagery, makes up for the unilateral understanding of the texts (Brennan 1). It "questions the very possibility of representation and de-substantializes the symbolic order as inherently ghostly or haunted by its own failings" (Berthin 2). So it demands re-reading between the lines as in Barker's trilogy. Sir Horace Walpole who is regarded as having written the first Gothic novel, *The Castle of Otranto* (1764), in its preface to the second edition explains the Gothic writer's responsibility to the reader "[I] wished to […] make them think, speak and act as it might be supposed mere men and women would do in extraordinary positions" (qtd. in Bodley 64). With all implications, the Gothic represents a cryptic language that defies a straightforward and plain narrative, and asks for the reader to find out them following the clues. Gina Wisker also comments that Gothic, before anything else has an ability "to destabilize and cause us as readers to question unproblematic readings of history, event, culture, and the world" (423). In the *Regeneration* trilogy, these kinds of extraordinary circumstances brought about by the war do not stem from supernatural forces but from human intervention. However, by incorporating Gothic motifs, Barker also asks her readers to engross in a multi-dimensional reading. The Gothic evocations throughout the trilogy do not just contribute to sensory or visual reinforcement. They get access to the psychological dimension of the horrors, which mainly occur offstage and emerge spontaneously and disturbingly. Therefore, the images, traditions, and themes consonant with the Gothic modes do not merely serve as intensifying superficial design, but as an influential literary device that hints at making sense out of the broader picture, by demanding from the reader to ponder upon, discuss and react, as Walpole suggested centuries ago.

On the other hand, Terry Phillips explains the reason why the fiction of the First World War cannot be identified by all means with Gothic:

> The trenches of the Western Front are more like a medieval past of original Gothic, in that they constitute a world unknown to most who read about them and even to some who write about them. Emerging out of the tranquil farmlands of Northern France and Belgium, they have disappeared again almost without trace, leaving only a few cemeteries and minor disturbances of landscape to bear witness that the horrors ever happened. They are therefore as remote from the readers of most of the twentieth century as if they had existed a thousand years ago and on another planet, and even to most readers of 1914-18 they are known to exist either here and now (for contemporary readers) or in the comparatively recent past and to be related to certain material and political realities. Medieval Gothic may be used to portray such realities, for example through parody in *Northanger Abbey,* but it is only by displacement of the contemporary. It is this displacement which provides the source of critical fascination with Gothic. The lack of such displacement is the reason why the fiction of the First World War cannot be described as unequivocally Gothic, but only as having Gothic elements. (233)

As James P. Carson points out contrary to the realistic fiction and its impendency to newspapers, the classical Gothic novel detaches itself "from the world of its readers temporally, geographically, and by disruptions of normal causality" (259). He also exemplifies its exotic spatial context as Italy, Bavaria, and the Scott Highlands generally "in medieval or feudal times" (ibid.) Additionally, Carson also differentiates historical novel from the Gothic novel, which is also set in the past, stating that Gothic fiction "typically differs from the historical novel in its tendency to ignore historical research" and sometimes including many anachronisms, apart from other overt discrepancies between the two modes (ibid.) Regarding the displacement of time and space, Spooner points out, this method employed in many classical Gothic texts offer "that we can relegate these terrors to the past, indulge our passion for pleasurable tyrannies while safe in the knowledge of our present enlightenment" (19). So, ascribing frights to exotic places and remote, barbaric times in those writings creates a sense of relief, which is one of the main distinctive features of the mode. Walter Benjamin also comments on the readers' state of being "safely distanced onlookers": "What draws the reader to the novel is the hope of warming his shivering life with a death he reads about" (101). Phillips asserts that although the First World War appears as distant in place and time as traditional Gothic stories, the lack of total displacement of the contemporary excludes it to become directly linked with the classical Gothic. The First World War is one of the strongest links of transgenerational traumas, demonstrating that even today many

people still bear the traces of it in their minds, through memories, told stories, written texts or media. For instance, Barker explains that her longstanding interest in the First World War has taken its source from her family members through whom the trauma of the war has been carried forward into her life as well. She mentions her grandfather fought in this war and her stepfather was in the trenches as a boy of fifteen. The war was one of the issues in their familial conversations on daily basis: "My grandfather had a bayonet wound that was something I noticed particularly as a small child, and he did not talk about the war. So in a sense the bayonet wound was speaking for him […] And my stepfather was certainly also marked by that war: he had paralytic stammer, and my grandfather was very deaf" (Stevenson 175). For Barker, the notion of war became linked with "wounds, impeded communication, and silence", the themes of which she incorporated into her work (ibid.). So, the politic and social reality of the war along with personal accounts, wounds or even silences of the survivors still influence the younger generations, and this precludes the displacement of the contemporary in war writing. Moreover, living in a war-worn world in which there are still ongoing wars and risks of outbreak of new ones, the reader does not experience the sense of relief while reading the war literature, contrary to the case with the Gothic fiction. However, the *Regeneration* trilogy overlaps with traditional and modern Gothic elements in terms of narrating murky and frightening settings, returning past, mental split, and the traumatized soldiers' ghost stories. Amidst the "Gothicized inverted" atmosphere of the First World War, the characters lose control over their lives, like in an ancient castle, where the unknown or unexpected is hidden (Haider "War Trauma" 57). Moreover, the spectral visions disturbingly accompany traumatized characters day and night, distorting their perception of time and space. The bleak, demolished settings of Western and Home Front, and physical deformity of human body foreshadow psychological deterioration. The soldiers' body becomes a site for the strongest marker of the monstrosities of the war. So as to survive, they become "desensitized" and "dehumanized", which indicates their transformation from "subjects facing horror into 'objects of horror'" (Haider "War Trauma" 55). Barker combines realistic representations with Gothic evocations in her historical writing in order to paradoxically entangle and clarify main points regarding war-induced trauma"(ibid.).

In order to get a grip on how Barker associates Gothic themes and images to underline the noticeable physical violation of the war as well as the concealed psychological destruction and dehumanizing effect, it becomes appropriate to examine how the Gothic style has reshaped itself, by taking its source from visual fears and grandeur to inner conflicts and frights. So, the next subtitle will shed light on how the Gothic mode re-detects the enemy previously ascribed to external fears and threats within the human mind through a new introspective view.

1.2. From External to Internal Fears in Gothic Literature

The word "Gothic" has more than one definition in various contexts: As Andrew Smith clarifies,

> The Goths were a Germanic tribe who settled in much of Europe from the third to fifth centuries AD. In architecture the term refers to a revival (more accurately a cultural reconstruction) of a medieval aesthetic that was in vogue in Britain from the early eighteenth to the late nineteenth century. Such reconstructions of a somewhat fantasised version of the past (combined with a sense of barbaric tribes) provide a context for the emergence of Gothic as a literary mode. (2)

However, there is no only and direct answer to Gothic's definition in literature, in spite of the fact that since the flourish of the genre from "the publication of Horace Walpole's *The Castle of Otranto* in 1764 to Charles Maturin's *Melmoth, The Wanderer* in 1820", Gothic novels have smoothly been distinguished by their inclusion of prevalent themes such as heroines in distress, vile villains, impotent heroes, supernatural incidents, rundown dwellings and foul weather (Spooner McEvoy 1). Similarly, Kelly Hurley suggests that in spite of the versatile points of view to the genre, the critics of the Gothic come to terms with some basic features in terms of its content, its transgression, and its divergence from the distinct marks of realism (190-1). She also specifies, the Gothic has been quite alternately characterized with regard to

> plot (which features stock characters, like the virtuous, imperiled young heroine, and stock events, like her imprisonment by and flight from the demonic yet compelling villain), setting (the gloomy castle; labyrinthine underground spaces; the torture chambers of the Inquisition), theme (the

> genre's preoccupation with such taboo topics as incest, sexual perversion, insanity, and violence; its depictions of extreme emotional states, like rage, terror, and vengefulness), style (its hyperbolic language; its elaborate attempts to create a brooding, suspenseful atmosphere), narrative strategies (confusion of the story by means of narrative frames and narrative disjunction ;the use of densely packed and sensationalist, rather than realistic, plotting),and its affective relations to its readership (whom it attempts to render anxious, fearful, or paranoid). (191)

Furthermore, Gothic style is also filled with the thematic concerns regarding the past that hauntingly returns, violation of rules, degeneration, merging the fantasy and reality, and discovering the aesthetics of fear (qtd. in Spooner McEvoy 1.) Anne Williams points out that though the genre tends to be defined in terms of decor and mood, still there are many Gothic works, which have an intense Gothic 'flavor' while transgressing nearly all presumed norms, like in the trilogy of "Alien" movies (13). This indicates flexibility of the Gothic style with regard to its own boundaries as well. So, in spite of its seemingly static literary formula, the genre reshapes, renews, challenges or extends its themes and conventions throughout its historicity. Spooner makes a striking analogy:

> To revive is to assume fresh life (or indeed, to *give* fresh life). As frequent readers of Gothic fiction will know, such returns from the dead are staple features of Gothic narrative; but like Frankenstein's monster, these revivals seldom take exactly the same shape they possessed before. The notion of revival can be seen to imply a reappropriation and reinvention of previous forms rather than a straightforward repetition. Thus contemporary Gothic discourses can be viewed as relating to an earlier Gothic tradition while expressing at times an entirely different range of cultural agendas. (11-12 *Contemporary*)

She also suggests that such a regenerative aspect of the Gothic shows parallelism to its thematic engagement with "all kinds of revenants and returns from the dead" (*Contemporary* 10). She states, Gothic has always been "the form of a series of a revivals":

> [T]he period of medieval architecture to which the eighteenth and nineteenth century Gothic Revivalists harked back, for example, was no more 'original' than they were themselves, being named after a northern European tribal people of the Dark Ages. There is no 'original' Gothic; it is always already a revival of something else. Indeed, the Gothic's dependence on the concept of revival may provide a means by which we can understand Gothic in its myriad contemporary forms, some of which seem a long way from the genteel spectres and highly

> strung heroines of late eighteenth-century fiction, never mind the Gothic cathedrals of the Middle Ages. (10-11 *Contemporary*)

Thus, the Gothic obviously remodels its material. According to Chris Baldick, the distinctive deep-rooted components of the eighteenth-century plot (gloomy surroundings, defiant castles, labyrinthine structures, desperate young heroes) remain just like the influence of the past on the present and the connection between history and geography (McEvoy 7). But, "Gothic is also dynamic and endlessly reinvents itself" (ibid.). Hogle also states, Gothic is not peculiar to one era. But, considering "its own internal heterogeneity", it "mutates endlessly, coming to take its shapes according to the culture or historical moment, as a *perversion* that informs us ineluctably *that this who we are*" (Hogle "Theorizing" 66). So, devoid of a complete framework as such, the genre updates itself in accordance with the entailments of the period. Hogle also points to another interesting analogy stating that "Gothic exists in relation to mainstream culture in the same way as a parasite does its host … Gothic represents then a cultural knot" (qtd. in Hogle "Theorizing" 66). It is indicated that the Gothic fiction actually feeds on and uncloak the cultural tensions. Snodgrass denotes that from the 1850s onwards, Gothic fiction developed its elements beyond "trite maiden-in-the-castle scenarios of the 1790s to mature artistry elucidating humanistic themes" to represent "cultural knot" up to date:

> Charles Baudelaire, a disciple of Poe, voiced urban terrors of death and decay in *Les Fleurs du Mal,* a symbolist verse classic. Wilkie Collins capitalized on increasing unrest at immigration and city crime in *The Woman in White,* the prototype sensation novel. Subsequent shockers abandoned medieval atrocities to divulge realistic violence, forced marriage, incest, bigamy, inheritance theft, illegitimacy, dissipation, and spousal abuse, the scenarios in domestic novels by Ellen Wood and Mary Elizabeth Braddon. (xiv)

So, the Gothic literature also transgresses its own limits, and this might be an indicative of how its motifs can be included in so many other modes.

Apart from its thematic concern, there are also some changes in setting and transformations of influences from external to internal. According to Fred Botting, in eighteenth century, the focus was on ostracized and embodied menacing images of corrupt and dark figures; so, dispelling them paved the way for a restored order: generally the evildoers were penalized and the victims were happily married in the end. In the nineteenth century, the preservation and permanence of "social political

or aesthetic formations" got harder, because of the ambivalent atmosphere triggered by French Revolution (10). Fortresses, supernatural forces, or evil characters were already trite and ceased to arouse terror or horror, as their sufficiency to reify and reverberate was weakened. Even if they stayed, they became more as indications of inner moods and struggles. For Botting,

> Gothic became part of an internalised world of guilt, anxiety, despair, a world of individual transgression […] External forms were signs of psychological disturbance, of increasingly uncertain subjective states dominated by fantasy, hallucination and madness. The internalisation of Gothic forms reflected wider anxieties […] Terror became secondary to horror, the sublime ceded to the uncanny, the latter an effect of uncertainty, of the irruption of fantasies, suppressed wishes and emotional and sexual conflicts. A disruptive return of archaic desires and fears, the uncanny disturbs the familiar, homely and secure sense of reality and normality. The disturbance of psychic states, however, does not signal a purely subjective disintegration: the uncanny renders all boundaries uncertain and, in nineteenth-century Gothic writing, often leaves readers unsure whether narratives describe psychological disturbance or wider upheavals within formations of reality and normality. (10-11)

So, the Gothic decides to go below the surface: rather than "labyrinthine dungeons," the gloomy "recesses of human subjectivity": "The city, a gloomy forest or dark labyrinth itself, became a site of nocturnal corruption and violence, a locus of real horror; the family became a place rendered threatening and uncanny by the haunting return of past transgressions" (Botting 11). Thus, the horrors portrayed supernaturally have drawn nearer to the domestic space of the characters than ancient castles. This sense of insecurity indoors signals subversion of the traditional meaning of feeling sheltered at home. In this regard, Freud discussed the "Uncanny" in an essay of the same title in 1919, which contributed much to analytical perception of the modern and post-modern Gothic as well. According to Freud, the "Uncanny" is an encounter with something long known but repressed, and so rendered alienated. It is a dreadful revelation of the hidden. As Punter puts forth, " [i]n uncanny phenomena, the familiar becomes unfamiliar and then the circle is closed again as the unfamiliar reveals itself as the open secret of that with which we had felt most at home" (194). Borris De Decker epitomizes relation of the concept to the Gothic: "[To] express a feeling of the Uncanny, Gothic typically uses such tropes as repetition; déjà vu and coincidence; animism, automatism and metamorphosis; death and the double. These tropes all question the protagonist's own identity by suggesting

the presence of another realm just out of reach" (15). Also, the concept of haunting is very much related to the term, as "[o]ne defining characteristic of the ghost is its capacity to return, and Freud's concept of the uncanny is based upon the return of a fear that had been once repressed: 'this species of the frightening would then constitute the uncanny" (qtd. in Arias 134). The psychoanalytical approach to the Gothic literature has led to evaluate the genre not just "as superficial sensationalism but as the revelation of repressed dark cultural secrets" (Kilgour 41). So, Freud's theories of repression and his comments on the uncanny have become beneficial for the Gothic readings, and have earned the genre deeper perspective, contrary to its previous perception downplaying it as superficial (ibid.). Freud's essay offered that the characters' supernatural experiences, indeed, point to embedded psychological conflicts, which might be embodied in forms of ghosts, doubles, or other supernatural incarnations. This eventually alludes that all supernatural phenomena originate from the mind, in contrast to "a preexisting otherworldly realm from which paranormal figures enter reality" (Craig 59). So, the source of the fears once placed on external phenomenon transformed into internal unrest. Punter clarifies the points of transitions in Gothic:

> Uncanny effects rather than sublime terrors predominated. Doubles, alter egos, mirrors and animated representations of the disturbing parts of human identity became the stock devices. Signifying the alienation of the human subject from the culture and language in which s/he was located, these devices increasingly destabilised the boundaries between psyche and reality, opening up an indeterminate zone in which the differences between fantasy and actuality were no longer secure. (11-12)

Thus, it becomes overt that the concrete presence of the Gothic castle begins to be attached to the psychological domain of the psyche. Gothic setting has the inclination to change into a sublime character, frequently as malignant as its villain resident. In a similar vein, Punter and Byron stress the necessity in Gothic literature "to move away from materialist explanations and to engage with the more shadowy arena of the mind" (23). They especially point out that "mental physiology" or "early psychiatry", and popularity of these areas during nineteenth century crucially shaped to diagnose the internal menaces to social and psychic system (23). So, the Gothic style gradually started to offer that the disorder and disturbance previously attributed to the external influences like ghosts, vampires, or diverse creatures were, in fact,

generated mentally (24). The critics also exemplified Gothic works of this kind as follows:

> In Wilde's *The Picture of Dorian Gray* and Stevenson's *Dr Jekyll and Mr Hyde*, it may be the self that is manifest in the double but that double is nevertheless still given a physical and verifiable form. In such works as Henry James's *The Turn of the Screw* and Charlotte Perkins Gilman's 'The Yellow Wallpaper' however, and in the stories of Vernon Lee and Walter de la Mare, there is frequently increasing ambiguity and a more sophisticated exploration of psychological processes. Not surprisingly, the scientist who began to appear in twentieth-century Gothic fiction is frequently a psychologist. (ibid.)

So, earlier spatial context, mainly the castle, with its many various projections of the unconscious material started to be directly located in the main source, the mind, lessening other symbolisms. The Gothic became rich in mental conflicts, doubles, paranoids, nocturnal disturbances, non-linear hauntings that blur the reality, and the psychologists played a pivotal role to decipher what they meant while the unconscious was at work.

In relation to those transformations in the genre and effects of both the First and the Second World Wars on the Gothic literary works, Maria Beville states that as has been depicted in Eliot's and Beckett's works, post World War I Gothic did not retreat from the literary stage, on the contrary, it evinced itself in the preponderant mode of the period: modernism (38). Although the aesthetic might have altered notably from "the haunted castle to the haunted metropolis and from the supernatural to the surreal, the main conceptual framework remained the same, resulting in Gothic modernist texts such as *Heart of Darkness*, "The Waste Land" and many of Beckett's prose works" (ibid.) She further suggests that post World War II literature also contains "Beckett's haunted characters, and the horrors and terrors of the war are imbricated in, not only Gothic-postmodernist novels including *Slaughterhouse 5* and *Time's Arrow*, which deal directly with issues of the war, but also in the dark thrillers of the decade directly following the end of the war", like those of Alfred Hitchcock (38). When the given examples are taken into account, it is overt that the wars disclosed an apocalyptic vision of the world, which seemed too atrocious to happen in reality. So, while the Gothic works bear the traces of war traumas, the war writings reciprocally evoke Gothic traditions and images, as in Barker's trilogy. As

Monnet puts forward, Gothic mode suggests authors writing about the war "a rhetorical toolbox" for portraying "physical mutilation, fear, horror, and the dissolution of boundaries (such as between the living and the dead, man and machine, real and unreal) that are put under pressure in war situations" (175).

The following chapters aim to clarify in detail how Pat Barker's trilogy incorporates these classical and modern Gothic tropes into her work to rephrase the war atrocities. The second chapter analyzes spooky, liminal and uncanny settings in the trilogy in relation to spatial Gothic motifs. The third chapter sheds light on the traumatized soldiers' nocturnal hauntings evoking traditional ghost stories. The split personality disorder will also be touched upon in the third chapter, drawing upon Freudian uncanny and Hydian demonic other in the Gothic fiction.

CHAPTER 2

SETTING

The most distinctive feature of the Gothic fiction is its concern with the setting. Gothic is a "trans-historical genre"; however, its excessiveness in narrative, rhetoric, or imagery remains the same, just like the fact that "its settings are still overcharged with a fearsome and brooding atmosphere", despite some variations (Hurley 193). As Hogle states, a Gothic story is generally set

> in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, or some new recreation of an older venue, such as an office with old filing cabinets, an overworked spaceship, or a computer memory. Within this space, or a combination of such spaces, are hidden some secrets from the past (sometimes the recent past) that haunt the characters, psychologically, physically, or otherwise at the main time of the story. (2)

According to Haggerty, "space is always threatening and never comfortable in the Gothic novel; castles loom with supernatural capacity for entrapment; cloisters induce claustrophobia; rooms become too small; vistas too grand" (qtd. in Bodley 18) So, Gothic landscapes persist to be "desolate, alienating, and full of menace" (Botting 2). Starting from Horace Walpole's *The Castle of Otranto*, the dominant locus of traditional Gothic novels has been a gloomy castle, with its grandeur, darkness, decaying structure and bleak atmosphere (ibid.). The castle may also correlate to "other medieval edifices-abbeys, churches and graveyards" (Botting 2-3). The classical Gothic surroundings predominantly comprise of "pale moon, blue mists, gliding figures, hollow sighs, shaking tapestry, reverberating voices, nodding pictures, long corridors, ruined chapels, suspicious vaults, damp charnel-houses, wood embers expiring, dying lamps, and total darkness" (qdt. in Snodgrass 159). So,

the settings offer “an allegorical and psychological extension to the human character and behavior: Intersecting past with present, dark and sinister dwellings and edifices surrounded by ivy, shrubbery, or encroaching wolds contribute to secrecy, mystery, and claustrophobia” (Snodgrass 159). The sublime of nature appears to constitute the castle as an indispensable supplement to feeling of terror (Byron 259). In such a dilapidated and haunted dwelling, the characters feel overwhelmed by something gigantic and more potent than themselves. So, the castle also dominates the narrative psychologically. It even turns into “an organism of its own, independent from its inhabitants” (De Decker 26). Thus, Gothic structure is inclined to transfigure from “mere setting into a sublime character, often as malicious as the residing villain or ghost” (De Decker 13). In its context, “nothing is what it seems; even commonly accepted definitions of the human and the non-human, the natural and the supernatural, drop away like the rotting fortifications themselves”, because it functions as an “unreliable lens” (Byron 260). In the course of time, the castle gave its place to the old house, similarly in which frights and uneasiness came back disturbingly (Botting 3). As the main topography of the genre has transformed from the murky castle to the haunted house, modern city has also became a Gothic site, in which inextricable dark streets, shabby suburbs, criminals, weirdoes, lunatic inhabitants menace clarity, serenity and order. “The exotic and historical settings that serve to distance the horrors from the world of the reader in earlier Gothic are replaced with something more disturbingly familiar: the bourgeois domestic world or the new urban landscape” (Punter and Byron 26).

> The city, with its dark, narrow, winding streets and hidden byways replacing the labyrinthine passages of the earlier castles and convents, is established as a site of menace through the importation of various traditional Gothic motifs and scenarios. This is not to say that the terrors described duplicate those experienced by earlier Gothic protagonists: they are, rather, quite specific to the modern urban experience. (Punter and Byron 28-29)

So, “whether it is an eerie castle on the top of a hill in the middle of a stormy night, a haunted house, a gloomy dilapidated neighborhood in a busy city or a dead spaceship drifting in space, […] Gothic fiction is connected with the architectural spaces in which its narratives are set” (Majlingová 1). Correspondingly, In Barker’s trilogy, Craiglockhart War Hospital with its edifice, intimidating structure, secret

passageways, and bleak atmosphere arouses feelings of fright and insecurity in the characters, just like a Gothic castle does. Moreover, in the Western Front, the soldiers find themselves in an alien country that they know nothing or little about. The atmosphere of the battlefields overstep the limits of sanity, considering immense open space of the No Man's Land with cracked, barren and either too dry or too drenched ground, ravaged nature, slaughtered animals, cut trees, earsplitting sounds of bombs and bullets under a misty and fumy air mixed with the smell of death and blood. Especially labyrinthine trenches, which are replete with mutilated bodies, unburied, decomposed corpses, and body parts scattered all around along with the feelings of anxiety, incarceration, and dismay inspired in the soldiers, become a complete substitute for a Gothic space. The constant fear of death, disability and physical torture make everyone miserable in the trenches day by day. The reader also encounters dilapidated war-ridden cities, in which the dark and foggy atmosphere cannot obscure psychological and physical devastation, fear, and insecurity.

In the trilogy, dreads of the war do not just linger on the battlefields, they extend everywhere from trenches to Craiglockhart War Hospital, cities of Britain to France, the characters' domestic spaces to internal worlds. Contrary to many traditional war novels, Karin Westman states that the readers come across a different formula, as

> [t]he war lurks in the narrative of *Regeneration*, just as it lurks in the memories of the men at Craiglockhart, surfacing at certain moments while never fully out of mind. Unlike a usual war novel, such as Remarque's All Quiet on the Western Front, we do not even go to the front with *Regeneration*'s characters or experience a bombardment during the present time of the novel's narrative. Instead, we remain with them within the safety of Craighlockhart War Hospital, and the violence and the terror of the war happen offstage, much as violence does in Greek drama. (60)

This aspect of the trilogy underlines the hauntedness of the war trauma independently of the spatial context. The soldiers' minds are like black boxes containing every detail of the war horrors, which makes no difference wherever they go. The reader envisions especially the trench warfare through the medium of their accounts, nightmares, hallucinations, or even hypnosis, which enable Barker to revisit Gothic traditions in her narration. In addition, Westman asserts that as actual

scenes of violence or death do not occur before the readers' eyes, it does not mean that the accounts of those who go through them would not be appalling. She claims "retelling might be even worse", because it depends on "the imagination of the audience to recreate the scene" and Barker asks the reader for "fill in the gaps left open by patients' narratives", according to their own imaginative deductions (ibid.). Till the last novel *The Ghost Road*, the characters are not portrayed on the battlefield, but the influence of the trenches is one of the most recurrent themes in the trilogy. As Amna Haider puts forth

> [h]aunting is not merely in terms of ghostly visitations. Rather Barker explores how certain spaces and places also have the capacity to haunt. The soldiers may have left the trenches but mentally they have not exited the war zone. This adds to the feeling that the battles are not fought elsewhere but continue here and now. (61)

So, the horrors of the war wait for an appropriate place to show up and make their overwhelming effect in the present.

2.1. War Hospital as Hysterialand

First novel of the trilogy, *Regeneration* is set in mainly Craiglockhart War Hospital situated close to the village of Slateford in Edinburgh. The hospital, regarded as "Mecca of Psychoneurosis", is one of the most renowned places for shell shock treatment in the history, housing notable psychiatrist and neurologist W.H.R Rivers and distinguished war poets Siegfried Sassoon and Wilfred Owen (qtd. in Haider 57). In the hospital, Owen wrote his well-known poems "Dulce et Decorum Est" and "Anthem for Doomed Youth" and edited hospital magazine, *The Hydra.* When the lives of these war poets or the literary works written for them are taken into consideration, the hospital suggests an effective perspective into the lives of the ones who came through its doors.

Historically, the building of the hospital was used for various purposes in different times:

> [T]he main building dated from 1880 and had originally been a hydropathic sanitorium. The site had been the location of Craiglockhart Castle, a 13th-century keep. By the 17th century much blood had been

> spilled there owing to feuds instigated by the Kindcaid family. In 1865, the City of Edinburgh Parochial Board purchased part of the land and built a poorhouse for men and women. In 1877, the Craiglockhart Hydropathic Company purchased some 12 acres in another section of the property to be used as a Hydropathic. The venture ultimately failed. (Blevins 37)

"During the First World War, the Craiglockhart Hydro was requisitioned by the War Office for use as a military hospital for officers. Craiglockhart War Hospital was open between the years 1916-1919 [...] The chief medical officers were Dr. William H.R. Rivers, Dr. Arthur J. Brock "[1]. Owen could see "nothing very attractive about the place" and called it a "decayed Hydro", upon his arrival at the hospital (Blevins 37). Also, Sassoon nicknamed the place 'Dottyville' in one of his letters in 1917 (Webb 342) In the *Regeneration*, he used the same word while enjoying the idea of going out to eat, as the meal serviced in the hospital is inedible for many patients: "I must say it makes Dottyville almost bearable" (*R* 43). So, walking away from the hospital, its gloom and stuffiness, is one of the few things rendering the place tolerable. The real-life Sassoon also depicts the life there as the following: "The doctors did everything to counteract gloom [...] But the War Office had wasted no money on interior decoration; consequently the place had melancholy atmosphere of a decayed hydro, redeemed only by its healthy situation and pleasant view of the Pentland Hills" (qtd. in Stallworthy 190). So, the physical murkiness of the building and psychological gloom inside affect and complement one another.

The building bears a resemblance to ancient castles by all appearances with its isolated location, view of the Pentland Hills, intimidatingly monstrous structure, high stonewalls, and dreary, neglected interior. Moreover, the ruinous tower house of ancient Craiglockhart Castle inside the district of the hospital is within sight of the main building. Jon Stallworthy, who is a poet, literary scholar and also biographer of Owen, asserts that Owen's literary production in Craiglockhart War Hospital was influenced by "magnificent panoramic view" of "the romantic ruins" of the castle and that's why Owen's initial work in the hospital was a "historical ballad", most probably having learnt "what he could about the history of the Castle and its

[1] Retrieved from <http://www.scotlandswar.ed.ac.uk/Midlothian/Casualties-War-Hospitals/Craiglockhart>.

purlieus" (191-2). Stallworthy also mentions Owen's first encounter with the hospital:

> His first impressions […] were far from encouraging. Built between 1877 and 1880 in a heavy Italianate, intended no doubt to promote expectations of Latin luxury, the façade of Craiglockhart Hydro would be daunting enough in a Tuscan setting. The dark flank of Wester Craiglockhart Hill, 'the Craig', upreared like a breaking wave only a hundred yards behind the building, gives it an even more forbidding aspect. The new arrival's first impression of its exterior is reinforced by the echoing gloom of the corridors beyond the black and white marble flags of the entrance hall. These corridors received no natural light […] (189)

It is striking that real-life Owen's arrival at Craiglockhart above-mentioned and his sensation upon seeing the structure of the building is resonated in Sassoon's experience when he gets to the hospital in the *Regeneration*. Before reaching the hospital, Sassoon's disturbance by "the stuffiness of the carriage, the itch and constriction of his uniform" in the train implies his disturbing feeling that he will be shut up in a confined space very soon and also foreshadows impending restriction of his freedom (*R* 6). Even in the taxi, before his seeing the destination, he starts feeling frightened while looking "out of the window at the crowded pavements of Princes Street, thinking he was seeing them for the first and last time. He could not imagine what awaited him at Craiglockhart" (*R* 6-7). The Craiglockhart Military Hospital is equated with "lunatic asylum" or "bedlam" in the novel, and this association heightens forbidding quality of the place. In Gothic fiction, mental hospitals are frequently portrayed as a Gothic place, where mandatory incarceration, harsh and coercive medical treatments, unexpected or unstable behaviors of the patients and sometimes the thin line between sanity and insanity stand out. Apparently, the similar connotations of such place crosses Sassoon's mind, because when he complains about the hospital as living "with a herd of lunatics" to his fellow Robert Graves, he opposes Sassoon stating that anybody who breaks down is not "inferior", and reminds him that "[w]e've all been' – [holding] up his thumb and forefinger – 'that close" (*R* 43).

"After paying the driver, Sassoon [stands] for a moment, looking up at the building" and Rivers looking through the window catches Sassoon's shuddered

expression at the very sight of the edifice, thinking that "[n]obody arriving at Craiglockhart for the first time could fail to be daunted by the sheer gloomy, cavernous bulk of the place" (*R* 9). According to Amna Haider, "Barker creates a Gothic aura around Craiglockhart through sparse details which draw attention mainly to its immense size. The focus on the size of the hospital is important in how it impacts the psyche of the mere mortal" ("War Trauma" 57). Later, "Sassoon lingered on the drive for a full minute after the taxi had driven away, then took a deep breath, squared his shoulders, and ran up the steps. Rivers turned away from the window, feeling almost ashamed of having witnessed that small, private victory over fear" (*R* 9). So, Rivers witnesses how he holds his feeling of fear down to challenge the daunting place. Graves also shows the similar reaction to Craiglockhart when he first sees it: "his mouth slightly open, stared up at the massive yellow-grey façade of Craiglockhart. '*My God*'" (R 20). Following "the direction of his gaze", Sassoon remarks "[t]hat's what I thought" (*R* 20). Barker indicates that "'massive', 'sheer', 'bulk' structure of Craiglockhart directly dispossess the patients from "any sense of control" (Haider "War Trauma" 57-8). Haider links Craiglockhart to Count Dracula's castle,

> where his sense of being seems to be overpowered by the colossal architecture confronting him. Count Dracula's 'vast ruined castle, from whose tall black windows came no ray of light' with its 'projecting doorway of massive stone' that was 'massively carved' and had 'massive bolts' relies on accumulation and repetition of size adjectives to create this sense of being overpowered. Barker in a similar manner by keeping the attention focused on size of the hospital alone works through paucity of concentrated details. Moreover, detailed description gives a sense of control and familiarity, Craiglockhart undermines all notions of control. ("War Trauma" 58)

So, like a Gothic setting, Craiglockhart initially overwhelms "by the spectacle, the viewer is then elevated by the sense of grandeur. Self-possession is lost" (Botting *The Cambridge* 278). The sight of the hospital appalls Sassoon and makes him feel intimidated by its huge construction, like an ancient castle or a Gothic cathedral. As Punter and Byron state the huge structure "afflicts us with problems of size and scale; it threatens us with measureless boundaries, and yet at the same time, with the most tomb-like claustrophobia" (262). This clarifies the psychic incarceration that the inhabitants of the hospital go through, in spite of its immense size. Likewise, in

The Aesthetics of Built Form (1992), Alan Holgate draws attention to the relation between architectural space and feelings invoked by it: "our need for security is a basic component of our psychological response to structures and that people unconsciously or consciously judge a structure's strength and stability when they walk into it" (qtd. in Bussing). So, from the very outset, Sassoon feels insecure, inundated and repulsed by the structure. In the upcoming days, he repeatedly voices his discontent with it:

"'Don't you see, Robert, that's why I hate the place? I'm frightened.'
'Frightened? You? You're not frightened.' He craned round to see Sassoon's expression.
'Are you?'
'*Evidently not* [emphasis added]'". (*R* 43)

Graves is the only person to whom he can express the uncanny feelings triggered by Craiglockhart. The adverb" evidently" emphasizes his struggle to outwardly seem like a phlegmatic and indifferent person to his internal frights. Apart from the physical structure or monstrous appearance of the building, the interior murkiness, especially nocturnal unrest in the hospital sharpens his sense of dread by the place. Stallworthy quotes real Rivers' narration of similar apprehension about Craiglockhart:

> By day, the doctors dealt successfully with these disadvantages. But by night they lost control and the hospital became sepulchral and oppressive with saturations of war experience. One lay awake and listened to feet padding along passages […] One became conscious that the place was full of men whose slumbers were morbid and terrifying - men muttering uneasily or suddenly crying out in their sleep. Around me was that underworld of dreams haunted by submerged memories of warfare and its intolerable shocks and self-lacerating failures to achieve the impossible […] [B]y night each man was back in his doomed sector of a horror-stricken front where the panic and stampede of some ghastly experience was re-enacted among the livid faces of the dead. No doctor could save him then, when he became lonely victim of his dream disaster and delusions. (190-1)

Especially the vocabulary chosen to describe Craiglockhart at night is shared with that of Gothic narratives, so his account is like an excerpt from a Gothic novel. Blevins also expresses that Owen and Sassoon in their real experiences of Craiglockhart, found the place "depressing, shabby and melancholy, particularly at night when the demons haunting the memory of their fellow officers roamed the

darkened corridors" (37). Also in *Regeneration*, Sassoon frequently wakes up "to the sound of screams and running footsteps" and feels the intensified nocturnal oppressiveness of the place (63). At such a night,

> Peering out of the window he saw Wester Hill, blunt-nosed and brooding, loomed out of the mist […]He knew he was shivering more with fear than cold, though it was difficult to name the fear. The place, perhaps. The haunted faces, the stammers, the stumbling walks, that indefinable look of being 'mental'. Craiglockhart frightened him more than the front had ever done. (*R* 63)

As Haider suggests, the hospital turns into "battleground of nightmares" where "the return of the repressed" is manifested through "nightly screams" of the patients ("War Trauma" 58). Barker blurs the line between "tangible and intangible within the walls of" the hospital, "so that the characters are sucked into the quicksand of nightmarish visions and nocturnal visitations" (ibid.) She also adds, "[w]ith the banal the bizarre is allowed to enter, making Craiglockhart hospital the vortex of terror that allows repressed memories and personal monsters to break the cages of the mind and walk free" ("War Trauma" 58). Haider refers to the difference between serene daily activities like patients' playing golf, football or tennis during daylight, while they shiver with fear under the influence of hallucinatory instants or nightmares at night. It is striking that for Sassoon, the hospital overweighs the trenches in term of fuelling fear. This might be linked to the difference between the internal and external source of the fearsome threat. In the trenches, the enemy is evident and out there. Besides, the feeling of horror is mostly triggered by the visible factors such as ripped corpses, dismembered body parts, or skulls in the battlefield. It is also easier to express anxiety or fear on the battlefield, as it is a shared feeling and the object of fear is locatable. But in the hospital, he senses that the source of fear stems from the enemy within, namely his internal torments, guilt and fears coming from his past. According to Haider, "Sassoon has no hideouts" or guns "to safeguard the self" anymore, as the visible and predictable enemy is replaced with the disguised and insidious one (58). The classical Gothic works, the portrayal of "monstrosity located externally in figures such as Count Dracula or Frankenstein's creature" gives its place to "the mind as a de-centered site of instability and powerlessness" in modern Gothic texts (ibid.) Hence, Barker demonstrates the mind like a Gothic place as well as the setting. Besides the fact that the hospital is very much like a Gothic locus

intensifying the fears on the visual bases, uncanny and dreadful feelings invoked in Sassoon depends more on his internal conflicts, as he knows the ghosts of his past chases after and harass him even in his hospital bed. As architecture Anthony Vidler declares, "'architectural uncanny' is a space where repressed issues eventually float up to the surface and rear their ugly heads" (qtd. in Bussing 48-49) So, the hospital becomes an appropriate Gothic-like space for Sassoon's fears to pop in. Moreover, he even has difficulty in ascribing the whole source of fear to the hospital by saying "[t]he place, perhaps" (*R* 63). When the feeling of dread is triggered by something intangible, it is more strenuous to handle and cut loose from it. That's why he is not frightened "evidently", but internally (*R* 43). But this does not change the fact that, "he'[s] never bothered to disguise his hatred of the place", till his last day in Craiglockhart (*R* 247).

Labyrinthine structure of the hospital is reminiscent of prevalent element of the classical Gothic castle, which "represents desubjectification: within its walls one may be 'subjected' to a force that is utterly resistant to the individual's attempt to impose his or her own order (Punter and Byron 262). Similarly in the *Regeneration*, "[r]eminiscent of Gothic medieval castles, Craiglockhart also contains seldom-used areas that create an aura of mystery" (Haider 58). The scene in which Rivers' climbs up backstairs to the top corridor reveals such a comparison:

> Whenever Rivers wanted to get to the top floor without being stopped half a dozen times on the way, he used the back staircase. Pipes lined the walls, twisting with the turning of the stair, gurgling from time to time like lengths of human intestine. It was dark, the air stuffy, and sweat began to prickle in the roots of his hair. It was a relief to push the swing door open and come out on to the top corridor, where the air was cool at least, though he never failed to be depressed by the long narrow passage with its double row of brown doors and the absence of natural light. 'Like a trench without the sky' had been one patient's description, and he was afraid it was only too accurate. (*R* 17)

Although Rivers' s sweat prickling in the roots of his hair stems from the sultry air rather than internal panic, "the accretion of stock Gothic vocabulary in adjectives like 'twisting', 'dark', 'stuffy', 'prickle' cements similarities with Gothic narratives" (Haider 58). Besides, by creating an analogy between human intestines and the pipes, Barker blends the physical environment with the human organism, and this recalls the permeable bounds in Gothic fiction, in which inanimate objects may become

animate or vice versa (ibid.). According to Haider, "Barker's self-conscious imitation here creates a valid space for an alternative discourse of suspense and mystery to unfold within an overtly realistic narrative" (ibid).

> The Gothicized physical descriptions set the scene for the horror to unfold. Craiglockhart Hospital from its ostensible position of curing comes to represent a loss of control over self for the patients. The hospital […] by its very nature and function remains the *unheimlich* for its inhabitants: unfamiliar, unsafe and undomesticated. It is a site of breakdown, a site that unmans the men. This lack of control manifests itself in a distrust of the place, a disavowal of its capacity to mend and yields to attempts to escape its claustrophobic environment […] It arouses fear, a fear felt but not defined in terms of its originating or culminating point. (Haider 58-9)

As a hidden compartment, backstairs evoke secluded parts in Gothic monasteries, intricate structure or labyrinths of a Gothic castle, in which characters feel insecure, in distress and awestruck, losing their defense and control mechanism on the face of the unknown. Regarding the labyrinthine structure of the building, later Prior also notes in his letters that "[t]he labyrinth of corridors, so many turnings, so many alternative routes, you need never meet anybody you didn't want to meet except, now and then, in Rivers's room or Brock's, yourself" (*GR* 148). It is also salient that both the hospital and typical Gothic locale contain "a site of domesticity, where ordinary life carries on even while accompanied by the most extraordinary and inexplicable of events" (Punter and Byron 261-2). The contrast between the ordinary daytime activities and nighttime uneasiness and stifling at the hospital is resonated in Punter and Byron's description of a Gothic castle: "It can be a place of womb- like security, a refuge from the complex exigencies of the outer world; it can also – at the same time, and according to a difference of perception – be a place of incarceration, a place where heroines and others can be locked away from the fickle memory of 'ordinary life'" (ibid). The characters feeling of mental and physical confinement in the hospital parallels with the Gothic notion that "the correlation between the plot and the construction unfolds "fantasies of self-enclaustration, physical debilitation and psychic surrender " (Castle 690). That's why sometimes Sassoon, Prior, other patients or even Dr. Rivers break away from the dull and stultifying atmosphere of the hospital and visit their family, friends, or the city.

Toward the end of the *Regeneration*, Rivers leaves his job at Craighlockhart and decides to move to London to work as a psychologist with the Royal Flying Corps at the Central Hospital in Hampstead. From Rivers' description of the hospital, it becomes overt that the dullness does not pertain to the Craiglockhart: "The long corridor stretched ahead, empty, its grey, palely shining floor faintly marked with the shadows of the window frames" (62-3). Ironically, the hospital had been built as a children's hospital. Its walls are decorated with the drawings from the storybooks such as "Baa-baa Black Sheep, Little Bo Peep, Red Riding Hood, or Humpty-Dumpty and the windows are barred. Although Rivers requests them to be removed, the War Office objects to create a budget for decorative changes apart from "the provision of adult-size baths and lavatories. Not washbasins" (*ED* 150). Having seen one of the patients' "shaving in a basin that barely reached his knees", Rivers thinks that [t]he eye, deprived of normal perspective, saw him as a giant. No amount of experience seemed to correct the initial impression" (*ED* 150-1). Especially in Ward Seven, "there are Crude copies of Tenniel's drawings from Alice in Wonderland" decorating the walls (*GR* 18). "Alice, tiny enough to swim in a sea of her own tears; Alice, unfolding like a telescope till she was nine feet tall; Alice, grown so large her arm protruded from the window; and, most strikingly, Alice with the serpent's neck, undulating above the trees" (ibid.). While dealing with Moffet's paralyzed legs, Rivers saw the drawings not irrelevant, "but as cruelly, savagely appropriate" (*GR* 24). "All those bodily transformations causing all those problems […]Alice in Hysterialand" (*GR* 24). Self-mockingly, Rivers even thinks that the patient begins to suffer from the delusion that he is turning into "an extremely large, eccentrically dressed white rabbit, forever running down corridors consulting its watch" (*GR* 25). The hospital is portrayed like a fantasy land, or an alternative surreal place in the midst of the stark reality of the war. Rivers' analogy between Alice's bodily transformations and deformed body of the soldiers shows how the fact and fiction can overlap in extreme conditions just as the war. The pictures of Alice […] mirror, through their gross distortions, the wounds, both individual and shared, that the war has inflicted on the British psyche (Shaddock 671). The dream-like quality invoked by the Alice decorations in the hospital reveals that although Alice goes through these bodily changes in her dream world and without pain, for the patient soldiers, these deformations are agonizing, traumatizing, and real. However, the Hysterialand

juxtaposes dreams of Alice and nightmares of the soldiers in the same place and associates with the layered meanings of both unconscious states.

In *The Eye in the Door,* Sassoon was wounded in the head and he was in American Red Cross Hospital at Lancaster in London. Rivers goes there to visit him. His observations of the interior building bear resemblances to Gothic-like aura of the Craighlockhart War Hospital:

> Deep-carpeted corridors, gilt-framed pictures on the wall. He followed Saunders, remembering the corridors of Craiglockhart. Dark, draughty, smelling of cigarettes. But this was oppressive too, in its airless, cushioned luxury. He looked out of a window into a deep dark well between two buildings. A pigeon stood on a window-sill, one cracked pink foot curled round the edge of the abyss. (*ED* 218)

The ill-lit or dark corridors are one of the prevalent elements in Gothic setting, and they instill the fear or stimulate the tension of terror and horror for the characters. As a liminal space, in the Gothic the corridor serves as a threatening atmosphere in which the air is stifling being an indicator of the interior decay, the old and creepy portraits are hung on the opposite walls that give the feeling of being watched, the inexplicable freely roam about, supernatural voices are heard or eerie apparitions are seen. The corridor refers to an "uncomfortable and dangerous openness" (Bussing 153). The Gothic castles have a reputation for their luxurious interior decoration such as ethnic tapestry, faded but flamboyant carpets or glaring old furniture, implying the splendor of the past times and the present degeneration. Rivers' portrayal of "oppressive", "airless cushioned luxury", "deep-carpeted corridors", and "gilt-framed pictures" of the hospital recalls the vocabulary used to describe claustrophobic but ostentatious interior of a classic Gothic castle. Also, the pigeon Rivers has glanced seems like the only living creature in the dull and dark ambience of the hospital, reminding the hovering birds above a desolate Gothic castle as the only indicator of the liveliness there.

The adverse weather conditions also create a gloomy atmosphere in many scenes, like in Gothic stories. For example, regarding the moaning wind Sassoon says "[i]t was wailing round the building, moaning down chimneys, snapping branches off trees with a crack like rifle fire. All over the decayed hydro, badly fitting windows rattled and thumped, and Sassoon, passing several of his 'fellow

breakdowns' in the corridor, thought they looked even more 'mental' than usual" (*R* 142). In such an illusionary atmosphere, the line between sane and insane collapses, and Sassoon realizes permeability of these two delicate lines. Later, Rivers upon his arrival at Craiglockhart on a stormy day thinks that "[t]his autumn seemed to have a store of such days, slapping them down remorselessly, one after the other, like a fortune-teller with a deadly pack of cards" (*R* 185). For him, the weather actually foreshadows the ominous things that are going to happen and "deadly pack of cards" reveals that there is no space for luck of a promising upcoming days. Also, one day Rivers ponders upon the reasons that drag the soldier into the breakdown state before going to sleep, and after he switches off the light the setting becomes Gothic-like with the "[r]ain, silvery in the moonlight, [streaking] the glass, blurring" the visibility of everything (*R* 108) At the same time he hears someone downstairs screaming (ibid.). Besides, the Craiglockhart War Hospital is generally depicted as surrounded by the densely misty and cloudy air. Likewise, the "'thick darkness and impenetrable mists' and 'thick and pestilential fog' [...] acts of unimaginable horror [...] ensue in *The Monk"* (qtd. in Haider 64). Similarly, Sassoon looking through his window, and describes the scenery as "Wester Hill, blunt-nosed and brooding, loomed out of the mist" cements the classical Gothic aura, in which the fog unsettles peace and quiet, problematizes clear vision, obscures the possible external threats, gives the sense of losing mastery over one's environment and sets the stage for the unknown to rear its ugly face (*R* 63). Sassoon's internal unease is also provoked by the moodiness of the environment. At the very end of the trilogy, Rivers' subsequent workplace Central Hospital also illustrates such a foggy atmosphere that augments the mystical quality of the scene, in which Rivers' confused psyche and hallucinatory dreams caused by Spanish Influenza accord with the mist around the hospital. Having seen one of the young soldier's death, Rivers finds it very difficult to reach "some kind of moral reckoning about his participation in the war" and while running a temperature, his inner paradox as a military psychiatrist leads him to see the phantasmal visitor Njiru, a witch-doctor with whom he has met on Solomon islands during his anthropological expedition (Shaddock 669). His envisaging Njiru in the hospital calls for his need of a spiritual remedy when the western science fails to bind up the mental and physical wounds of the war. In the meanwhile, "brown fog enveloped the hospital. Coils of sulphurous vapour hung in the entrance hall, static,

whirled into different patterns whenever somebody entered or left the building" (*GR* 259). In Gothic fiction, the sulphurous mist, cloud, smell, or smoke is associated with something ominous or something hell-born, connoting the "hellish sulphur", sulphur as "filthy stuff" and the" [h]ell swollen with the sulphur's stench and acid" in Goethe's *Faust*.[2] The brown fog around and sulphurous vapour inside hint at the deaths in the hospital and also many other soldiers' being killed on the battlefield, including Owen and Prior, in the meanwhile. Such an air also implies Rivers' being torn between "the ethos of the Western scientist—the detached, authoritative empiric—and enact an alternative ethic, that of the engaged, complicit healer and emotional as well as intellectual father" like Njiru (Shaddock 671). His Faustian inbetweenness to find his better self is manifested through the mist.

2.2 Labyrinthine Trenches

Although the First World War has been discussed "as one of the costliest conflicts of history, much of it fought over a comparatively narrow and bloody swathe of France and Flanders, the period 1914 to 1918 was as striking for great change and innovation in the military arts" (Bull 3). "A quick resolution decided by rifles, field guns, cavalry, sweeping manoeuvre and fighting spirit" was left behind and the war necessitated more stagnant fighting tactics because of the mechanized firepower. Especially the Western front became "notorious for fire without movement" (Marble 2).

> The war was being waged in a very different way than it had been in the nineteenth century. Forward-moving strategies such as head-on infantry attacks were no longer effective or feasible against modern weaponry like machine guns and heavy artillery; this inability to move forward created the stalemate. What began as a temporary strategy -- or so the generals had thought -- evolved into one of the main features of the war at the Western Front for the next four years. (Daniels 1)

As a result, every troop was obliged to "dig in to obtain some kind of cover against enemy power" during the war (Ellis 9). So, the soldiers would not "fight upright on the earth but must crawl into and under it" (qtd. in Leed 19). And so, the words "'creep', 'crawl', 'burrow', 'worm'" became prevalent verbs in trench recounts (qtd.

[2] Retrieved from <http://ebooks.gutenberg.us/TonyKline_Collection/Html/Faust.htm>.

in Das 1). This shows how the soldier's body lost its normal function.

The initial trenches were just a little more sophisticated than "foxholes" or "ditches" for life safety, but in time "a more elaborate system was needed" and so "the first major trench lines were completed in November 1914" on the German side (Daniel 1). All of the trenches were constructed according to the some arrangements depending on the locale, but the typical trench organization consists of the front wall (parapet) generally "ten feet high", "lined with sandbags from top to bottom", " the fire-step (a ledge) built into the lower part of the ditch, [allowing] a soldier to step up and see over the top (usually through a peep hole between sandbags)", dug-outs carved into a side of the trench with a roof over, designed to provide a kind of protection from firearm and foul weather, and the duckboards on the basement in case of overflowing of rain ponds or latrines (ibid.). By periodically digging zigzag-like determents, the soldiers protected themselves from explosions and being a direct target if the enemy gets inside the trench. A standard trench design comprised of "a line of three or four trenches: the front line (also called the outpost or the fire line), the support trench, and the reserve trench, all built parallel to one another" (ibid.). The central trench lines were conjoined with communicating trenches, which enabled the transmission of "messages, supplies, and soldiers" (ibid). "By the war's end, the labyrinth of British trenches totaled an astonishing 12,000 miles" (Jones 1).

The borderline between French and Belgium known as the Western front, "stretching 475 miles from the North Sea to the Swiss border, has burnt itself into our consciousness as uniquely vicious", considering the fact that just "[t]he number of British and empire casualties here to all ranks - reported killed, wounded, missing or prisoner - during the period February 1915 to October 1918 was officially estimated at 2,441,673" (Das 1). Santanu Das notes that "[d]arkness, mud, rain, corpses, guns, gas, shells, barbed wire, rats, lice, cold, trench-foot: these iconic images are largely culled from the writings of Owen, Sassoon, Remarque and other soldier-writers, as if war poetry and novels were the transparent envelope of trench experience" (1). Terry Phillips argues "Western Front has become to stand as a synecdoche for the First World War itself for many cultural historians" (232). She links this to " its geographical position, the continued popularity of War Poets, and the experiences of both men and women who worked with field ambulances and in

the Red Cross and who later recorded their experiences" (ibid.). So, the individual accounts of the ones that had been a witness to the trench warfare have influenced the collective memory, representing an alternative storage of the past excluded from the official histories. Laurie Vickroy notes, "[t]estifying to the past has been an urgent task for many fiction writers as they attempt to preserve personal and collective memories from assimilation, repression, or misinterpretation" (1). As Vickroy further states "storytelling is a personal and collective 'reconstitutive act'" (qtd. in Vickroy 34). Likewise, Barker regenerates the public consciousness like other war writers, through representing accounts of the trauma narratives triggered by the trench warfare.

In many resources, life in the trenches is described as the hell on earth. The apocalyptic vision of the battlefield in general represents the front in very Gothic terms: "The vast barren landscape", and "the tortured stunted trees" signifying "once fertile land now distorted and lifeless", "crouched burdened figures", groaning voices, smell of death, blood and rotting flesh, physical and mental entrenchment, bodily mutilations, continual anxiety of what's going to happen next, earsplitting explosions, raining bullets, foul weather conditions, filthy and unsanitary abode (Phillips 232). The place was generally filled with decomposing corpses, skulls, rats, cold, overflowing latrines, engulfing mud, and vermin are just a few to list to exemplify the horrendous aspects of the life in the trenches. Also the gas attacks lead to perilous outcomes: "If unprepared, the effects included temporary or permanent blindness, burns, or death" (Kyselová 22). According to Terry Phillips, "[t]he language in which the conditions of trench warfare on the Western Front is described, particularly but not exclusively in fiction, draws markedly on Gothic discourse" (233). She also argues that distancing the horrors of the trenches reveals a "need to address them" and then "causes which brought them about, not dissimilar way in which traditional Gothic distances contemporary issues" (ibid.). So, similar to a Gothic text, historical recounting also distances itself from the actual date whether it is written sooner or later then the historical event. Actually, the "war detaches itself from its normal location in chronology and its accepted set of causes and effects to become Great in another sense—all-encompassing, all-pervading […]" (Fussell 321). And this is what happens to the characters of the trilogy "as a chronic disturbance in the function of memory" (Brannigan 115). Like in ghost stories of the Gothic,

Barker's characters struggle with a pervading past that can never be left behind. And their trench memories repetitively and intrusively haunt them like a specter coming from the past, but refusing to remain as a part of it.

Above all else, the portrayal of the landscape, the feelings of horror and terror, and physical and psychological confinement are the most prevalent issues that are touched upon in any Gothic fiction and trench-warfare narratives. Ostensibly the trenches enable the soldiers with a sense of security, "yet cryptically are home to corpses, skulls and bones, constant reminders of the dangers. Thus the security they offered is a mere illusion" (Haider "War Trauma" 63). Prior mentions Rivers his trench experience in France, leading to his mutism:

> It was absolutely pitted with shell-holes and the lines got broken up straight away […]'I looked back and the ground was covered with wounded. Lying on top of each other, writhing. Like fish in a pond that's drying out [...] And the next thing I knew I was in the air, fluttering down. (R 79)

Prior's memory refutes the so-called security behind the trenches, which are pitted and broken up. Having returned to the Home Front, sickening memories of the trenches hauntingly disturbs him in his nightmare:

> He was in France now […] The trenches had been blown flat, there was no shelter from the icy wind, no hope of getting the wounded back. And no water, because the water in the water-bottles had frozen. Once a hawk flew over, its shadow black against the snow. The only movement, the only life, in a landscape dead as the moon. Hour after hour of silence, and the snow falling. Then, abruptly, Sanderson's convulsed and screaming face, as they cut the puttees away from his frost-bitten legs. (*ED* 54)

As French author and infantryman Henry Barbusse comments on the trench life: "It is a haunting memory, a nightmare of earth and mud" (qtd. in Winter 179). "Traumatized individuals are 'possessed by an image or event' that returns 'against the will of the one it inhabits'" (qtd. in Vickroy 28). And in these insane conditions, one's keeping his sanity seems like a great ordeal, and frequently remembering these circumstances means re-living the same pain and horror. Manning also mentions Rivers about his dreams reflecting how the foul weather turns the basement of the trenches into a horrific swamp that drags them inside:

> If a man slips off the duckboard it's not always possible to get him out and sometimes he just sinks. The packs are so heavy, you see, and the mud's fifteen feet deep. It's not like ordinary mud. It's like a bog, it… sucks. They're supposed to hold on to the pack of the man in front. (*ED* 167)

Moreover, Robert Burns, Rivers' other patient, puts forth the horrific there: "Corpses were everywhere in the trenches. Used to strengthen parapets, to prop up sagging doorways, to fill in gaps in the duckboards" (*R* 173). Another traumatized soldier Geoffrey Wansbeck also confesses Rivers that although he has been brought up as a Christian, he has lost all his faith having encountered the concrete embodiment of death in the battlefield: "Corpses. Especially in cold weather when they could not be buried. And in summer in No Man's Land. The flies buzzing" (*GR* 225). The bodies cannot be given an appropriate Christian burial, which reminds Wilfried Owen's *Anthem for Doomed Youth*, in which he criticizes the sounds of church bells are already replaced by the sounds of guns and the living bids farewell to the fallen only with "hasty horizon"[3], which stresses the dead are deprived of proper Christian burials, and just quick, so-called funeral ceremonies are arranged.

Haider expresses that the "trenches and corpses during the Great War become synonymous, transforming them into corpscapes" ("War Trauma" 63). Back again in trenches in France, Prior also writes on 5 October 1918: "I think the worst time was after the counter-attack, when we lay in that trench all day surrounded by the dead. I still had Longstaffe by my side, though his expression changed after death. The look of surprise faded. And we listened to the wounded groaning outside" (*GR* 194). He also narrates the facial expressions reflected on the ones who have yet witnessed the reality of the battlefield and the ones who has spent enough time to be drained of all joy of life:

> there were basically two expressions. One you saw at Étaples, the rabbit-locked-up-with-a-stoat look […] The other expression was the trench expression. It looks quite daunting if you don't know what it is […] It was a sort of morose disgust, and it came from living in trenches that had bits of human bone sticking out of the walls, in freezing weather corpses propped up on the fire step, flooded latrines. (*GR* 173-4)

So, the trenches are truly a corpscapes that are bricked by bones and cemented by

[3] Retrieved from <http://www.bbc.co.uk/poetryseason/poems/anthem_for_doomed_youth.shtml>.

blood, as terrifying as the eerie Gothic settings. On his first day in Craiglockhart Sassoon also remembers,

> the day before Arras, staggering from the outpost trench to the main trench and back again, carrying boxes of trench mortar bombs, passing the same corpses time after time, until their twisted and blackened shapes began to seem like old friends. At one point he'd had to pass two hands sticking up out of a heap of pocked and pitted chalk like the roots of an overturned tree. No way of telling if they were British or German hands. No way of persuading himself it mattered. (*R* 16)

The corpscape nullifies the national difference, as the dead do not have identity anymore, and Sassoon faces how death levels all diversities. His remarks indicate that "the pre-war ideals of courage, nobility and chivalry" dissolve in the face of tangible dead bodies lying together regardless of any national difference (Knutsen 39). As Samuel Hynes suggests: "Those who survived were shocked, disillusioned and embittered by their war experiences, and saw that their real enemies were not the Germans, but the old men at home who had lied to them. They rejected the values of the society that had sent them to war […]" (*A War Imagined* x). So, the mass destruction and death make the combatants question their common enemy that is politically and socially constructed. Moreover, while having a conversation with Sassoon at Craiglockhart, Owen declares:

> Sometimes when you're alone, in the trenches, I mean, at night you get the sense of something ancient. As if the trenches had always been there. You know one trench we held, it had skulls in the side. You looked back along and… Like mushrooms. And do you know, it was actually easier to believe they were men from Marlborough's army than to to to think they'd been alive two years ago. It's as if all other wars had somehow… distilled themselves into this war, and that makes it something you… almost can't challenge. It's like a very deep voice saying, Run along, little man. Be thankful if you survive'. (*R* 83)

Owen discloses, "the war repeats the time of other wars" and "churns up the dead of other centuries" (Brannigan 114). Real Owen in his poem "Dulce et Decorum est" actually epitomizes this scene in the last stanza:

My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est

Pro patria mori.[4]

In the poem, having described the fatal and miserable conditions of the trenches under gas attacks, Owen points to the fact that the war is not fought heroically or nobly any more as previously thought, and it is neither sweet nor honorable to die for one's country in a war that totally desensitizes and depersonalizes the combatants. Owen quotes the verse "Dulce et decorum est / Pro patria mori" meaning "it is sweet and fitting to die for one's country" from one of the odes of Horace so as to subvert this claim. He calls it an old lie, as he reveals disillusionment of heroic ideals and courageous attacks in the trench warfare. His reference to Horace shows that the young have been cajoled into fighting for centuries through the same patriotic argument that loses its validity on the face of horrific realities of battlefields. Especially the trench warfare of the First World War replaces so-called manly, actively, or belligerently fighting strategies with more stagnant and deadly dull ones that confine and passivize the soldiers. In extremely tedious and unhealthy confinement of the trenches, they become "bent double, like old beggars under sacks / Knock-kneed, coughing like hags"[5] as Owen portrays in his poem. So in practice, the old lie promising chivalrous and honorable sacrifice for one's country becomes demystified and refuted.

After Owen shares his thoughts, Sassoon tells him in return, "[a] hundred years from now they'll still be ploughing up skulls. And I seemed to be in that time and looking back. I think I saw our ghosts" (*R* 84). The extent of massacre resonates in his remarks. The lack of any rational explanation for such bloodshed leads Sassoon to assess their situation as the living dead when he feels distanced in the time. The anxiety of what awaits them a minute later, inhumane experiences and circumstances make each of them a liminal character, hovering between life and death like the undead in Gothic fiction. Sassoon's comment on their liminal situation is also reminiscent of Derrida's description of a specter "this non-object, this non-present present, this being-there of an absent or departed one no longer belongs to knowledge [...] One does not know if it is living or if it is dead" (6). Regarding Owen's recount, in such a chaotic and wrecked setting where the skulls have become

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[4] Retrieved from <http://www.poets.org/poetsorg/poem/dulce-et-decorum-est>.

[5] (ibid.).

the only ornaments engraved in the barren nature of the battlefield, Owen's analogy between mushrooms and the skulls does not seem absurd, but tragicomic, as the death has mushroomed at every corner. It also denotes "linguistic domestication of a distinctly undomesticated cohabiting of the living and the dead" and emphasizes "adaptive mechanisms of survival and the limitations of language to accommodate the reality of the" trenches (Haider "War Trauma" 63). Haider also finds Owen's comparison striking and then relates it to the Gothic fiction:

> […]the nutritional and poisonous implications co-exist to show the fatal implications of trench war not only on soldiers but on language as well. David Punter and Glennis Byron point out that a 'common feature' of many Gothic settings is that they seem to 'distort perception, to cause some slippage between what is natural and what is human-made'. Firstly the manmade trenches unnaturally scalpel the natural landscape and secondly the trenches enforce an unnatural cohabitation between the living and the dead. Such unnatural situations condition soldiers to accept the unacceptable through 'distort[ed] perception'. Here Owen's casual reference to skulls as mushrooms uncannily allows the 'slippage' between the unnatural conditions of trench life and the natural garden variety image. (qtd in "War Trauma" 64)

So the trenches become a liminal space where the living and the dead exist side-by-side. The setting becomes liminal also in language in which the literal meanings collapse and the metaphors stand more appropriate for recounting the actual situation. For Haider, Owen's comparison also obscures the stark reality of pervasive death all around and becomes his coping strategy with the irrationality in the trenches on lexical basis. She also asserts, interchanging in the meanings of the unnatural and natural reminds the Gothic slippage that distorts opposing concepts and even interweaves them together. Similarly, Prior also describes an incessant groaning coming out of the trenches as: "it didn't sound like a human being, or even like an animal, a sort of guttural gurgling like a blocked drain" (*GR* 195). So, in such dehumanizing conditions, even human voice is reduced to "gurgling like a blocked drain" (ibid.). Through his analogy, Prior also tries to underestimate the agonizing situation so as to deal with it, like Owen.

The trenches are likened to the labyrinths based on their zigzagged structure. The concept of the labyrinth "as spatial and theoretical notion, has shaped space" since the beginning of the Gothic fiction; however, it "did not die with a renunciation

of medieval settings—it migrated to the nineteenth century and adopted new shapes warranted by the times" (Bussing 147). So, one of the strongest images of the labyrinth in the modern times arises out of the trenches. Like in Gothic fiction, labyrinthine trenches become a place that fuel feelings of immobility, claustrophobia, terror, tension, anxiety, and despair. A junior officer's account in a memoir discloses what it was felt like to be within: "When moving about in the trenches you turn a corner every few yards, which makes it seem like walking in a maze. It is impossible to keep your sense of direction and infinitely tiring to proceed at all […] an old battlefield, like that of the Somme, became a labyrinth of trenches without any plan" (Leed 78). So the soldiers experienced perpetual distortion of time and space, as they were lack of any map. Similarly, the Gothic castle "has to do with the map, and with the failure of the map; it figures loss of direction, the impossibility of imposing one's own sense of place on an alien world" (Punter and Byron 262). In Craiglockhart, Prior mentions Rivers how such broken compasses, being directionless and feeling lost have claimed the lives of the soldiers in the Western Front:

> The line's terrible there. It winds in and out of brick stacks. A lot of the trenches face the wrong way. *Even in daylight with a compass and a map you can get lost*. At night… I'd been there about a week, I suppose, when a man took out patrol to see if a particular dugout was occupied at night. Compasses don't work, there's too much metal about. He'd been crawling round in circles for God knows how long, when he came upon what he thought was a German wiring party. He ordered his men to open fire. Well, all hell was let loose. Then after a while somebody realized there were British voices shouting on both sides. Five men killed. Eleven injured. I looked at his face as he sat in the dugout and he was […] Before I'd always thought the worst thing would be if you were wounded and left out there, but when I saw his face I thought, no. This is the worst thing [emphasis added]. (*R* 105)

Thus, apart from physical and mental hardships of being confined in a maze-like trench, the misdirection of a person can threaten other people's life safety. Because of "a series of transfers and translocations from one place to another", the broken compasses, and lacking bump of locality, the soldiers cannot "sense of the stability of the map", which is undermined by a Gothic castle as well (Punter and Byron 51). Likewise, Paul Fussell points out: "To be in the trenches was to experience an unreal, unforgettable enclosure and constraint, as well as a sense of being unoriented and lost" (32). Amna Haider adds, "[t]his 'unreal' topography resists any notion of

ownership or claim. Control passes from British to German hands seamlessly, or so it seems, disorienting soldiers in the confusion wrought by the trenches" (64). Like feeling lost in the labyrinths of a Gothic setting, the soldiers cannot claim any control over their surroundings.

On his visit to National Hospital in London, Rivers observes a patient, who has been buried up to the neck and stayed in the same position under the incessant heavy fire, because of a shell explosion (*R* 225). As a result, he cannot "lie straight in the bed" and "eat from the table" (ibid.). Regarding being trapped in a trench, Rivers thinks:

> Mobilization. The Great Adventure. They'd been mobilized into holes in the ground so constricted they could hardly move. And the Great Adventure – the real life equivalent of all the adventure stories they'd devoured as boys – consisted of crouching in a dugout, waiting to be killed. The war that had promised so much in the way of 'manly' activity had actually delivered 'feminine' passivity, and on a scale that their mothers and sisters had scarcely known. No wonder they broke down. (*R* 107-8)

So, River's finds the soldiers entrapment severer than the women's in the domestic space, as the soldiers bear the continual anxiety and threat of being killed in the next second. During the war, men labour force has been replaced by the women's. Ironically, while the men become passivized in the ditches of the war in spite of the heroic dynamism that initially promised to them, the women begin active duty in the factories, feeling financially, socially, and psychologically freer than before. "These workers present the dominant images of the Great War's transgressive female forces. They departed from the idealized role of women as passive and in need of protection" (Knutsen 150). The trilogy is full of examples of such women, including one of the main characters, Billy Prior's girlfriend, Sarah Lumb. So, culturally constructed manliness and womanliness have undergone some changes during the war, according to current societal needs and to the extent that the patriarchy has allowed. On the subject of immobility in the trenches, Prior also writes from the Western Front on 16 September 1918:

> Rivers's theory is that the crucial factor in accounting for the vast number of breakdowns this war has produced is not the horrors—war's always produced plenty of those—but the fact that the strain has to be borne in conditions of immobility, passivity and helplessness. Cramped in holes in

> the ground waiting for the next random shell to put you out. If that is the crucial factor, then the test's invalid—because every exercise we do now is designed to prepare for open, mobile warfare. And that's what's happening—it's all different… there was something in common—racing blood, risk, physical exposure, a kind of awful daring about it. (*GR* 172)

Then, on 4 October 1918, he repeats collective and continual feelings of confinement in his writing: "The whole thing was breakdown territory, as defined by Rivers. Confined space, immobility, helplessness, passivity, constant danger that you can do nothing to avert. But my nerves seem to be all right. Or at least no worse than anybody else's" (*GR* 194). The senses of "immobility, passivity and helplessness" Prior mentions evoke the trapped female victims of the Gothic fiction. As the war has feminized the men, "[mobilizing] them into holes" in Rivers' words (*R* 107), their condition shares more similarity to the terror and distress of a young heroine than an active male character in a Gothic story. Because the victimized young lady "traverses unknown terrain or the passageways of convoluted architecture to escape apprehension, rape, cloistering, forced marriage, torture, or death" in the classical novels of the mode (Snodgrass 118). Especially, the imprisonment of an innocent female characters "is a major motif in Gothic lore", as the authors of the traditional Gothic "used cells, murder holes, and oubliettes to accentuate claustrophobia, mental torment, and terror", through which "[t]hese settings typically produced a living death in some forgotten cell", like the liminal state of the entrenched soldiers, hovering between life and death (Snodgrass 96). According to Marie Ellen Snodgrass, in Gothic fiction the representation of a lady in distress owing to the enclosing motifs— locked doors of a castle, asylums, dungeons or labyrinthine underground passageways, was generally "aimed at women as a metaphor of suffocating social roles that paralyzed them and robbed them of self- actualization" (96). Similarly, the social roles ascribed to men during the war put them in the confining trenches, expose them to excessively horrific, terror-ridden and violent experiences. So, the reason which locks the lady in a castle and the cause that sends the soldier into a confining trench are not that different, but the patriarchy itself. Also, in both the labyrinthine Gothic setting and maze-like trenches, for the ones walking inside, every turn gives sense of nakedness "and horror of impending doom from some unseen menace" (Snodgrass 96). Besides, while working with the Royal Flying Corps at the Central Hospital in London, Rivers observes the reasons leading

pilots to breakdown and concludes that "floating helplessly above the battlefields, unable either to avoid attack or to defend themselves effectively against it, showed the highest incidence of breakdown of any service" because of the same "prolonged strain, immobility and helplessness", but not particularly "the sudden shocks or bizarre horrors that the patients themselves were inclined to point to as the explanation for their condition" (*R* 222) . And according to Rivers,

> That would help to account for the greater prevalence of anxiety neuroses and hysterical disorders in women in peacetime, since their relatively more confined lives gave them fewer opportunities of reacting to stress in active and constructive ways. Any explanation of war neurosis must account for the fact that this apparently intensely masculine life of war and danger and hardship produced in men the same disorders that women suffered from in peace. (ibid.)

He likens women experience in peace to the men's in war in terms of being and feeling confined, showing the fact that being stuck in excessively stressful conditions and immobility end up with the same result: Mental breakdown. And this does not vary by age, gender or occupation (whether a pilot in military plane or a soldier in trenches). By juxtaposing female hysteria and mental breakdown of the soldiers through the character Rivers, Barker actually voices Elaine Showalter's interpretation of shell-shock in *The Female Malady*, in which she discusses shell-shock as "an expression of a crisis of masculinity, and, in a sense, of a reversal of gender-roles caused by the war", as the hysteria has been mostly regarded as a female illness (qtd. in Knutsen 54).

In 1919, in his essay on the Uncanny, Sigmund Freud touched upon the fear of being buried alive. Depending on his previous thoughts in "Totem and Taboo" (1912-13), he points out that this phobia called "taphephobia", is associated to the phantasies of being stuck in a condition between life and death:

> Many people experience the [uncanny] feeling in the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts. There is scarcely any other matter […] upon which our thoughts and feelings have changed so little since the very earliest times […] To some people the idea of being buried alive by mistake is the most uncanny thing of all. And yet psychoanalysis has taught us that this terrifying phantasy is only a transformation of another phantasy which had originally nothing terrifying about it at all, but was qualified by a certain lasciviousness the phantasy, I mean, of intra-uterine existence. (Freud 241)

Therefore, Freud associates "taphephobia" with "wider terrors relating to the un/dead and that it manifested a return of latent, psychic energies" (Mangham 10). It "is uncanny, unsettling, and terrifying because it manifests both a hideous form of awakening and a dialogue between worlds that should remain disengaged" (ibid). It indicates that the strict borderline between the dead and alive blurs very disturbingly for taphephobic people, leading them to feel like they are going to be transformed into liminal supernatural beings like the ghosts or undead. The battlefield seem like a very convenient locus to sense the fear of being buried alive, as the only so-called secure places are the trenches, craters, or coffin-like dugouts in the middle of the incessant explosions. In addition, it is ironical that the word for trench in German, "der Schützengraben, is related to das Grab (grave): both derive from graben, to dig" (Das 1). So, the trenches connote the same image for the both warring factions. Paul Fussell also states "[i]t was the sight of the sky, almost alone, that had the power to persuade a man that he was not already lost in a common grave" (51). So the soldier has to hold on to that restricted sight to keep himself phlegmatic and sane. In addition, Haider says about the tomb-like trenches, "the combined impression of narrow space and lack of natural light evokes the Gothic image of the crypt: of hidden enclaves, burial places of shameful secrets, repression of forbidden desires and perverse pleasures and of walling in and out" ("War Trauma" 62). Her analogy also evokes the Freudian interpretation of the fear of being buried alive, as the Gothic spaces – crypts, vaults, burial chambers, or secret tombs frequently host the return of the liminal creatures like ghosts, zombies, monsters etc. Furthermore, in nightmarish environment of the battlefield, the soldier encounters decomposing unburied bodies in his every step, which also signifies that a dialogue between worlds of the dead and the alive that should remain disengaged is again unsettled (ibid.). The soldiers also witness their fellows, who are racked with pain of great bodily injuries, standing on the very fragile line between life and death. Their liminal situation may affect the witness that if he becomes buried alive under the ground because of any explosion, he would experience the same in-between agony. In the trilogy, Dr. Rivers encounters a patient named Lansdowne (an RAMC captain) whose long-standing claustrophobia has been linked to "his inability to enter dugouts" (R 138). Moreover, on 19 October 1918 in the Western Front Prior writes that

> The dug-outs are boarded off, but behind the planks are tunnels which reach back very deep […] The extraordinary thing is everybody's slightly nervous about these tunnels, far more than about the guns that rumble and flicker and light up the sky as I write. And it's not a rational fear. It's something to do with the children whom the Pied Piper led into the mountain, who never came out again, or Rip Van Winkle who came out and found that years and years had passed and nobody knew him. It's interesting, well, at least it interests me, that we're still afraid in this irrational way when at the same time we're surrounded by the worst the twentieth century can do: shells, revolvers, rifles, guns, gas. (*GR* 241-2)

Prior finds the other soldiers' fear irrational as it outweighs concrete objects of fear such as "shells, revolvers, rifles, guns, gas" (ibid). "The Pied Piper of Hamelin or Rip Van Winkle stirs up the childish fear of getting lost, being left alone, being left behind or of falling in a dark pit never to be heard again" (Haider "War Trauma" 65). So, the soldiers' childish dreads about the tunnels might be associated to the wider fears of premature burial. As Italian psychiatrist Enrico Morselli suggests that such fear makes the person "[feel] powerless to avoid or prevent [this], especially since at that moment he would be unconscious, or, even if he were conscious, he would be unable to move himself, or by any sign or action or word to inform the people that he was not yet dead, but still alive" (qtd. in Mangham 20). Likewise, the soldiers might fear from "getting lost" under huge heap of earth, unable to move, be heard by the others, and "being left behind", like in the stories of *The Pied Piper of Hamelin* or *Rip Van Winkle*. So, "[e]ven though the dug-outs have been boarded off it is what lies behind the protective barrier" still spreads terror and distress (Haider "War Trauma" 65). Also, one of Rivers' patients, Charles Manning mentions to him the day his troop have been billeted in the graveyard, adding satirically that "'I thought, my God somebody's developed a sense of humour" (*ED* 171). He continues:

> [I]t was extraordinary. All the tombs had been damaged by shells and you could see through into the vaults, and this was in an area where there were corpses everywhere. The whole business of collecting and burying the dead had broken down. Wherever you looked there were bodies or parts of bodies, and yet some of the younger ones – Scudder was one – were fascinated by these vaults. You'd come across them lying on their stomachs trying to see through the holes, because the vaults were flooded, and the coffins were floating around. It was almost as if these people were really dead, and the corpses by the road weren't. Any more than we were really alive […] There weren't any trenches. The attacking position was a line of sticks tied with bits of white ribbon […] The "line"

> was a row of shell-craters, filled with this terrible sucking mud […] I couldn't move, the shelling was so heavy. And then there was a lull, and we heard a cry. It seemed to be coming from a crater slightly further back, not far, and we crawled along and found him. (*ED* 171-173)

And he further tells how Scudder remains trapped in a muddy crater and they fail to get him out, while he is continually pleading with them for help. Realizing the impossibility of rescuing him, Manning shoots towards him to put an end to his misery, but misses, and during his second fire, Scudder knows what is going to happen. And what is more, they have to spend "the rest of the night there, in that hole" (*ED* 173). This terrible event causes Manning to breakdown. The scene is very much Gothic, with the vaults flooded, overflowing and broken graves, corpses everywhere, heavy rain, the engulfing mud, and the soldiers' constant fear of death and immobility. From the very start, the setting ominously foreshadows upcoming suffering and death. The sliding ground turns the balance between the living and dead upside down: While the dead are surfacing from the below, the alive sinks into the sloshy mud resembling a deadly whirlpool. Charles Manning does not want to let Scudder suffer from the fear of being buried alive, saying that "He could just get the tips of his fingers on the butt, but his hands were slippery with mud and they kept sliding off […] I have never seen anything like his face. And it went on and on. He was slipping away all the time, but slowly" (*ED* 173). However, having missed the first shoot, Manning already puts him in the liminal stage between life and death, just for a short span of time. So, due to explosions or flood, the battlefield seems like always ready to swallow the living, which makes it the most appropriate place for fuelling the taphephobia. It is also ironical that while the decomposing corpses left unburied everywhere, the earth absorbs the alive, showing that the war transgresses all limits.

The soldiers gave the trenches the names of the British streets, in an attempt to adapt themselves to there, establish a bond with their civil lives, and feel warmness and security of their previous domestic spaces. Paul Fussell indicates that these names had "a distinctly London flavor. *Piccadilly* was a favourite; popular also were *Regent Street* and *Strand"*(42-3). Regarding the trench names Wasson propounds the "First World War trenches saw their own dark parody of urban terrain" as "the names of British streets [were] presiding over avenues of decaying

corpses in walls of mud" (11). The reason of Prior's breakdown illuminates how the trenches, in which daily lives and chores go on, transform into uncanny, catastrophic place in a flash. Suddenly, the setting loses all its familiarity to its inhabitants. Rivers tries to persuade Prior to face the bitter memory that leads him to traumatic muteness, through the talking sessions. He thinks that "breakdown was nothing to be ashamed of, that horror and fear were inevitable responses to the trauma of war and were better acknowledged than suppressed" and "tears were an acceptable and helpful part of grieving" (*R* 48). However, all his attempts fail with Prior, and as a last remedy he resorts to hypnosis upon Prior's suggestion. Although he defends that the hypnosis can be useful to remember the lost parts in the memory, but it may also make "the underlying condition worse" (*R* 68). During the hypnosis it is unfolded that on just another day in the trenches, tracing the smell of frying pan he comes across Towers and Sawdon "crouched over a small fire" and coaxing the flames" (*R* 102). They engage in a small talk, while sipping their teas. After Prior has gone almost "three fire bays along, he [hears] the whoop of a shell, and, spinning round, [sees] the scrawl of dusty brown smoke already drifting away" and now he cannot see Towers or Sawdon (*R* 102).

> A conical black hole, still smoking, had been driven into the side of the trench. Of the kettle, the frying-pan, the carefully tended fire, there was no sign, and not much of Sawdon and Towers either, or not much that was recognizable. [...] he [Prior] began shoveling soil, flesh and splinters of blackened bone into the bag. As he shoveled, he retched. (R 102)

Then glancing down the duckboards, he finds himself "staring into an eye" (ibid.). Taking it into his hand, feeling the smooth surface, Prior shows it to the soldier next to him "What am I supposed to do with this gob-stopper?" (ibid). This horrific scene rendering Prior mute epitomizes the instantly unchangeable, insecure, shocking, and uncanny atmosphere of the trenches. Once the place is where they shelter, or go on with their daily lives, and the other second it turns into a total deathtrap, juxtaposing the familiar and the unfamiliar. The setting of "domesticity, of ordinary day-to-day humdrum activities, is converted into an unrecognizable scene of death, destruction and obliteration" (Haider "War Trauma" 63). Ironically, the Home Front also turns into an unfamiliar and insecure place in the trilogy, as Prior declares, "'We've all been home on leave and found home so foreign that we couldn't fit in. What about after the war?'"(*GR* 242). Haider comments that:

> The Home Front is generally thought of as domestic, safe, accepting and peaceful in contrast to the Battle Front. Here one can let one's guard down and be in safe hands. It is like coming back into the fold. Yet all these associations, usually taken for granted, become hollow as the practical reality asserts itself that neither the returning soldier nor the welcoming arms are the same anymore […] The Great War inverted the natural associative systems so that 'home [as] foreign' became a common state for the generation fighting the war. Eric Leeds feels that in 'the experience of war the "home" became more alien than any enemy'. (qtd. in "War Trauma 65)

During Prior's visit to his family, one day returning to home he takes a short cut passing through the brick fields: "Disorientated and afraid", he bumps into series of craters beyond his feet: "funk holes, scooped out of the clay. He was in a trench. Even as his mind staggered, he was groping for an explanation. Boys played here. Street gangs. They must have been digging for months to get as deep as this" (*ED* 116). Climbing up, he expects to see No Man's Land, while trembling with fear (*ED* 117). Like the trenches losing its familiarity in an instant, the familiar, secure, and warm hometown turns into a strange, baffling, and distressing space. What he experiences is resonated in Eric Leed's states: the war experience "providing bridges across the boundaries between the visible and invisible, the known and the unknown, the human and the inhuman", suggests "numerous occasions for the shattering of distinctions that were central to orderly thought, communicable experience, and normal human relations" (21). Leed's remarks remind of the same transgressions between the similar categories in the Gothic fiction. Thus, the soldier's war trauma like an individual Gothic story distorts the perceptions regarding what is homely and what is not.

2.3. Liminality of No Man's Land

The barren area left between the two enemy trenches is called No Man's Land that is "reinforced by barbed wire entanglements and artillery barrages" to render it "impassable" for the opposing army (Ferro 86). As it is a nonparty region, it is a liminal space by its nature. No Man's Land on the Western Front set the stage for one of the most fiercest and bloodiest battles in the history; it hosts to attacks and counter-attacks of the warring factions, as they severely struggled to keep hold of

their sides and also to invade the trenches of the opponent country. "Incessant bombing deformed the land into holes full of mud, pools of blood and pieces of limbs" (Kyselová 22). The soldiers hardly climbed out of the trenches and entered the jeopardous zone of the No Man's Land, apart from the times the "battle took place or they tried to eavesdrop the enemy's strategy or to collect the bodies of wounded or dead comrades at nights" (ibid.). Tragically, "if a soldier got wounded in No Man's Land, sometimes he would wait for a few days, uttering no sound so that the enemy would not hear him, until a fellow would happen to find him" (ibid). It was regarded as one of the most precarious and pernicious places on earth, which both metaphorically and literally made the soldiers feel like staying in limbo. The vast barren place leaves them at the threshold opening to death, mutilation, and suffering. Leed points out, No Man's Land "was a term that captured the essence of an experience of having been sent beyond the outer boundaries of social life, placed between the known and the unknown, the familiar and uncanny" (15). While defining the space concept in the Gothic fiction Veronika Majlingová draws attention to Manuel Aguirre's striking thoughts on the liminal area, which also corresponds to the No Man's Land:

> Aguirre points out liminal area is […] actually part of the numinous sphere: "It appears that the distinction between a threshold and Other space may be an equivocal, […] *for the threshold is a part of the Other*". While standing in a door or a passage to the other side, wondering if he should cross or not, the hero already *is* in the realm of the Other, for the threshold "is already that which it delineates and isolates, and becomes what it defines; or, to put it in different words: the Other takes over and 'colonizes' its own frontiers". The liminal space is therefore ambiguous, it separates the different spheres and at the same time it is the point of contact between them. It does not belong exactly to either of the two sides but as Aguirre writes, in its characteristics it belongs more to the sphere of the Other. (qtd. in 15)

The No Man's Land fully overlaps with such description: despite being a dividing area between the belligerent powers, it is also the space where the soldiers are most in contact with the enemy. And although the space belongs neither of the warring parties, each army has to act as if on the enemy territory. So, it is a deadly perilous, terrifying, and intimidating place, whose impartiality is emptied during the bloody battles. Also, geographical enormity of the land makes the soldiers disoriented, insecure, overwhelmed, which evokes the Gothic structure that gives the characters

"a sense of self-annihilation" on the face of "universal apprehension of a superior agency", as it has "a power of reawakening exactly that 'sacred-awe'—a sense of vast, encompassing and imponderable spiritual forces" (Castle 87-88).

Until the last novel, Barker conveys the characters' dreadful experiences of the tranches and the No Man's Land through the reminiscences, nightmares, hallucinations, and flashbacks of the soldiers, who are just physically away from the actual location of the war. However, in *The Ghost Road*, some shell shock patients of the Craiglockhart go back to the French fronts and their relations with the fellow combatants convey the violence and trauma of the war experience. Especially Prior's first-hand accounts, consisting of his observations in diary and letters to Dr. Rivers strikingly lay atrocity of the war bare. Prior comments on the writing habit of the soldiers: "it's a way of claiming immunity. First-person narrators can't die, so as long as we keep telling the story of our own lives we're safe. Ha bloody fucking Ha" (*GR* 115). So in their desperate situation, they affirm their survival in their own personal chronicles. Later, he tears pages out of his notebook and gives them to the others, stating "[n]ot many left now. But enough" (*GR* 253). As Knutsen suggests, "[t]hese pages represent his disappearing future, given over to other voices and other stories" (91). Referring to Rivers' expression for the No Man's Land, Prior names the place "breakdown territory" (*GR* 194). Considering his and other soldiers' experiences, even just descriptions of the place seem enough to drive anyone mad and suffer enormous torment, like that of surreal worlds of Gothic stories: "the ground as full of holes as a pepperpot lid, nothing but mud the eye could see", and the place is nothing but slaughtered animals, ripped and decomposed human flesh, tangles of rusting barbed-wire and broken artillery, chopped trees, and the air permeated with the fatal gas (*R* 207). This shows that the war defies the laws of nature and eradicates all forms of living on the land. Prior illustrates this in his narrative on 19 October 1918:

> Marched all day through utter devastation. Dead horses, unburied men, stench of corruption. Sometimes you look at all this, craters, stinking mud, stagnant water, trees like gigantic burnt matches, and you think the land can't possibly recover. It's poisoned. Poison's dripped into it from rotting men, dead horses, gas. It will, of course. Fifty years from now a farmer'll be ploughing these fields and turn up skulls. A huge crow flew over us, flapping and croaking mournfully… The unburied dead, though

> not cheerful companions for a march, had one good result. A boot for Wilson. Getting it wasn't pleasant. (240)

Everything fades on the battlefield. Even the huge crow croaks mournfully. Ironically the crow is generally regarded as the harbinger of death in Gothic fiction, although it seems like the only marker of life in this scene. The soldiers have to feel detached enough to make best of such a calamitous situation, which is, this time, getting boots out of a dead person's feet. Also, it is indicated that the corpses conjure up discrimination between the "*body* and *flesh*" (Johnson 309). Spillers touches upon pre-conceptualization of "the body": "it has 'a gender, a race, a class, a set of predetermined meanings'; 'the flesh,' however, is the 'zero degree of social conceptualization,' 'a primary narrative'" (qtd. in Jonson 309). Although the war is waged due to the national causes, it reduces the human body to the flesh, like in Gothic novels in which ripped body parts devoid of any identity arouse a sense of horror, reminding the fragility of human body and its reduction to the flesh. As Arthur Machen notes in *The Great God Pan*, "[t]he skin, and the flesh, and the muscles, and the bones, and the firm structure of the human body that […] thought to be unchangeable, and permanent as adamant, [begins] to melt and dissolve" in Gothic fiction like in the trilogy (236). Even the surviving ones become emptied of all their personalities: Prior writes a letter to Rivers, in which he says

> We are Craiglockhart's success stories. Look at us. We don't remember, we don't feel, we don't think—at least not beyond the confines of what's needed to do the job. By any proper civilized standard (but what does that mean now?) we are objects of horror. But our nerves are completely steady. And we are still alive. (*GR* 200)

Prior's remarks demonstrate how the war also turns them into liminal being, the living dead. In order to endure all monstrosity of the war, they are urged not to reason, feel, or think. As Prior thinks, "[g]hosts everywhere. Even the living [are] only ghosts in the making" (*GR* 46).

Leed suggests that "astonishing numbers of those who wrote about their experience of war designate No Man's Land as their most lasting and disturbing image" (22). It is one of the most recurrent images of the war trauma in the trilogy as well. During his early days in Craiglockhart, on his way walking through Craiglockhart, Sassoon remembers

> the march to Arras behind a limber whose swaying lantern cast huge shadows of striding legs across a white-washed wall. Then… No more walls […] 'From sunlight to the sunless land.' And for a second he was back there, Armageddon, Golgotha, there were no words, a place of desolation so complete no imagination could have invented it. (*R* 44)

The word "Armageddon" stands for "the last battle between good and evil before Judgment", "the place where the Armageddon will be fought", and "a dramatic and catastrophic conflict, especially one seen as likely to destroy the world or the human race".[6] On the other hand, "Golgotha" "is the biblical name for the place where Jesus was crucified. It was probably a small hill just outside the walls of ancient Jerusalem. Golgotha was called the 'place of the skull.'"[7] So, there are just agony and sacrifice beyond the walls of Jerusalem and between the walls of the trenches. By way of religious references, Sassoon emphasizes inconceivable torment the No Man's Land connotes, as they indicate the places of agony and sacrifice. Moreover, even Dr. Rivers is influenced by shell shocked soldiers' haunting memories of the place. When he visits National Hospital in London to observe Dr. Yealland's treatment of psychoneurosis upon his invitation:

> He took the lift to the third floor. He pushed through the swing doors on to a long, empty, shining corridor, which, as he began to walk down it, seemed to elongate. He began to be afraid he was really ill. This deserted corridor in a hospital he knew to be overcrowded had something eerie about it. Uncanny. Almost the feeling his patients described, talking about their experience of the front, of No Man's Land, that landscape apparently devoid of life that actually contained millions of men. (*R* 223)

The silence, emptiness and dimension of the corridor disorient Rivers. Suddenly, the hospital becomes a site where the familiar and unfamiliar clashes, like No Man's Land. He also points to the fact that although both places do not show any marker of life at first sight, they both contain people stuck between life and death. In the corridor, he also encounters a bodily-deformed soldier, who resembles "a creature" more than "a man" (*R* 223). The man heightens the liminality of the space, as his grotesque appearance evokes Gothic "metamorphic" or "abhuman" bodies, which keep "traces of human identity but has become, or is in the process of becoming, something quite different" (qtd. in Punter and Byron 41). Even Dr. Rivers is repelled and frightened by his abnormal looking and inhumanely gestures. Like a Gothic

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[6] Retrieved from <http://www.oxforddictionaries.com/definition/english/Armageddon>.

[7] Retrieved from <http://www.theopedia.com/Calvary>.

creature, his body seems to have "lost their claim to a discrete and integral identity, a fully human existence" (qtd. in Punter and Byron 23). His deformed body is also the clear evidence of the dehumanizing effect of the No Man's Land.

The image of No Man's Land also flashes through Prior's mind: While he is working in the Intelligence Service of Ministry of Munitions, he goes to Aylesbury Prison in London to visit pacifist Beattie Roper, whom he knows from his childhood, to see if he can help her to be released. In the prison,

> Looking down now at the empty landings, he was puzzled by a sense of familiarity that he couldn't place. Then he remembered. It was like the trenches. No Man's Land seen through a periscope, an apparently empty landscape which in fact held thousands of men. That misleading emptiness had always struck him as uncanny. Even now, as he tramped along the third landing, he felt the prickle of hair in the nape of his neck. (*ED* 30)

The empty appearance of the prison while hosting many prisoners reminds him of uncanny bareness of the No Man's Land, which seems like denying all forms of living on it. Also, Prior's bodily reaction of distress revealed in "the prickle of hair in the nape of his neck" shadows out his terror similar to the characters on the verge of upcoming ominous event in the Gothic fiction. The traumatic memories of the No Man's Land pops up from their hidden nook and disrupt the characters' present time consciousness, making them estranged, terrified, and disoriented. It becomes the image of the return of the repressed. Considering how the image of the No Man's Land pervades to the hospital and prison, it becomes apparent that "[t]he war is dislocated from history, reappearing in the present against the will and control of the subject" (Renard 149). A similar time disruption triggered by disturbing memory of the past happens to Prior on the train to meet his girlfriend Sarah:

> He remembered looking down a lane in France. The lane had a bend in it, and what was beyond the bend was hidden by a tall hedge. Beyond that was No Man's Land. Beyond that again, the German lines. Full of men like himself. Men who ate, slept, shat, blew on their fingers to ease the pain of cold, moved the candle closer, strained their eyes to read again letters they already had by heart. He knew that, they all knew it. Only it was impossible to believe, because the lane led to a country where you couldn't go, and this prohibition alone meant that everything beyond that point was threatening. Uncanny. (*ED* 176-7)

He is aware of the similarities between the men in the opposing trenches regardless

of their nationality, and the paradox that while they are so alike they are the potential killer of each other's arouses a feeling of uncanny in Prior. On the battlefield, the lane becomes also a metaphorical split line signifying that the other side should remain as hidden, enemy, other. However, when Prior visualizes beyond the lane, he realizes their familiarity and alikeness with the ones on the other side. Thus, while remembering he transgresses the borders, and reveals the other side of the lane "that ought to have remained hidden and secret, and yet comes to light" (Freud 148). So, the No Man's Land becomes a precarious, uncanny site, which oscillates between the familiar and the unfamiliar, as Eric Leed calls the place "marginal", "betwixt-and-between"(14). Later, the image of No Man's Land continues to haunt Prior, while he is waiting for Sarah's sign to enter her house without being seen by her landlady, he

> felt that there was a chill inside him that had nothing to do with the cold. The darkness, the nervousness, the repeated unnecessary swallowing… He was back in France, waiting to go out on patrol. He remembered the feel of No Man's Land, the vast, unimaginable space. By day, seen through a periscope, this immensity shrank to a small, pock-marked stretch of ground, snarled with wire. You never got used to the discrepancy. Part of its power to compel the imagination lay precisely in that. It was the difference between seeing a mouth ulcer and probing it with your tongue. He told himself he was never going back, he was free, but the word 'free' rang hollow. Hurry up, Sarah, he thought. (*ED* 214)

Then inside the house, Sarah draws the curtains, and he feels "glad to have the night shut out, with its memories of fear and worried sentries whispering" (*ED* 215). In this new kind of open war, the soldiers' anxieties of being a direct target, continual feeling of insecurity, fear of death and the unknown reminds of the characters' feelings of apprehension, nakedness, and distress in a monstrous Gothic castle or in a Gothic forest that is wild, enormous, shadowy and fraught with danger. Later back in the No Man's Land, Prior writes about the No Man's Land: "There's, for me, a nagging, constant apprehension, because I'm out in the open and I know I shouldn't be. New kind of war. The trouble is my nerves are the same old nerves. I'd be happier with a ton or two of France on top of my head" (*GR* 172). On 5 October, Prior again vividly portrays the lifelessness of the land:

> The sun hung on the lip of the horizon, filling the sky. I don't know whether it was the angle or the drifting smoke that half obscured it, but it was enormous. The whole scene looked like something that couldn't be happening on earth, partly the sun, partly the utter lifelessness of the land

> around us, pitted, scarred, pockmarked with stinking craters and scrawls of barbed-wire. Not even birds, not even carrion feeders. Even the crows have given up […] I honestly think if the war went on for a hundred years another language would evolve, one that was capable of describing the sound of a bombardment or the buzzing of flies on a hot August day on the Somme. (197-8)

Prior emphasizes inadequacy of the language to define the sound of incessant bombs and fires together with the buzzing of the flies above the decomposing corpses. He thinks a new language should evolve to capture the sounds of this surreal atmosphere. The place shows parallelism to what Allan Lloyd-Smith states about the "demonic hollowness of nature" in Gothic settings: "The land itself is evil […] there is […] a terror of the land itself, its emptiness, its implacability; simply a sense of its vast, lonely, and possibly hostile space that […] ultimately, resists any rational explanation" (93). He later again emphasizes the threatening hollowness in front of them, while describing the last attack:

> Bridges laid down, quickly, efficiently, no bunching at the crossings, just the clump of boots on wood, and then they emerged from beneath the shelter of the trees and out into the terrifying openness of the bank. As bare as an eyeball, no cover anywhere, and the machine-gunners on the other side were alive and well. (*GR* 272)

Prior, Owen and many others get killed crossing the Sambre-Oise Canal in this last attack. Previously, Prior has already uttered that "[b]uilding a bridge in the open under the sort of fire we're likely to encounter is impossible. The whole operation is insane. The chances of success are zero" (*GR* 252). And now, in the midst of the hollow land the dead bodies "are left alone" (*GR* 275). The sun sheds its light to the corpses "lending a rosy glow to skin from which the blood has fled " (*GR* 276). Like Real Owen writes, the corpses lie down on the land that is "chaotic, crater-ridden, uninhabitable, awful, the abode of madness" (160). As a result of this futile, cut-and-dried combat, the perilous space becomes a deathtrap for the soldiers in the prime of their lives.

2.4. Unhomely Home Front

According to Fred Botting "romantic chasms or labyrinthine dungeons" of Gothic fiction in nineteenth century gave way to the city, which is itself "a gloomy forest or dark labyrinth", "a site of nocturnal corruption and violence", "a locus of

real horror", menace, and "uncanny" (11). He suggests even the daily life became "shrouded in strangeness" (ibid.). "The architectural and feudal background, the wild landscapes, the aristocratic villains and sentimental heroines, were no longer, in a thoroughly bourgeois culture, objects of terror", as "the dark alleyways of cities were the gloomy forests and subterranean labyrinths; criminals were the new villains, cunning, corrupt but thoroughly human" (Botting 123). So, previous horrors ascribed to concrete, supernatural beings, were replaced with human villains and their violence. Botting adds that "domestic and industrial environments" enabled "the loci for mystery and terror" (ibid.). As Punter and Byron also suggest "the damaging effects of industrialism became increasingly clear and had much to do with the emergence of a new site of Gothic horror: the city" (21). Especially the war-torn cities of Europe during the First World War literally reflected the threatening, dark, devastated, desolate, bleak atmosphere of the Gothic settings. The cities surrounded by bombed sites, darkness owing to black outs, ruins, ongoing explosions, death, suffering, misery, dismay reminded the fact that "if England is still 'home', it is also 'unhomely'" (Wolfreys 71). And as Anthony Vidler suggests, "'unhomeliness' was more than a simple sense of not belonging; it was the fundamental propensity of the familiar to turn on its owners, suddenly to become defamiliarised, derealised, as if in a dream" (7). The ghastly wartime cities create the same sense of unfamiliarity for its inhabitants. Moreover, "One of the most powerful metaphors for a nation is that of the familial home" (Wasson 106). Thus, the fear, insecurity and anxiety of the war running rampart nationwide are also experienced inside the domestic spaces. The war dissolves familiarity of home, rendering it an uncanny place. In Barker's trilogy, ghastly war-worn cities of Edinburgh, London and Amiens seem like reflecting the run-down, gloomy, estranged, and terrified psyches of the characters.

The war fiction reveals "the city as a hallucinatory, claustrophobic and labyrinthine realm, writing topical anxieties into the wartime streets" (Wasson 2). Similarly, Prior feels that "as he [walks] through the streets of the night city, that other city, the unimaginable labyrinth, [grows] around him, its sandbag walls bleached pale in the light of a flare, until some chance happening, a piece of paper blown across the pavement, a girl's laugh, [brings] him back to a knowledge of where he [is]" (*ED*192-3). In the dark labyrinthine street, the haunting trench memories find an appropriate place to pop up. He finds himself in the "other" city, as

Warwick suggests the wartime cities appear like to have become their “others”, “dominantly figured as labyrinth, jungle, swamp and ruin, and described as blackened, rotten, shadowed” (Warwick 34). Barker revises main Gothic elements for a period, “when confinement of outsiders [takes] on dark new forms” in a “carceral wartime city” (Wasson 52). While staying in Craiglockhart, Prior goes out to wander around in the dark. He describes sleazy district of Edinburgh saying, “the winding, insidious streets had led him deeper and deeper into a neighbourhood”; however, seeing “washing hung, grey-white, from stacked balconies” and smelling out “steak frying reminded him of home” (86-7). In their discussion of the modern locus of Gothic literature Punter and Byron use the same words: “The city, with its dark, narrow, winding streets and hidden byways replacing the labyrinthine passages of the earlier castles and convents, is established as a site of menace through the importation of various traditional Gothic motifs and scenarios” (28). While Prior feels lost in these sly, maze-like streets, the sudden familiar smell makes him recall his domestic space. So, the familiar and the unfamiliar collide in the same district for him, creating an uncanny atmosphere. Then he goes in a shabby bar, where he meets a munitionette named Sarah Lumb. They leave the bar together, but as Sarah’s landlady is a very strict one, they decide to go for a walk, turning “away from the lighted pavements, into the darkness of a side street” (*R* 92). However the place they have chosen to spend sometime corresponds to the bleak war-ridden atmosphere and a classical Gothic setting: They bump into a church with a small churchyard around it:

> Gravestones leant together at angles in the shadow of the trees, like people gossiping. ‘Shall we go in there for a bit?’ He opened the gate for her and they went in, into the darkness under the trees, treading on something soft and crunchy. Pine needles, perhaps. At the church door they turned and followed the path round, till they came to a tall, crumbling, ivy-covered wall. There, in the shadows, he pulled her towards him. (*R* 92)

The humanlike appearance of the leant tombstones, ivy-covered trees, and dark desolate and eerie aura are nothing less than the motifs of an ancient Gothic graveyard. It is also very ironical that a new relationship blooms in such a spooky place. So, the graveyard seems like foreshadowing doomed future of their relationship Later, they go to a more crowded place by daylight, but the gloominess

stays: In his khaki, Prior moves among the civilian people like a ghost at the seaside. The landscape reflects shadowy psyche of Prior:

> Until now the air had been so still it scarcely moved against the skin. But now small gusts began to whip up the sand, stinging patches of bare skin […]The sun was past its height. Even the little mounds of worm-casts had each its individual shadow, but what chiefly struck him was the yellowing of the light. It was now positively sulphurous, thick with heat. They seemed to be trapped, fixed, in some element thicker than air. Black figures, like insects, swarmed across the beach, making for the shelter of the town. (128)

Prior is overwhelmed even in the open air and feels detached from indifferent joyous civilians. He thinks merely "Sarah [connects] him to the jostling crowd" (ibid.). The war traumatized the soldiers to the extent that they do not feel belongingness to anywhere. Being in the trenches equals to being among the civilians most of the time. The war creates a sense of "perpetual homelessness or unsettledness" (Groppo 20). Also, in the hellish sulphurous air, Prior is astonished by the yellowness of the lights. Knutsen suggests that the colour yellow points to "spiritual confusion", "growing corruption and decay at all levels", and the "images of disease, infestation and decay that spread from the home front to the battlefields in France and on to the empire itself" (95-6). Prior's ghastly presence among the civilians, his somber psyche, faded mood and also physical decomposition brought by the war correspond to this yellowness. The colour also reflects evil atmosphere of the munitions factory where Sarah works.

> The munitions factory at night looked like hell, Sarah thought, as she toiled down the muddy lane towards it, and saw the red smouldering fires reflected from a bank of low cloud, like an artificial sunset. At the gate she fell in with the other girls all walking in the same direction, all subdued, with that clogged, dull look of people […]Apart from the work surfaces, the room was badly lit and so vast that its far end disappeared into shadow. All the women were yellow-skinned, and all, whatever their colouring, had a frizz of ginger hair peeping out from under the green cap. We don't look human, Sarah thought, not knowing whether to be dismayed or amused. They looked like machines, whose sole function was to make other machines. (*R* 199-201)

Also her copper hair that Prior falls in love with and her yellow skin are the results of working with perilous chemicals at the factory.

> The simile of organic deterioration is apt, for munitions workers handled

> and inhaled toxic materials, which damaged skin, hair and lungs. As demand increased some factory working conditions deteriorated to resemble the hell of nineteenth-century industry. Windows were often permanently sealed, blocking light and ventilation, sometimes with fatal consequences. (Wasson 89)

Apart from the physical danger, the strenuous and tedious mechanical work leading to their immobility makes the women experience "caged quality of war" (qtd. in Wasson 90). "While the eighteenth-century Gothic primarily saw confinement occur within convents, castles and dungeons, the nineteenth century saw the dread locus now became any place where bodies are disciplined and constrained" like in the hospital, trenches, and factory of the trilogy (Wasson 52-3). The war reduces male body to flesh in the Western Front, at the same time, it makes the workingwomen's skin look like nonhuman in the Home Front. With the "hideous yellow gloom" in their skin and hair, the women workers look like "strange creatures from another world" in the restricted and inhumane space of the factory (qtd in Wasson 93). Regarding modern Gothic settings, Botting states, they create "the loss of identity" and "alienation of self" in the "dehumanized environments" (157). Wasson also points out, the "way in which the Gothic meshes with wartime factory experience hinges on the conditions which characterised factory environments" (89). "The Gothic mode enables commentary on the darker realities of industry during and directly after the war, depicting workplaces as fraught with violence both physical and psychological" (Wasson 83). Sarah feels and looks like an automaton that produces other machines. This fatal place render them "Gothic, mechanized ghosts", reminding the liminal bodies of the Gothic mostly depending on human-creature, human-machine, human-animal, human-vampire, or dead-alive binaries in the genre. Stephen Shapiro comments that "[n]o space is more haunted than the sphere of capitalist production (qtd. in Wasson 94). Punter and Byron also state

> Emergent capitalism led to a growing sense of isolation and alienation, as increasing mechanization divorced workers from the products of their labour, and the urban centres disconnected them from the natural world. The very ideas of what it meant to be human were disturbed in the face of increasing regimentation and mechanistic roles. (20)

In the factory, Sarah works six days a week, twelve hours a day; however, she is content with her job due to its financial return. The supervisor always warns them about the clock to get back to work. As a memoir belonging to a real munitionette

during the Second World War unfolds, these workers also could not feel the linearity of time, because in the factory

> [t]he hours drag interminably, the clock never advances [...] it seems […] that the hundreds of workers, though only separated from each other by a few feet, are each shut away in an impenetrable box of noise – and live their separate lives for 11 hours a day hardly able to communicate with each other. (qtd. in Wasson 89)

So like "a liminal presence, out of time, dislocated, and characterized by 'temporal disjoining", these women including Sarah become alienated, disoriented and ghastly (qtd. in Arias xvii). Moreover, Prior mentions that his perception of England is not a pastoral place, as some soldiers think. Even the physical resemblance between the industrial towns and the Front is overt for him: "the Front, with its mechanization, its reduction of the individual to a cog in the machine, its blasted landscape, was not a contrast with the life they'd known at home, in Birmingham or Manchester or Glasgow or the Welsh pit villages, but a nightmarish culmination" (*ED* 115-6). So, Barker represent "'two Britains', the one a safe pastoral retreat, the other a blighted zone of industrial killing" (Williams 28). The bleak portrayal of the factory and its perilous effects to both the people and the environment manifest that Pat Barker never gives up voicing the problems of the working class. Through the character Sarah, she touches upon the circumstances surrounded the female workers during the war.

While the war creates a Gothic-like atmosphere in public spaces (such as streets and factories), it does not pass over the domestic spaces. Prior describes interior of Manning's war wrecked house:

> The windows were shuttered. Manning without the key, achieves to unlock the door by pulling the knob, which implies there is no privacy in those wrecked houses. Inside, tall windows shuttered, furniture shrouded in white sheets. A heavy smell of soot from the empty grate. Everything was under dust-sheets […]There is also a crack above the door. 'That looks a bit ominous,' Prior said. (*ED* 9-10)

As he emphasizes the privacy of the domestic space is totally undermined by the war that devours everything. The shuttered windows, demolished walls, a door that can be opened without a key indicate a non-protective domestic space, because they are

the basic components of a house that divide it from the external world. It becomes apparent that the physical structures of the houses become fragile so as the human bodies under physical attack. Also, the sounds of incessant sounds of the raids, guns, and explosions easily heard from domestic spaces were uncanny, alienating people from their domestic space and making them feel unguarded and in jeopardy. When Rivers moves to London to work as a psychologist with the Royal Flying Corps at the Central Hospital in Hampstead, upon his best friend Henry Head's proposal, it becomes apparent that the house is not serene, warm and safe anymore. Even at his first night in his new home, Rivers complains: "The nights were disturbed by air raids, though less by German action than by the guns on the Heath that boomed out with a sound like bombs falling. Everybody congregated in the basement during these raid" (*R* 221). The basement compensates for the insecurity of the home. He also adds that the following nights were the same and "the guns made sleep impossible" (*R* 222). So, during the incessant raids and explosions, they have to bear unfamiliar sounds echoing in their domestic place, subverting its calm and sheltering capacity. "The safe space of home is destabilized and becomes a symbol of both individual and wider aspects of social instability" (Carson 253). Charles Manning also compares previous joyous and unharmed state of his house and its current depleted condition similar to that of Gothic haunted houses. Feeling estranged from his domestic space, he finds "himself moving between pieces of shrouded furniture like his own ghost" (*ED* 25).

Moreover, the city becomes the zone of myth making as a result of excessive violence that has spread all over the Western Front. Prior conveys alarming stories from London life:

> Some women, apparently, were planning in all seriousness how they should kill themselves and their children when the Germans arrived. Those atrocity stories from the first months of the war had done the trick. Rather too well. Nuns with their breasts cut off. Priests hung upside-down. (*ED* 6-7)

Having experienced the trenches, he satirically mentions these horror stories, but it also demonstrates that the fear of death comes through the doors of the houses. Moreover, most houses are like ancient shrines, in which the living tries to cope with the absence of the dead by various rituals. The families still want to feel their presence physically by allocating special places to the fallen so as to gladden their

heart to an extent that the absent ones still occupy a place on earth. For instance, Rivers catches a glimpse of her landlady Mrs. Irving's private apartment through open door, and sees "the portrait of her dead son that hung above the mantelpiece, with flowers beneath it and candlesticks on either side" (*GR* 116). He directly associates this glance with the skull houses that he has seen during his expedition in Melanesia:

> […]the portrait, the flowers. A shrine. Not fundamentally different from the skull houses of Pa Na Gundu […]The same human impulse at work. Difficult to know what to make of these flashes of cross-cultural recognition. From a strictly professional point of view, they were almost meaningless, but then one didn't have such experiences as a disembodied anthropological intelligence, but as a man, and as a man one had to make some kind of sense of them. (*GR* 117)

Rivers states, from a rigorously rational point of view, that these cross-cultural assessments may seem futile; but it is impossible to completely isolate your humanely concern. With this scene it also becomes overt that the wall separating the dead from the alive becomes thinned. There is also another example of incorporating the dead into daily life, getting in contact with them, or not accepting their departure. Billy Prior visits his fiancée, Sarah Lumb, before he ships out to France. And Sarah's mother Ada takes them to séance, where the families gather in the hope of getting some messages from their dead sons:

> […]a tiny room. A piano, a table with a vase of flowers, five or six rows of chairs, net curtains whose shadows tattooed skin […] the blinds were drawn down, shutting out the sun. Women, mostly in black, a scattering of men, all middle aged or older […]Too many widows. Too many mothers looking for contact with lost sons—and this was an area where they'd all joined up together. At last he was ready. Their loved ones were with them, he said, they were present in this room. The messages started coming. First a description, then a flicker of the eyes in the direction of the woman whose husband or son he had been describing, then the message. Anodyne messages. (*GR* 79)

"The living and the dead co-habit with the possibility of overlap between the two worlds: The violence and destruction caused by the war has created a schism in the normally accepted reality of a clearly divided space each for the living and the dead" (Vereen 8). Like anodyne pills, these séances offer the families a temporary relief. Due to the decline in religion, such mournful families resort to spiritualism.

"Through mediums, messages of consolation and forgiveness were conveyed that sometimes helped to bring resolution and reduce the guilt of survivors" (Small 781). So, the people look for a spiritual remedy in these séances, leading "interest in the world beyond began to grow" (Craig 1). The families want to feel closer to the world beyond, where their loved ones have gone. Also the practice indicates a mean of testing verges of the reality.

While the sense of feeling at home loses it previous connotation, the streets become much more insidious. Prior observes the neighborhood he grew up:

> Before the war, women used to sit on their steps in the warm evenings until after dark, […]taking pleasure in the only social contact they could enjoy […] Now, looking up and down the street, Prior saw deserted doorsteps […] It seemed to him the streets were full of ghosts, grey, famished, unappeasable ghosts, jostling on the pavements, waiting outside homes that had prospered in their absence. (*ED* 94-5)

For Prior, the ghastly, desolate surroundings are reminiscent of the previous cheerful public companionships on the streets. These streets indicate that the previous familiarity of his childhood surroundings now seem uncannily dislocated in time and turn into an archaic, abandoned, and haunted places of the Gothic, where the traces of death and destruction are all around. The war confines everyone behind the walls, damages the collective intimacy and sharing. The familiar scenes of the past just loom over in the uncanny streets. The ghosts lurking around the streets are ravenous for stepping in the houses, waiting for grim reaper to ring the bells. Also, Rivers dispiritedly portrays the wrecked city walking in the dark streets of London:

> Shuttered windows, like blind eyes, watched from either side. It was something new this darkness, like the deep darkness of the countryside. Even on the Heath, where normally London was spread out before you in a blaze of light, there was only darkness, and again darkness. Starlight lay on the pond, waking a dull gleam, like metal. Nothing else. (*R* 234-5)

Because of "the mandatory blackouts, the streets and buildings of London looked unfamiliar—shrouded in almost complete darkness, the city lost its civilized, urban aura, and became more of an archaic, unknown space […]" (qtd. in 6). The archaic, ruined, and dark scene evokes the fact that image of the wartime city overlaps with the Gothic setting, which "[represents] excess and exaggeration, […] the wild and the uncivilized, a world that constantly tended to overflow cultural boundaries"

(Punter and Byron 7). Wasson points out “the sense of the incipient destruction of the physical environment is a strong and characteristic Gothic device, from *The Castle of Otranto* through to *The House of Usher*’ and this trope became very real in the wartime metropolis”(qtd. in 34). Like in the Gothic stories, the dilapidated buildings of the wartime cities mirror the ruination of human psyche and body. While walking besides Charles Manning, Prior observes that

> The square contained tall, narrow, dark houses, ranged round a fenced-off lawn with spindly trees. The lawn and the surrounding flowerbeds were rank with weeds. Further along, on the right, a bomb had knocked out three houses and partially demolished a fourth, leaving a huge gap […] As they approached the gap, the pavement became gritty beneath their feet, pallid with the white dust that flowed so copiously from stricken houses and never seemed to clear, no matter how carefully the ruin was fenced off. Prior was aware of a distinct sideways pull towards the breach. He’d felt this before, walking past other bombed sites. He had no idea whether this sideways tug was felt by everybody, or whether it was peculiar to him, some affinity with places where the established order has been violently assailed. (*ED* 9)

Similar to the decaying dwellings of the Gothic fiction, which are reminiscents of their previous splendor and wealth, Prior finds the shattered established order of the buildings odd. The huge breach left by the explosion is like reflecting the war itself, pulling the all established order inside. Prior’s affinity with the demolished area reveals the fact that “human agony and death are written into the very fabric of the wartime” city (Wasson 156). The bombed site also mirrors his ruined psyche and faltering psychological stability. Wasson suggests, “what separates the London ruins from the traditional psychologically haunting ruins of the Gothic world is of a temporal quality” (12). Although the war lasted four years, the outcome is not much different that of Gothic ravages: “the shattered buildings, remnants of former domestic spaces look eerily similar in photographs” (Wasson 13). Prior again depictures such a scene when he sees a demolished house in London “the looped and trellised bedroom wallpaper that once only the family and its servants would have seen, exposed now to wind and rain and the gaze of casual passers-by. Nothing moved in that wilderness, but, somewhere out of sight, dust leaked steadily from the unstaunchable wound” (*ED* 18). The dust, decay, wilderness, and dullness of the shattered area all evoke a Gothic context and illustrates that the bombings influence British society in all respects: “The loss of personal history was another aspect of the

city bombings; the wallpaper, and mirrors, and carpets were sometimes stripped bare and left hanging in the air of a ruin as if the private lives of Londoners had suddenly become public property'"(qtd. in Wasson 5). And the war inscribes wounds on the human body, which leads non-healing psychic injuries just as it causes irreparable damages on the houses. It also juxtaposes the public and the private.

Having passed fit in Bradford, Prior and others are sent to Scarborough. Prior wanders around Scarborough coast, before leaving for France. He hears screams of terror from the haunted house where "cardboard skeletons leapt out of the cupboards with green electric light bulbs flashing in the sockets of their skulls", and then says to himself "[i]f they'd seen...Oh, leave it, leave it" (*GR* 34). "Behind him, [there are] prim boarding-houses with thick lace curtains that screened out the vulgarity of day-trippers. You couldn't go for a walk anywhere in Scarborough without seeing the English class system laid out before you in all its full, intricate horror" (*GR* 34). For Prior, the reality of class inequities is much more terrifying than the classical objects of horror in a funfair. Having seen the scattered human bones, ripped body parts, decomposing corpses all around on the battlefield, and having learned to cohabit the trenches with them, he initially emphasizes artificiality of the toy skeletons. Especially, the light bulbs flashing in the sockets of the skulls make him remember the dismembered eye in the palm of his hand, the memory of which he tries to ward off immediately. Prior's insights evoke Punter and Byron's discussion that surely the Gothic depicts a spooky world to its readers; however, its horrors "are as nothing to the horrors of war or even of conventional domestic life" and "Gothic is above all, perhaps, a way of representation: nothing that Ann Radcliffe's heroines suffer could possibly match the continuing actual sufferings of whole continents in recent times" (xix). Accordingly, the catastrophic war turns the land into a pandemonium, in which pain and death prevail. Prior's observation also discloses that the war does not clear class distinctions away or lead a class unity as claimed in official war propaganda of the First World War (Knutsen 27).

After Prior arrives in France, before joining the battalion, he is billeted in a war-torn house in Amiens together with Owen and two other young soldiers named Hallet and Potts. Prior describes the vacated house:

> A gate hanging from its hinges, roses massed round a broken pergola […] Beyond, paths and terraces overgrown with weeds. Lace curtains hanging limp behind cracked or shattered glass; on the first floor the one window still unbroken briefly held the moon […] a green jungle of garden, sun-baked, humming with insects, the once formal flower-beds transformed into brambly tunnels in which hidden life rustled and burrowed […] a trickle of plaster leaked from the ceiling of the back bedroom where a shell had struck, the house bleeding quietly from its unstaunchable wound. (GR 141-5)

For the second time, Prior uses "unstaunchable wound" for describing a ruinous house. His analogies suggest that wartime houses also bleed just like abused human bodies on the battlefield. The war unfolds "an equation between broken building and a broken body, a conventional Gothic trope" (qtd. in Wasson 138). Also, romantic connotations of the previous pastoral landscape grapple with wilderness and destruction. All living creatures struggle for life inside the brambly tunnels, just like the soldiers in the labyrinthine trenches, and city-dwellers in the wrecked, insecure, winding streets. At their last night in this war damaged house, the stormy night makes it seem more haunted and more insecure than before, as it is only lit by starlight and the broken windows keeps the candle being blown out due to the stormy weather. Prior hears a creepy rumbling upstairs and "Hallet [appears] in the doorway, white-faced and staring" (*GR* 153). They are accustomed to encounter a contingency in any instance in the open air and their enemy is embodied in flesh and bone, but now they cannot ascribe the creepy voice coming from above to anyone, which makes them totally panicked and appalled. Prior keeps writing in his notebook:

> We got an oil-lamp from the kitchen […] The stairway leading to the upper floor and the nursery is narrow. We got to the nursery door, paused, looked at each other. Hallet's face illuminated from below had bulges under the eyes like a second lid. I pushed the door open and a blast of cold wind from the broken window hit me. All I saw at first was movement at the far end of the room and then I started to laugh because it was just the rocking-horse rocking. The wind was strong enough to have got it going, I can't think of any other explanation, and its rockers were grinding away on the bare wooden floor. It ought to have been an anti-climax, and at first I thought it was. (*GR* 153-4)

In the middle of such a stormy night, hearing weird noises coming from upstairs, the dark narrow stairway, the distorted appearance of Hallet's face through the play of light, their hesitation to open the door all arouse the same sense of terror, mystery and suspense in the Gothic fiction. Aware of this similarity, Prior also thinks the

scene ends in an anti-climax. The rattling sounds coming from rocking-horses or rocking-chairs frequently placed in the attic are used for fuelling fear and distress in horror movies or in the Gothic fiction. This kind of furniture is susceptible to swing in case of even little airflow because of its unstable mechanism, leaving the audience and the characters vacillating between supernatural and physical causes that make it swing. Prior immediately ascribes the reason to the strong wind, and his jokes and laughs reveal his temporary catharsis. Though he makes fun of their irrational reactions to the sound, he writes, "in my own room with the lamp out I lay awake and all night long that rumbling went on in my head" (*GR* 154). Having been used to tangible threats on the battlefield, the fear of the unknown or uncertain leaves him alert till morning. It is also ironical that the houses still bear the traces of previous dwellers' belongings while the strangers occupy it. The soldiers drink in their cups, eat on their table, and sleep in their beds. The public and private properties become entwined, violating the right of privacy:

> A labyrinth of green pathways led from garden to garden, and they slipped from one to another, over broken walls or through splintered fences, skirting bramble-filled craters, brushing down paths overgrown with weeds […] Hundreds of men, billeted as they were in these ruined houses, had broken down every wall, every fence, forced a passage through all the hedges, so that they could slip unimpeded from one patch of ground to the next. The war, fought and refought over strips of muddy earth, paradoxically gave them the freedom of animals to pass from territory to territory, unobserved. (*GR* 146)

The war renders the borders uncertain. "The invasion of safe and domestic environment" by the Other is generally touched upon through the ghosts or other supernatural forces that can suddenly appear out of nowhere in the Gothic fiction (Beville "The Unnamable" 136). The war makes it available for troops to trespass on every garden or house on their way without being seen by the enemy, like these supernatural beings. Especially in the nineteenth century, the haunted houses became preferred spaces for "uncanny disturbances", due to "the contrast it suggested between apparent domesticity and the threat of 'invasion by alien spirits" (qtd. in Mortimer 21). As the balance between the public and domestic spaces is subverted in the war-ridden atmosphere like in permeable borders of the Gothic setting, the soldiers as intruders become ghastly beings wandering in the labyrinths of abandoned gardens and desolate dwellings.

CHAPTER 3

THE SPECTRAL FILTRATION OF THE PAST INTO THE PRESENT [8]

3.1. S-hell Shock

In December 1914, Dr. Charles Myers, who was a specialist in psychological medicine and previous editor of *British Journal of Psychiatry*, started to work as an army physician in France (Fueshko 4). He was regarded as the first person that defined the war trauma as shell shock in his articles in the medical journal *The Lancet* (Stagner 1). Initially, Dr. Myers diagnosed the malady as a “physical shock produced by the bursting of the shell as a prime cause of the ‘dissociation’” and he also listed its detrimental influences “on vision, hearing, smell, taste, volitional movements, defecation, micturition, and memory” (qtd. in Fueshko 4). While the war was still going on, the term underwent many lexical alterations, “such as traumatic hysteria, soldier’s heart (because of unexplained heart palpitations), or war exhaustion”; however, “the alliterative label that stuck was ‘shell shock’”(Peterson 1). Considering Dr. Myers initial diagnosis of the external causes and his emphasis on mostly physical effects of the illness, historian Mark Micale suggests that the term shell shock “[sounded] like soldiers are suffering from an actual physical injury. An artillery shell exploded nearby, and the concussive force of the blast damaged the nervous system or brain” (qtd. in Peterson 1). However, it was soon detected that besides the common symptoms shared by many traumatized, “such as speaking difficulties, problems with vision, facial twitches, walking disorders, convulsive vomiting, or severe cramps”, these men also demonstrated “the kind of symptoms associated with present-day PTSD—insomnia, violent nightmares, and flashbacks” (ibid.). Furthermore, Dr. Myers also realized the inadequacy of the term, having observed “the lack of correlation between the symptoms exhibited by the soldiers he treated and the explosion of nearby shells, which was (supposedly) their cause” (Whitehead 203). He saw that “although the shell burst with considerable noise, the

[8] Brannigan, John. *Pat Barker (Contemporary British Novelists)*. United Kingdom: Manchester University Press, 2005. 8. Print.

hearing of his patients was almost entirely unaffected; while the memory and senses of sight, smell, and taste were invariably at the heart of the symptoms that were displayed" (ibid.). This led him to publish an article titled as "A Contribution to the Study of Shell Shock", in which he emphasized the fact that shell-shock cases can be directly associated to the "hysteria" (ibid.). According to Ted Bogacz, who wrote *War Neurosis and Cultural Change in England,* most of English psychologists achieved a consensus on the notion that "insanity was a disorder of mind resulting from structural or functional lesions of the organ of mind" (qtd. in Brush 1). Thus, insanity was considered only a physical illness linked with the physical malfunctioning of the brain, and the "psychologists ignored the mental symptoms of shell shock to focus solely on the physical", and this caused them to ignore the traumatized patients' "dreams, delusions, and sometimes hysteria" during their treatments (ibid). During the war, far from relating this ailment to the psychological triggers, "[m]any in high command thought the diagnosis of shell-shock spurious", and the term gained the connotations like "lack of moral fiber, cowardice, and other epithets of failure" (Trimble 15). In the trilogy, Dr. Rivers satirically mentions other bad reputations of the shell shock patients as "conchies", "shirkers", "scrimshankers" and "degenerates" (*R* 4).

During the war, Freud also contributes to the aftereffects of the shell-shock cases in his article "Beyond the Pleasure Principle" noting that the shell-shocked soldiers "returned to the scene of their trauma and consequently awoke in a severe state of fright and terror" (Whitehead "The Past" 130). Although they refrain from these battle memories "during their waking state, only to have it return, against their will, in dreams" (ibid.). Freud observes that in those dreams the patient re-enters the scene, which leads him to conclude, "he is obliged to repeat the repressed material as a contemporary experience, instead of, as the physician would prefer to see, remembering it as something belonging to the past" (Whitehead "The Past" 130). These cases necessitated Freud to revisit his views on dreams as "wish fulfillment", as the patient soldiers did not comply with his theory that dreams are covered or reshaped forms of "unconscious wishes and desires" (ibid.). According to Freud's theory, "the soldiers would dream of health and of being cured" (Whitehead 208). Later, Freud discussed that "the nightmare of the war neurosis evidences compulsion

to repeat to be able to master the traumatic material. This process is of an order distinct from that of memory" (ibid.). As Whitehead points out "the affective power of the past clearly threatens to engulf all awareness of the present moment […]" (208). Freud underlined the haunting aspect of these nightmares, which dominates the present consciousness and disorients the patients from the perceptions of time and space.

One of the protagonists in the *Regeneration* trilogy, army psychiatrist W.H.R Rivers is also a historically significant figure, being "one of the pioneers of analytic therapies for shell shock sufferers and the physician responsible for Siegfried Sassoon" (Hipp 32). As Whitehead notes, "Myers was a student of Rivers at Cambridge and assisted him in his early experiments […] and Myers corresponded with Rivers regularly during the war" (Whitehead 206) In these letters they exchanged ideas on breakdown of the soldiers depending on their observations in France and Britain. But they were of different opinions in their approaches to the treatment of the illness: while Dr. Myers supported hypnotic therapy, Dr. Rivers did not find it an effective way for recovery from the war trauma (ibid.). In the *Regeneration*, Barker voices real Rivers' argument through fictional Rivers, who emphasizes his objection to hypnosis as the following:

> Basically, people who've dealt with a horrible experience by splitting it off from the rest of their consciousness sometimes have a general tendency to deal with any kind of unpleasantness in that way, and if they have, the tendency is likely to be reinforced by hypnosis. In other words you might be removing one particular symptom – loss of memory – and making the underlying condition worse. (*R* 68)

So, he finds the hypnosis an impractical method in the sense that it may be beneficial to find the gaps in the memory and restore the missing parts; but this might not be appropriate to reach the hidden reason that has initiated the illness. Accordingly, Whitehead bases historical Rivers' discontent with the hypnosis on two reasons: Firstly, he thought that the hypnosis renders the patient too much dependent on the physician's directions and he stood for the idea of the patients' "independence and self-reliance" without external interventions. Secondly, he argued that if the patient has a "tendency to dissociation", the hypnotic method might "[reinforce] this innate tendency to dissociate" and "it could even result in a splitting of the personality" (207). He offered that the hypnosis might be useful in one condition in which the

patient is exactly unable to recollect the traumatic event in any sense due to intentional repression of it (207). Thus, like Freud, Rivers believed in efficacy of "dialogical therapy", which does not "[enhance] the patient's passivity" as in the hypnosis (Stevenson 220). The trilogy reveals that Barker's primary source while shaping the fictional Rivers' frame of mind on these medical issues is the historical Rivers himself. In the trilogy, Dr. Rivers also adapts "Freud's psychotherapeutic practice" or "talking therapy", in which he encourages his patients to remember, to face the traumatic event, and so put the dismantled part into its appropriate place in the linearity of the time (Knutsen 178).

For both fictional and real Rivers, "the war neurosis was not the result of a single traumatic event but of a gradual erosion of the psychological defenses over an extended period of time" (Whitehead 206). According to him, the main reason of the illness cannot be just ascribed to a shell burst or explosion, but to the accumulation of all horrific experiences that threaten the individuals' stamina to endure insane conditions of the war. So, his argument also puts more emphasis on psychological triggers that reach their peak in the hellish atmosphere of the battlefield, replacing the shell shock with hell shock, which sustains its overwhelming power in the present even after the traumatic event is left behind. His main focus is the patient's subsequent reactions to the traumatic incident; namely its aftermath effects on the body and the psyche:

> Rivers argued that the pathology of the war originated not in a specific disturbing event, but in the subsequent efforts on the part of the soldier to banish from his mind unpleasant thoughts of war […] Rivers, thus, relocates the cause of the neurotic symptom, so that it no longer originates in an overwhelming traumatic event that is located in the past, but reflects a present conflict between the soldier's desire to banish his recent experiences from his mind and their insistent return. (Whitehead 206-7)

In the trilogy, the hospitals become "Hysterialands", where the patients' repressed memories continually return in the form of nightmarish apparitions and haunt their present consciousness (*GR* 24). During his talking therapies with the patients, Dr. Rivers focuses on the importance of Freudian "dream-work" which represents "the scenes for the revival of the past" (Whitehead 207). Rivers tries to decode the symbolic language of the soldiers' droning nightmares, which are the implications of their repressed fears.

The term “shell shock” with its initially ambiguous description began to bear “the cultural meaning that extended far beyond the wounds of the soldiers” (Stagner 1). As Jay Winter puts it, in Europe it “became a metaphor for deep national wounds in the civic body” (qtd. in Stagner 1). “By the end of the war, 80,000 cases of shell shock had been treated in units of the Royal Army Medical Corps and 30,000 evacuated for treatment in Britain” (qtd. in Edkins 1). However, until 1980 the term was not officially recognized. After the Vietnam War, the symptoms of shell shock were observed in the veterans that returned to the United States, and this time the illness was called “delayed stress syndrome” or “post-Vietnam syndrome” (Jones 1). As a result of the campaign conducted by veterans and clinicians made the way for an official recognition of this phenomenon: in 1980, American Psychiatric Association identified the shell shock under the title of Post Traumatic Stress Disorder (PTSD) in the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* (*DSM III*) (Jones 1). The association stressed the fact that “owing to the emotions of terror and surprise caused by certain events, the mind is split or dissociated: it is unable to register the wound to the psyche because the ordinary mechanism of awareness and recognition are destroyed” (qtd. in Edkins 43). As Jenny Edkins argues

> Victims of trauma are unable to remember the incident under ordinary circumstances but are haunted by dreams and nightmares during which the event replays itself. In other words ‘the experience of trauma, fixed or frozen in time, refuses to be represented as past, but is perpetually re-experienced in a painful, dissociated, traumatic present’. In other words, traumatic stress ‘is a disease of time […] it permits the past (memory) to relieve itself in the present, in the form of intrusive images and thoughts and in the patient’s compulsion to replay old events’. (qtd. in 43)

Similar to Edkins’ analysis of trauma, Jay Winter puts forth, the shell shock should be thought of “a kind of syntax about the war, an ordering of stories and events elaborated by men who served” (75). He further elaborates that this is a disruptive narrative, in which the men feel “frozen in time not out of choice, but out of injury, internal injury known only to them” (ibid.). Although the bodily wounds are bandaged or treated, the scars on the mind are even hard to detect for a full recovery. Pat Barker discloses this “frozen”, cyclical time that confines the characters to painful reminiscences of the war. As Brannigan suggests, “the spectral filtration of

the past into the present" continues to hold the living and the dead together, making the patients feel estranged, frightened, and disoriented from time and space (8). The cyclical perception of time puts the patients into the trenches without walls even in the Home Front. They cannot move away from the scenes of the battlefield, being continually surrounded by the specters of their fellow soldiers each night in Craiglockhart War Hospital, and their awful experiences rewrite horror and ghosts stories of the Gothic fiction.

3.2. Crisis in Personal History: Barker's Trauma Narrative

Pat Barker's historical novels are always concerned with "scenes of recovered memory, displaced memory, relived or anamnestic memory", as she considers that "there is a larger political and historical conflict being played out in the memory crisis of particular individuals and communities" (Brannigan 4). Also, the trilogy reconstructs the war narratives disregarded by the official history and regenerates a requisition to excavate the history so as to reach the repressed, silenced and veiled individual memories that have led to one of the greatest collective traumas in the western world. Vickroy suggests, such reconstructive aspect of trauma narratives engage the reader "in a meditation on individual distress, collective responsibilities, and communal healing" (3). Similarly, Pat Barker's historical narratives question "the implications of the past for the present" and deal with "demythologizing the past" by representing alternate discourses of the history (Brannigan 3). While the contemporary world is still shattered with bloody wars in the different regions of the world a hundred year after the First World War, retrospective view on the war trauma can lead to make peace with the past faults, and can shed light on man-made destruction on humanity by contributing to the present consciousness.

In *Regeneration* trilogy, "the operation of memory" plays a crucial role, as the First World War leaves the individual and collective memory impaired and fragmented (Brannigan 4). In the ceremony of Booker Prize in 1995, Barker declared that "[t]he past continues to haunt, influence, distort and occasionally redeem the present [...] The Somme is like the Holocaust: it revealed things we cannot come to terms with and cannot forget. It never becomes the past" (qtd. in Jaggi 1). In her trilogy, Barker postpones the straightforward portrayals of the battlefield until the

last novel *The Ghost Road*. Before, the reader mostly reaches shell-shocked soldiers' horrific experiences through their fragmentary memories, hallucinations, and nightmares during their treatment in the Craiglockhart War Hospital. So Barker basically "examines the Home Front and the soldiers' inner conflicts between their painful memories and the demands of a society at war" (Renard 147). As Gregg Harris points out, "Pat Barker's work focuses not on the shells that exploded on the battlefield as much as on the men who *imploded* under the strains of living up to 'manly' ideals of self-control in the face of the senseless slaughter of trench warfare" (303). When the previous so-called heroic, manly or mobile war techniques depending more on one-to-one combat, physical strength or cunning strategies are replaced with the new, stagnant methods due to the developments in heavy artillery, tanks or mechanized munitions, the soldiers are doomed to live in claustrophobic, unsanitary and bone-chilling trenches for months. Even if they survive and then heal from the physical ailments, they continue to bear the lingering sorrow of their devastating memories. The mentally broken-down soldiers feel worn out between conforming societal manly ideals and revealing their actual feelings. Unable to abreact their inner dreads, their bodies start to display some psychosomatic symptoms such as stammers, twitches, or mutism, which actually signal their internal chaos. That's why Sassoon calls the Craiglockhart War Hospital "living museum of tics and twitches" in the trilogy (*R* 206). Dr. Rivers states, "leading his patients to understand that breakdown [is] nothing to be ashamed of, that horror and fear [are] inevitable responses to the trauma of war and [are] better acknowledged than suppressed", he wants them to defy "the whole tenor of their upbringing", as "[t]hey'd been trained to identify emotional repression as the essence of manliness" (*R* 48). Then, Dr. Rivers making a self criticism, admits to have been "a product of the same system", in which the manliness is fragile enough to fall from grace because of breaking down, crying, or admitting to feeling fear, as these are all peculiar to the men who are "sissies, weaklings, failures" (*R* 48). So, the hospital becomes a metaphorical battlefield where the patients struggle with lasting and intense effect of their pasts and their inner confusion between manly ideals of the society and suffering from "feminine" hysteria.

Rawlinson emphasizes, through her trilogy Barker justifies Eric Maria Remarque's claim that "[o]nly a military hospital can show you what war is", as in

Craiglockhart Hospital, "out of sight of the public, in its wards and consulting rooms the terrors of war manifest themselves […]" (64). As Paul points out the Craiglockhart War Hospital, "despite its peacefully rural surroundings is from the outset never depicted as a pastoral heaven for the soldiers", but the "sheer gloomy, cavernous bulk of the place" enables Barker with an "almost Gothic-like" setting, in which "the blood-filled nightmares of death and destruction haunt" the patients (152). The past "insistently comes back in the form of flashbacks, nightmares, hallucinations, or compulsive behaviours to disrupt their present" (Renard 148). In 1923, historical Rivers published *Conflict and Dream,* in which he expresses that the traumatized patient strives to repress his horrific memories of the war during daytime; eventually "they return by night untransformed and flooded with painful effect" (Whitehead 207).

Barker represents that the shell shocked soldiers develop a sense of time that is "a series of historical resonances, through notions of cyclical recurrence and repetition", and they can merely make sense of their current condition in time "by dislocating their place in historical chronology" (Brannigan 5). As Jay Winter clarifies

> Shell shock placed alongside one line of temporality, in which there was antebellum and postbellum, another sense of time, what some scholars call ''traumatic time.'' It is circular or fixed rather than linear. Here the clock doesn't move in a familiar way; at times its hands are set at a particular moment in wartime, a moment which may fade away, or may return, unintentionally triggered by a seemingly innocuous set of circumstances. When that happens, a past identity hijacks or obliterates present identity; and the war resumes again. (75)

In the trilogy, the broken-down soldiers in Craiglockhart Hospital walk on the thin line between the past and the present because of the reasons Winter points out above. On the other hand, Edkins quotes from Gilles Deleuze's definition of Henri Bergson's view that corresponds to traumatic time: "The past is contemporaneous with the present […] The past and the present do not denote two successive moments, but two elements which coexist" (35-6). Perpetually reliving the past in the present in their nightmares or hallucinations, the soldiers experience such duality of the time and sometimes even feel like possessed by the memories rather than possessing them (Edkins 35). As Cathy Caruth clarifies from a broader perspective, the trauma "is the wound of the mind—the breach in the mind's experience of time,

self and the world—is not like the wounds of the body, a simple and healable event, but rather an event that […] is experienced too soon, too unexpectedly to be fully known" (4). The *Regeneration* trilogy similarly demonstrates that "some wounds can be elusive" (Haider "War Trauma" 55). Also these wounds "cry out to be acknowledged and are possibilities of an 'impossible history' that a trauma victim carries within" (ibid.). Barker also renders the reader a witness to these wounds to decipher their underlying psychological conflict.

Steve Bruhms indicates the parallelisms between the Gothic and the trauma narratives. He points out that "[w]ith the ravages of the unconscious continually interrupting one's perception of the world, the protagonist of the contemporary Gothic often experiences history as mixed up, reversed, and caught in a simultaneity of past-present-future" just like the victims of trauma (267). As Jay Winter describes the trauma as a "disruptive narrative" in which the person strives to put the components of his personal history into an order, Bruhms uses a similar definition for Gothic, suggesting that a Gothic story "may ostensibly plot the movement of chronological time, it really devastates any sense of linear progression that we might use to put together our "personal history" (ibid.). For him, this suggests that from psychoanalytic perspective, a "crisis in personal history" is one of the prevalent focuses of the contemporary Gothic works, in which "one is forced simultaneously to mourn the lost object (a parent, God, social order, lasting fulfillment through knowledge or sexual pleasure) and to *become* the object lost […]" (Bruhms 268). This is reminiscent of the fact that when the past haunts the traumatized individuals by catching them off guard in their dreams or nightmares, these people become the objects of their awful memories. They unwillingly re-enact the past and cannot claim any authority over these spectral reminiscences. Because of such unintentional recurrences through the nightmares, they become the objects of their personal histories, losing their subjectivity and will. So, as Renard puts it, being traumatized means "to be possessed by one's past" (148).

Bruhms also discusses that considering the "Gothic as analogous to trauma, or even as the product and enactment of trauma" sounds meaningful for many reasons, but most essentially "the Gothic itself is a narrative of trauma", as "its protagonists usually experience some horrifying event that profoundly affects them, destroying (at least temporarily) the norms that structure their lives and identities"

(268). Bruhms points out the fact that the Gothic and trauma narratives converge with respect to the "[i]mages of haunting, destruction and death, obsessive return to the shattering moment, forgetfulness or unwanted epiphany" (268). To elucidate this connection more, he shares Cathy Caruth's definition of the trauma:

> there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event […] [T]he event is not assimilated or experienced fully at the time, but only belatedly, in its repeated *possession* of the one who experiences it. (qtd. in Bruhms 268)

Then, he exemplifies connection of this description to Gothic fiction with *The Exorcist*'s Regan, who becomes "inaccessible to herself, her mother, the doctors, and priests – and she remembers nothing of her experience after the exorcism" (269). He emphasizes that her psychic trauma makes her experience "loss of wholeness", as her identity becomes totally shattered by the evil force that has taken control of her body and mind (269). Regan becomes an alien in her own body and loses authority over her mind, memory, body and self. So, she turns into the object of the possessor. Similarly, in the *Regeneration* represents "the invasive return of the past", which renders every traumatized patient "possessed by a belated experiencing of the traumatic event, which is beyond his will or power to control" (Whitehead 208). Just like Regan's possession by the Evil, when the past memories take hold of the soldiers' body, they threaten the soldiers' psychic unity and make them inaccessible to their current self.

Like trauma narratives, Gothic texts are also full of repetitions, nightmares or aberrations that trap the characters in a deadlock. In both narratives, "[t]he past painfully and compulsively inhabits the present; time loses its chronological sequence" (Whitehead 208). In the *Regeneration* trilogy, Barker's trauma narratives specifically points to "a heightened sensitivity to the fluidity of the time of the memory, and to the unsettling, spectral effects of remembered time on the time of the real, or time of the present" (Brannigan 4). Next subtitle will analyze how the real and the unreal blur through the ghostly apparitions, subverting linearity of the time and space and "how a repressed or denied past intrudes into the present in an unwanted, fear-inducing guise" as in traditional ghosts stories (Brinks 293). Through

dream imagery and the repression, Barker revises traditional ghost and horror stories of the Gothic mode.

3.3 Nocturnal Intruders in the *Regeneration* Trilogy

The Craighlockhart War Hospital becomes an uncanny place, where a "threshold between the living and the dead is repeatedly crossed with the dead merging with the living" (Haider "War Trauma 59). Especially at nights, the gloomy edifice transforms into Gothic-like setting where the ghostly haunters and the haunted victims coexist. Through perpetual ghostly visitations and overpowering nightmares, the past like a venomous parasite hangs on the present and poison the traumatized soldiers' linear perception of time and space, and also their psychic unity. According to Haider, Barker employs Gothic mode to examine the mind as "a kind of supernatural space, filled with intrusive spectral presences […] ready to terrify, pursue, or disable the harried subject" (qtd. in "War Trauma" 60). As Victor Sage and Allan Lloyd-Smith suggest Gothic provides "the perfect anonymous language for the peculiar unwillingness of the past to go away" (qtd. in Spooner Contemporary 9-10). So, Barker treats history as trauma case, in which the cyclical effect of the past evinces itself in Gothic motifs and tropes of haunting. Dr. Rivers strives to release his patients from "the disturbing eruption of the past into the present" (Brannigan 116-7). Like a Gothic novel, the trilogy enables "articulation of the repressed dimensions of the human psyche", through spectral sightings that are the "externalized and prosopopoeic manifestations of psychological disturbances" (Wolfreys 64-5). So, the traumatized patients' guilt, fears, internal feud are all unveiled through the reticent ghosts, which are the symbols of repression and which return to be demystified.

In the *Regeneration,* Barker draws upon Dr. Rivers' genuine experience of treating the famous war poet Siegfried Sassoon in Craiglockhart War Hospital. Like in real life, Sassoon is hospitalized because of making his war protest public, publishing his letter "Finished with the War: A Soldiers Declaration"*,* in which he complains about the political errors leading to futile prolongation of the war (*R* 3), and also his actually non-serious threat to kill Prime Minister Lloyd George (*R* 33). One of his best friends, another well-known poet and novelist Robert Graves, enables him to be accepted in Craighlockhart Hospital, using his influences to prevent him

from being court-martialed. Dr. Rivers is assigned to convince Sassoon to abandon his protest and go back to the trenches. As Knutsen emphasizes that Dr. Rivers' profession becomes an instrument implementing the orders of the power and so, "he too intends to silence Sassoon's protest" (Knutsen 22). Also, she adds, "[i]ronically, Rivers is also charged with *restoring* the speech of other patients suffering from mutism, stammering, and other psychosomatic symptoms, enabling them to return to active duty" (ibid.). Although Sassoon is hospitalized due to these political reasons, he suffers from auditory and visual hallucinations like many other shell shock soldiers in the hospital. This fact is disclosed during his discussion with Graves. Sassoon complains,

"'You can't put people in lunatic asylums just like that. You have to have reasons.'
'They've got reasons.'
'Yes, the Declaration. Well, that doesn't prove me insane.'
'And the hallucinations? The corpses in Piccadilly?'
A long silence. 'I had rather hoped my letters to you were private.'
'I had to persuade them to give you another Board'". (*R* 7)

Historical Sassoon touches upon the same experience in his semi autobiographical last work *Sherston's Progress* in 1936. He mentions the corpses in Piccadilly as the following: "More than once I wasn't sure whether I was awake or asleep; […] Shapes of mutilated soldiers came crawling across the floor; the floor seemed to be littered the fragments of mangled flesh" (qtd. in Williams 146). Then he mentions a private soldier, who had "a hole in his jaw and the blood spread across his white face like ink spilt on blotting paper […] Violently awake, I saw the ward without its phantoms" (ibid.). His account is not less horrifying than contemporary horror movies or Gothic novels. Moreover, the account is not a work of fiction, but a real life memory, making it harder for the reader to feel safely remote himself/herself, as in while reading Gothic stories. In the *Regeneration* also, Sassoon confesses to Rivers that his nightmares do not end with his waking up, but he keeps seeing corpses, "[m]en with half their faces shot off, crawling across the floor" (*R* 12). He also adds, he is "afraid to go to sleep at night" (*R* 13). Upon Rivers' question about the timing of such hallucinations, Sassoon states it has also happened during the daytime once: "I'd been to my club for lunch, and when I came out I sat on a bench, and… I suppose I must've nodded off […] When I woke up, the pavement was covered in corpses. Old ones, new ones, black, green […] People were treading on

their faces" (*R* 12). Losing the trace of time during these awful experiences, Sassoon can never be sure if he sees these while awake or asleep. He hesitantly concludes that all might be happening in "a kind of in-between stage" (*R* 13). So, the time temporarily freezes for him.

Sassoon experiences another auditory and visual hallucination, while he and Owen are busy with reviewing initial version of Owen's poem "Anthem for the Doomed Youth" in Owen's room in the hospital. Suddenly, Sassoon starts hearing a creepy noise of tapping, which is indiscernible for Owen. Back at his room, he keeps hearing the same noise. Although the weather is very murky owing to stormy wind that is "wailing round the building and moaning down chimneys" and making "badly fitting windows rattled and thumped", he realizes that the incessant sound he hear is "quite unlike the random buffeting of the wind" (R 142-3). Trying to find a rational explanation for this, he realizes that the trees are not "close enough to touch the window" and the rats cannot make a tapping sound (143). In spite of the disturbing sound, he tries to convince himself to go asleep, comparing sleeping in "safety and comfort" of the hospital bed to his previous "sleep on a firestep in drenching rain" in the trenches. Immediately afterwards, he wakes to find a dead soldier Orme standing by his bed. At first, he does not find the situation odd, as he presumes to be still in the trenches and Orme comes to wake him up. He even starts a conversation with him: "'Correct me if I'm wrong, Orme, but I have always assumed that the colour of the British Army uniform is khaki. Not… beige" (*R* 143). Orme does not reply and stands still, making him remember his being dead. He turns his head to "the window's pale square of light", to set the things right. When he looks back Orme has already disappeared (ibid.). The ghost of Orme makes him go back to trenches and a time in the past, disorienting him from his actual time and space. The only thing he can be sure about is that the ghost has not followed on from a nightmare, but merely "the tapping sound at the window before he [goes] to sleep" (*R* 144). In *Sherston's Progress,* historical Sassoon also mentions similar ghostly visitation in Craiglockhart by "a young soldier named Ormand, who had been killed in action six months" ago (Whitehead 209). Anne Whitehead suggests "the noise of tapping […] serves as a prelude to appearance of Orme, just as the insistent tapping of the fir branch at the window in *Wuthering Heights* heralds the visitation of Cathy:

> In Brontë's description, Lockwood is caught uncertainly between nightmare and haunting: the circumstances of his dream collude in the creation of this transitional state. By allusion to Brontë's passage, Barker anchors the apparition of Orme more securely in the realm of the supernatural than Brontë anchors the ghost of Cathy. Where the apparition of Cathy appears only after Lockwood has suffered one disturbing nightmare, the figure of Orme explicitly appears alone […] the rattle of the dry fir cones on Lockwood's lattice derives from the fir branch that is situated immediately outside the window; Brontë deliberately confuses dream and reality. In Barker's text, however, the tapping against the window does not appear to have a readily discernible cause. (211)

Thus, Barker represents Orme's ghost more like a supernatural phenomenon similar to that in "late-Victorian and modern Gothic" novels in which the dreamscape stands for "an enduring internal setting for hauntings and psychological terror" (Snodgrass 93). Sassoon himself is aware of the mysticism of his experience: Although he is urgently in need of consulting to Rivers, he considers that he should be cautious while narrating the creepy event, as Rivers is "a thorough-going rationalist who wouldn't take kindly to tales of the supernatural, and might even decide the symptoms of a war neurosis [are] manifesting themselves at last" (*R* 144). Later, he also realizes the difference of Orme's ghosts than his previous nocturnal visitors: They have been scary shapes reflecting horrific bodily pain, as they have taken "the form of the wounded; covered in gore and slime" (Whitehead 209). Nevertheless, Orme's ghost has been very "restrained", "dignified" and appearing like himself in the past (*R* 144). According to Rivers, this dream represents a "resolution" in Sassoon's inner conflict (Whitehead 209). Historical Rivers in 1923 published *Conflict and Dream*, in which he concentrates on the importance of Freudian dream-work instead of hypnosis for treating the war trauma. He discusses that

> The "dream-work" (or function of the dream) represents a transformation of the source of the individual's conflict into a symbolic form, which is lacking in effect, and consequently allows the dreamer to sleep restfully. In the case of nightmares that are so characteristics of the war neuroses, the conflict that the patient experiences is between the desire to avoid thoughts of the experience of war and the tendency of these thoughts to recur in memory. In this instance, the conflict fails to be resolved, due to the patient's unhelpful method of treating the situation […] Rivers points out that as soon as a patient ceases to pursue a policy of avoidance, the "dream-work" can begin; the memories undergo a process of transformation into more symbolic or abstract forms and there is a lessening of affect. (Whitehead 207)

As Sassoon lets his "dream-work" to operate, Orme's ghost takes a more symbolic and less disturbing form: The ghost seems like finished with life, "not in death" (Whitehead 209). Sassoon tells Rivers that he does not feel frightened but guilty after his nightmares and the ghosts do not seem reproachful but baffled as to why he is away from the trenches. After encountering Orme's ghost, Sassoon decides to return to the front, as he wants to leave security and comfort of the hospital behind and look after his men (*R* 249). So, Rivers thinks Orme's ghost signifies "the resolution of the conflict": the dream implies for Sassoon "the arrival at a point of decision to return to the front allows the "dream-work to begin, so that the horrifying spectres of the wounded are transformed into the figure of the living Orme, an there is no discernible effect for Sassoon" (ibid.).

In Craighlockhart War Hospital, there are many traumatized patients who are stalked by the ghosts and nightmares of their pasts. For instance, a former army doctor, Ralph Anderson, tells Rivers that he is obliged to amputate averagely ten men a day and whenever he is due for leave, it is annulled (*R* 30). Under the burden of such onerous responsibility, he develops "extreme horror of blood" (*R* 31). Especially his horrific nightmares retain "the whole of one floor of the hospital awake" (*R* 31). His roommate, Featherstone gets worsened considerably, "as the result of Anderson's nightly outbursts" (*R* 31). Anderson's trauma deprives him of both his medical profession and his former self-reliance. He now struggles with exorcising demons of his past, especially at nights. There is also Robert Burns, who has been

> thrown into the air by the explosion of a shell and [has] landed, head-first, on a German corpse, whose gas-filled belly [has] ruptured on impact. Before he loses consciousness, he'[s] had time to realize that" his mouth and nose have been filled with "decomposing human flesh. (*R* 19)

Rivers cannot find any "redeeming feature" of his "disgusting" experience and thinks that "[h]is suffering is without purpose or dignity" (ibid.). After this terrible event, Burns becomes haunted by the rancid smell of human flesh and "everything he tastes brings back the nauseating memory" (Knutsen 59). "His collar bones and ribs [are] clearly visible beneath the yellowish skin" (*R* 17). Rivers describes that his body appears "to have become merely the skin-and-bone casing for a tormented alimentary canal", which demonstrates his severe malnutrition (*R* 19). Whenever

Burns goes, the smell of his past chases after him. So, he is haunted by olfactory hallucinations, which as impalpable as the ghosts. At this point, the relation of the smell to the memory becomes evident. "Communicating directly with the limbic system, the lower part of the brain governed by instinct, smell has an immediate effect, 'undiluted by language, thought, or translation'" (qtd. in Colella 90). So, it is "the most direct of all our senses" (ibid.). While discussing olfactory ghosts in neo-Victorian Gothic novels, Silvana Colella emphasizes that "things you see and hear fade past, but where smell is concerned there seems to be only long-term memory" and so, "[w]e are haunted by smells that seem capable of bringing back the past, suffusing it with a special aura" (90). Burns' biologically and psychologically damaging trauma continually leads him to the moment of his foul memory and re-enact the past. As Vickroy suggests,

> Traumatic experience can produce a sometimes indelible effect on the human psyche that can change the nature of an individual's memory, self-recognition and relational life. Despite the human capacity to survive and adapt, traumatic experiences can alter people's psychological, biological, and social equilibrium to such a degree that the memory of one particular event comes to taint all other experiences, spoiling appreciation of the present. This tyranny of the past interferes with the ability to pay attention to both new and familiar situations. (11-2)

Similarly Burns' traumatic past renders him so out of place and time that Rivers thinks he has already "missed his chance of being ordinary" (*R* 184). According to Rivers, at twenty-two, "[h]e should be worrying about the Tripos and screwing up his courage to ask a girl to the May ball", rather than struggling with his overwhelming reminiscences (*R* 174). Burns also suffers from nightmarish return of his past. As in case of the others, "[t]he horrors he'[s] experienced, only partially repressed even by day, returned with redoubled force to haunt the nights, giving rise to that most characteristic symptom of war neurosis: the battle nightmare" (*R* 26). Having discharged from the hospital, Burns goes to his family's holiday cottage on the Suffolk coast and his family invites Rivers out to discuss Burns' condition and future while he is on three weeks leave. Although Rivers cannot "envisage any future for Burns", he thinks its his "duty to accept" (*R* 152). However, when Rivers arrives, he finds Burns alone, as his parents are both very busy in London. Even at his first night, Rivers realizes "however hard Burns [tries] to thrust memories of the war behind him, the nightmare followed" (*R* 170). The atmosphere of the place is also

like reflecting Burns' wounded psychology; the weather is either too stormy or cloudy and everything is so "quiet", "dull" and "shrouded in mist" (*R* 169-171). When they go for a walk, they run across "the shingle and down into the dank high moat that surrounded the tower", which Rivers further describes:

> In its shadow, all water sounds, whether hissing waves or lapping water, abruptly ceased. Ferns grew from the high walls of the moat; and the tower, where the look-out turret had crumbled away, was thronged with bindweed, but the overall impression was of a dead place The sea must flood the moat at high tide, for all kinds of debris had been washed up and left […] There was a door, but it had planks nailed across it. Rivers peered through a crack and saw stone steps going down. 'Strictly forbidden'. (*R* 171-2)

Then Burns informs Rivers that in his childhood, he used to play with his friends there (*R* 172). The decaying moat heightens Gothic-like atmosphere of the scene and also implies Burns' decayed youth. Burns keeps telling:

"They [the parents] were always afraid we'd get trapped in the cellars.'
'I suppose they flood, don't they? At high tide?'
'Yes. There's all kinds of stories told about it. People chained up and left to drown. I think we rather liked that. We used to sit down there and pretend we could see ghosts.'
'It feels like a place where people have died. I mean, violent deaths.'
'You feel that, do you? Yes. I expect that's why we liked it. Bloodthirsty little horrors, boys'". (*R* 172)

Having experienced one of the bloodiest battles in the history of humanity and witnessed extremely violent death of the others, Burns is now urged to cast aside his own ghosts. So he ridicules his childish pleasure taken out of fictional stories of horror. Few days later, on a stormy night Rivers is woken up by loud noises in the cottage and cannot find Burns in his room. When he goes outside in search of him, he faces the heartbreaking scene, finding Burns huddled against the moat wall in spite of the high tide outside: "He [touches] Burns's arm. He neither [moves] nor [blinks]. He [is staring] up at the tower, which [gleams] white, like the bones of a skull" (*R* 180). Just one sentence echoes in Rivers' mind: "Nothing can justify this, he'd thought. Nothing nothing nothing" (*R* 180). In his pale, rigid and numbed condition, Burns himself seems like one of the ghosts in the moat in his childhood myth, although his story is much more daunting and real. He also evokes a young, innocent hero entrapped in an ancient castle by evil forces or a tyrant in Gothic fiction. However, his imprisonment is more than the physical: It is the "tyranny of an

omnipotent but unseen past" that confines him (Watt 167). The war trauma drains him of energy, youth, and motivation to live. As Rivers considers, he is "a prematurely aged man and a fossilized school boy" (*R* 169).

Rivers' another patient suffering from ghosts and nightmares is Charles Manning. He is an officer who "has sustained a leg injury at the front and has been transferred to work back in London at the Ministry of Munitions" (Knutsen 107). Rivers meets him having started to work in the National Hospital in London. At the front, Manning has had to shoot one of the men in his troop named Scudder whose rescue becomes impossible, as he has been dragged into engulfing mud in a crater. In London, Manning dreams of a marshy grounds on which the troop strives to march forward. He also tells Rivers the worst part of the dream: "There's a hand coming out of the mud. It's holding the duckboard and… nothing else" (*ED* 168). Then he adds:

"'Oh, and there's a voice.' […]'It's not coming from anybody. It's just… there.'
Rivers waited. 'What does it say?'
'Where's Scudder?' Manning smiled. 'It's a rather nasty, knowing little voice.
'Where's Scudder? Where's Scudder?'" (*ED* 168)

His feeling guilty about killing Scudder nocturnally haunts him. The frightening scene of a hand coming out of the mud reminds him of his not giving a last hand to Scudder to pull him out. After he and other men have made every effort to rescue him and realized the impossibility of a last clear chance, "as commanding officer", Manning has done what he has "[judged] to be the only humane thing"—not letting him to die slowly (Knutsen 110). Despite knowing that it has been the only rational thing to do in such a circumstance, his conscience keeps punishing him in his sleep.

Another patient named Geoffrey Wansbeck, who is also under the supervision of Dr. Rivers, begins to "suffer from hypnagogic hallucinations in which he would wake suddenly to find the dead German standing by his bed" (*GR* 26). His visual hallucinations co-occur with the olfactory hallucination. He presumes that the same "reek of decomposition" also pervades from his own body (ibid.). " [N]o matter how often he [is] reassured, he refrains from any "contact with other people as much as he [can]" (*GR* 26). Wansbeck tells Rivers his traumatic experiences that have caused him what he has become now: He finds a bayonet on a corpse and takes it to use later. The agony on the face of the corpse tears him apart and he cannot

forget the scene: “Big man, very dark, lot of blood round his nose, black, covered with flies, a sort of... buzzing moustache” (*GR* 27-8). Then he uses the same bayonet to kill a German soldier. He describes the scene to Rivers:

> He was walking ahead of me, I couldn't do it in his back, so I shouted at him to turn round. He knew straight away. I stuck it in, and he screamed, and... I pulled it out, and stuck it in. And again. And again. He was on the ground and it was easier. He kept saying, "Bitte, Bitte," and putting his hands...' Wansbeck raised his own, palms outwards. 'The odd thing was I heard it in English. Bitter, bitter. I knew the word, but I didn't register what it meant'. (*GR* 28)

The difference of the languages suddenly collapses in this scene. The word “bitte” meaning “please” in German becomes not metaphorically remote from the English word “bitter”. Moreover, this scene needs no lexical comparison to understand the bitterness in it. So, the war leads another language to evolve beyond the words. Wansbeck becomes haunted by this German soldier’s ghost, which “embodies his unresolved guilt over the act of killing” similar to Manning’s case (Whitehead *Trauma* 15). However, Wansbeck sounds certain that what visits him every night is not a dream, but an apparition, although he is not sure if it is the soldier he has killed (*GR* 224-6). Rivers asks:

'You don't believe that the apparition is the man you killed? You don't believe it's his ghost?'
'No, though I'm not sure I'd believe that even if I were still a
'So what is it?'
'A projection of my own mind.'
'Of your guilt?'
'No. Guilt's what I feel sitting here, I don't need an apparition. No, it's […] 'Guilt as objective fact—not guilt as feeling. It's not... well, I was going to say it's not subjective, but of course it has to be, doesn't it? (*GR* 226)

By stating the difference between objective and subjective guilt, Wansbeck emphasizes the fact that the act of killing someone is a universal crime that is not just subject to one’s conscience, and feeling guilty is a subjective act. However, the ghost as “a projection of [his] mind” shows his inner torment, even if he kills not out of his will, but under orders. So, the visitation of the ghost becomes “an external representation of festering inner guilt” (Haider “War Trauma” 60). As Rivers expresses their individual questions become “more insistent, more powerful, for being projected into the mouths of the dead” (*GR* 212). Rivers also asks Wansbeck,

'What language does it speak?'
A blank look. 'Doesn't. Doesn't speak. ''What language would it speak if it spoke? Yes, I know it's an irrational question but then the apparition isn't rational either. What language would—'
'English. Has to be.'
'So why don't you speak to it?'
'It's only there for a second.'
That's not the way you described it. You said it was endless.'
'All right, it's an endless second.'
'You should be able to say a lot, then.'
Tell it my life story?'
Rivers said gently, 'It knows your life story'. (GR 226)

Wansbeck is aware of supernatural quality of his experience, but the line between the rational and the irrational is already blurred for him like other traumatized soldiers. Advising Wansbeck to communicate with the ghost, Rivers actually wants him to face his repressed feelings. Like in the scene on the battlefield, they actually do not need a common language to understand what they intend to convey, because the ghost knows everything about him. The key point for Wansbeck is to confront his own repression by not avoiding the ghost. Rivers thinks only after such confrontation, the present conflict of the past can be resolved and the horrors of repression become more symbolic and so less effecting in the dream-state (Whitehead 207). So, verbal communication is just a method to enable Wansbeck not to turn his back on his fears. As David Punter points out, "the supernatural becomes the symbol of our past rising against us" (47). Thus, the ghost already presents a symbolic, ghastly language, which only and perpetually recounts traumas of the past. Furthermore, the cyclical returning of the ghost and its making Wansbeck experience "the endless second" demonstrate how it disrupts temporality for him. As Edkins states "traumatic memory alters the linearity of historical, narrativised time, time which has beginnings and ends" (40). It is "in a sense timeless" (qtd. in Edkins 40). That's why, Wansbeck experiences infinitude in the ghastly moment or moments. He can only experience it belatedly (ibid.).

After his conversation with Wansbeck, Rivers remembers "another of his patients at Craiglockhart, Harrington, who'[s] had dreadful nightmares, even by Craiglockhart standards" (*GR* 227). His nightmares recur in "the semi-waking state" leading to "hypnagogic hallucinations", in which he sees "the severed head, torso and limbs of a dismembered body hurtling towards him out of the darkness" (ibid.).

Alternatively, he sees "a face bending over him, the lips, nose and eyelids eaten away as if by leprosy" (ibid.). As far as Harrington can identify, the face belongs to his close friend who has been "blown to pieces" in front of him. His nightmares are accompanied with "either vomiting or with a wet bed, or both" (*GR* 227). Until this terrible memory, he has already been undergoing "headaches, split vision, nausea, vomiting, disorder of micturition, spells of forgetfulness and a persistent gross tremor of the hands, dating from an explosion two months before in which he'd been buried alive" (ibid). His case justifies Rivers' argument that war trauma can be triggered by a single event, but it does not just stem from it, because the war trauma is more "a matter of erosion" (*R* 105). In time, during these hallucinatory states, Harrington witnesses that the ghost of his friend who has been ripped to shreds begin to "reassemble itself": "Night after night the eaten-away features [has] fleshed out again" (*GR* 228). Most essentially, Harrington starts conversing with him, "telling his friend about Rivers, about life at Craiglockhart, about the treatment he was receiving..." (ibid). Right after this, he restores the gaps in his memory regarding his friend's death and recalls "under the heavy fire" how he has "crawled round the pieces of his friend's body collecting items of equipment—belt, revolver, cap and lapel badges—to send to the mother" (ibid.). This regained knowledge proves his "exemplary courage and loyalty", and replaces his feeling of "shame and failure" with self-respect (*GR* 228). Rivers compares his case to Sassoon's, in which his "apparitions vanished as soon as he [has] agreed to give up his protest and go back to France" (*GR* 229). Thus, according to Rivers, the "demands" of "the nocturnal visitors" have been satisfied. However, he also realizes that Wansbeck cannot reach such a relief, as his "one action [has] made him in his own eyes—and in the eyes of the law—a criminal" (*GR* 229). Having immersed in these comparisons, Rivers concludes, "in the end the stories would become one story, the voices blend into a single cry of pain" (*GR* 229). However, he is not content about the situation, as he feels as if "the individual voice" in each story becomes suffocated in the collective history of agony and loses all its subjectivity (ibid).

As Jill Matus suggests "psychic wounding as a haunted state is imaginatively and rhetorically aided by the tradition of Gothic fiction and the ghost tale" (154). Similar to the soldiers' trauma-induced ghastly nightmares, in Gothic fiction, the ghost stories unfold "the encrypted, unspeakable secrets of the past" (qtd. in Bussing

3-4). In the trauma stories of the trilogy and ghost stories of the Gothic, "[t]he specter exceeds conventional knowledge in that it collapses departure and return, life and death, presence and absence, seen and unseen, death and survival. The apparition can be grasped only in a dislocated time of the present" (Lim 294). So, it also drags the victim into this dislocated, unbounded time, making him/her disoriented, helpless, and estranged from his/her current time and space. Most essentially, the repetitive past and its overwhelming influence on the present are constant themes in the Gothic. As Juranovszky states "[p]erhaps the best literary instances of such endless loops are ghost stories in which the specter is suffering from a kind of ghostly repetition compulsion, a nightly reenactment of the past trauma that resulted in his or her unwilling post-presence in the world of the living" (1). The theme goes back to the first Gothic novel *The Castle of Otranto* by Horace Walpole, in which

> Manfred's every potential step towards his goals is sabotaged by the compulsive reappearance of late ancestors. Manfred's false claim to the castle is destined to fail, from the very beginning, because of the unwritten, cosmic laws of inheritance that deny him the right to own a wrongly acquired possession. Similarly to other tales, in *Otranto* the past claims its voice within the present and demands a return to ancient matters in exchange for a possible, but continuously withheld entering into the future. (1)

Like in Manfred's story, "[h]aunting also undermines the idea of succession because the ghostly past that inhabits the present taints and blurs its limits", leading to "distortion of chronology" (Berthin 67). Sometimes, it "goes anti-clockwise" (ibid.). In Gothic novels, "[t]he spectral estranges our predisposed ways of experiencing space, time, and history and hauntingly insinuates that more worlds than one exist in the world we think we know; times other than the present contend with each other in the disputed now" (Lim 294). Similarly, the traumatized soldiers, like two different entities, experience the past and the present simultaneously. Moreover the familial curse in this Gothic story is replaced by the national curse that pesters the soldiers' lives in the trilogy. However, in both narratives the young characters are punished by the older ones' wrong decisions, which evokes the prevalent Gothic theme of "the sins of fathers visited on their children": "The sins of the fathers—their excess, their violence and abuses […] are visited upon their children, who, despite their illusions of liberty, find themselves in the ironic situation of an intergenerational compulsion to repeat the past" (qtd. in Smith 36). In *The Castle of Otranto*, Manfred's false claim

of inheritance of the castle is recompensed with his innocent son Conrad who is crushed to death by a huge supernatural helmet that has fallen from the sky, in his wedding ceremony (Walpole 19). This repayment of his father's ancestral sin implies that the veiled or repressed sins of the past are predestined to re-emerge and influence the characters' present as well as their future. On the other hand, in the trilogy, especially Sassoon and Prior manifest their "hate and revulsion […] towards the older generation, which is profiting from the war, and seems unaffected by the slaughter of the younger generation" (Knutsen 75). For instance, when Sassoon attends to Conservative Club upon Rivers' invitation, he even repels by the old men's tone of voice while they are discussing the war issues (*R* 113). Thus, such trans-generational anger reveals that what makes the young become doomed to the ghosts of the past in the present is related to the older generation's indifference to sacrifice of the youth and also their provocation for the prolongation of these traumas. Like in *The Castle of Otranto*, the young's haunting compensates for the old one's wrong decisions.

Amna Haider quotes Abraham and Torok's description of the ghost: it is actually a 'memory entombed in a fast and secure place, awaiting resurrection' (qtd. in "War Trauma" 61). So, in the trilogy, the soldiers' traumas become embodied in the Gothic figures of spectral visitations, in which their fears nocturnally prowl to show their ugly faces (ibid). Barker puts forward that "it is the mind which emerges as the ultimate Gothic breeding ground, host to innumerable phantoms, allowing personal ghosts to be superimposed on Craiglockhart's threshold" (ibid.). So, Craiglockhart becomes the battlefield on the Home Front, where the patients are perpetually in war with their enemies within. However, rather than the revengeful ghosts in the Gothic fiction, the soldiers' ghosts return to fill in the gaps in the horrific memories as long as these traumatized individuals are willing to face them. So, in a way Barker revises the traditional ghost stories, in line with both historical and fictional W.H.R. Rivers' psychoanalytic approaches to the resolution of the war trauma. On the other hand, the specters create the same tension of terror and continual reliving of the past in the present, which are the main focuses of the traditional ghost stories and Gothic fiction. Margaretta Jolly states that

> [i]t is impossible to talk about the presence of the body in Barker's work without acknowledging its other: the hallucination or ghost. The combination of the raw and the refined, the material and the mystical is one of her hallmarks: bloody guts but also crowds of starlings in the sunset; war time pubs but also whispering ghosts […] Like Barker's bodies, these haunting figures speak of a world in which reason, logic, order are continually threatened by trauma, injustice, and desire (248).

In the trilogy Barker successfully incorporates transcendental elements into the traumatized characters' experiences so as to underline the fact that in a war-ridden atmosphere, time, order, and reason cannot stay untouched by distorting effect of the chaos. This approximates trauma stories to Gothic stories, in both of which unreason prevails more than reason and the time does not flow smoothly. So, Barker presents multi-dimensional reading of her predominantly realist war writing, by using binaries of the body, reason, and order, as Jolly suggests. On the other hand, Haider focuses on the fact that in the trilogy, "[t]he haunter and the haunted, the possessor and the possessed thus are not two independent entities as in traditional Gothic but the former exists both in and because of the latter" (Haider "War Trauma" 61). The traumatized mind itself turns into "a kind of supernatural space, filled with intrusive spectral presences" (qtd. in Punter and Byron 30). As a reflection of their repressed material, the ghosts and nightmares appear as terrifying nocturnal intruders who make the scene while their unconscious is at work.

3.4. Body as a Site of Freudian Uncanny: Prior's Warrior Double

In his 1919 essay on the Uncanny, Sigmund Freud revised the term uncanny initially introduced by Ernst Jentsch's in 1906 in order to analyze E.T.A. Hoffmann's *The Sandman*. Freud defines the concept as the following:

> It is undoubtedly related to what is frightening, to what arouses dread and horror; equally certainly, too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general" and is "that class of the frightening which leads back to what is known of old and long familiar. (*Uncanny* 123)

Nicholas Royle emphasizes that the uncanny is not just "an experience of strangeness or alienation", but more explicitly "it is a peculiar commingling of the familiar and unfamiliar": "It can consist in a sense of something familiar unexpectedly arising in a strange and unfamiliar context, or of something strange and unfamiliar unexpectedly

arising in a familiar context" (1). In his essay, having analyzed the word uncanny on the lexical basis, Freud focuses on the connection between *heimlich* (the homely) and the *unheimlich* (the uncanny). He points out that "the unheimlich is that was once heimisch, home-like, familiar; the prefix 'un' is the token of repression" (Freud 151). So, the prefix "un-" does not indicate adverseness to the heimlich, but rather "unheimlich is in some way or other a sub-species of heimlich" (Freud 134). The "Uncanny" lays bare when "everything that ought to have remained secret and hidden, but has come to light" and as "something which is familiar and old-established in the mind and which [has become] estranged from it only through being repressed" (Freud 148). So previously familiar phenomenon can become alien and dreadful due to repression. Freud puts forward the definition of the term is not "ambigious", but depends on "two sets of ideas, which are not mutually contradictory, but very different from each other – the one relating to what is familiar and comfortable, the other to what is concealed and kept hidden" (132). Hence, the uncanny becomes manifest when the line dividing these two ideas collapses. It is the confrontation of the familiar, secure and known with the repressed, hidden and dark. Freud also expresses, "many people experience the [uncanny] feeling in the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts" (Uncanny 148).

The doppelgänger, one of the prevalent frightening figures of the Gothic fiction, "arouse within German Romanticism and became a canonical theme in Gothic literature" (Vardouakis 100). The concept was introduced by Jean Paul in 1796 in his novel *Siebenkäs* (ibid.). Then it becomes "one of the characteristic trademarks of Gothic literature with iconic literary characters such as Dr Jekyll and Mr. Hyde, Victor Frankenstein and his creature, Dorian Gray and his aging painting, and even Edgar A. Poe's William Wilson" (Haider "Pat Barker" 4). In general, these characters are "tended to be associated with evil and the demonic; thus one can infer that the doppelgänger presents a notion of the subject/subjectivity that is defective, disjunct, split, threatening, spectral" (Vardouakis 100). They are regarded as "vestiges of […] human identity, but [have] already become, or [are] in the process of becoming, some half-human other[s] – wolfish, or simian, or tentacle, or fungoid, perhaps simply 'unspeakable' in [their] gross, changeful corporeality" (Hurley 190). They also "embody the sins, deceits, and desires – the social ugliness – that humans

repress" (Romero 5). So, they become the embodiment of the humans' dark sides. Based on the developments in the psychoanalysis, such perceptions were more replaced with "a sense of failure or loss in the self" (Vardouakis 100). According to Freud, doppelgängers also evoke the term uncanny, as

> the idea of the 'double' (the *Doppelgänger*), in all its nuances and manifestations - that is to say, the appearance of persons who have to be regarded as identical because they look alike. This relationship is intensified by the spontaneous transmission of mental processes from one of these persons to the other - what we would call telepathy - so that the one becomes co-owner of the other's knowledge, emotions and experience. Moreover, a person may identify himself with another and so become unsure of his true self; or he may substitute the other's self for his own. This self may be duplicated, divided and interchanged. (*Uncanny* 141-142)

Considering these explanations, the literary doubles become varied can also "be latent (only seen in the protagonist's mind) or manifest (physically there in the real world), and can be either consciously or unconsciously created" (Gamache 5). Also, a double can indicate "a division of the self, as in a separated fragment of the protagonist's psyche, or a multiplication of the self, in which there is not a split but rather the appearance of another" (ibid.). Rather than being two separate entities appearing alike, the character's self may also become fragmented, as Freud also touches upon "the subject identifies himself with someone else, so that he is in doubt as to which his self is, or substitutes the extraneous self for his own. In other words, there is a doubling, dividing and interchanging of the self" (142). Regarding such mental splitting Royle also suggests that

> The uncanny has to do with a strangeness of framing and borders, an experience of liminality. It may be that the uncanny is a feeling that happens only to oneself, within oneself, but it is never one's 'own' […] It may thus be construed as a foreign body within oneself, even the experience of oneself as a foreign body, the very estrangement of inner silence and solitude. It would appear to be indissociably bound up with a sense of repetition or 'coming back' […] (2)

So mental fragmentation leads to "the return of the repressed": "the embodiment of unbearable or unacceptable fears, wishes, and desires that are driven from consciousness and then transmuted into representations of monstrosity, just as the unconscious reshapes repressed material into images or hysterical symptoms" (Hogle

198). Similarly, in the trilogy Barker touches upon both how the soldier's being haunted by the ghosts and his mental splitting reveal the return of the repressed. Especially, In the second volume of the trilogy *The Eye in the Door* through his fictional character Billy Prior, Barker demonstrates how "the self becomes dispossessed of its own dwelling, the body of the returning soldier becomes *unheimlich* for the soldier, the owner thus becoming a tenuous tenant" (Haider "Pat Barker" 4). The severe war trauma coerces Prior "to occupy a *limen* position, where he is psychologically crossing thresholds 'betwixt and between' himself and his double" (ibid.). Barker adeptly revises literary representations of the fragmented self, using Stevenson's renowned novel *Strange Case of Dr. Jekyll and Mr. Hyde.*

The Eye In The Door centrally focuses on the fictional character Billy Prior, who is introduced in the *Regeneration* as one of Rivers' patients in the Craiglockhart War Hospital. He is hospitalized because of his mutism, which happens after a severe explosion in the trenches. During his earlier times in the hospital, he maintains a grumpy, uncooperative and insubordinate manner that makes Rivers' treatment harder and slower. Until he regains his speech, they communicate through writing pads. Prior's assertive identity manifests itself even in writing: When Rivers asks about what has happened to him, in block capitals he replies: "I DON'T REMEMBER" and then "NO MORE WORDS (*R* 42-3). He experiences amnesia in relation to this shocking memory, and just remembers its beginning and end. Dr. Rivers initially opposes the hypnosis to enable him to regain his memory, in spite of Prior's willingness. However, when his method of talking therapy fails with him, he becomes convinced for hypnotherapy. During hypnosis Prior's repressed memory becomes unveiled: On just a regular day in the trenches, Prior encounters two fellow soldiers Towers and Sawdon, who are preparing food, and he stops to chat with them. When he just walks off, a catastrophic explosion happens; upon returning he cannot find any trace of his friends. While clearing the venue, he catches his friend Towers' dismembered blue eye under the duckboard. Holding it in his palm, he asks in shock "What am I supposed to do with this gob-stopper?" (*R* 103). This moment culminates in his mental break down and inability to speak. According to Renard, "the disembodied eye, which resembles a gob- stopper – a slang word for a round piece of candy –, has thus literally 'stopped' Prior's 'gob'" and has effectively rendered him speechless. Unable to integrate, to "swallow" what he has just seen",

he becomes haunted by the eye image for the rest of his life (154).

Although Prior is promoted to become an officer, he comes from a typical working class family living in the industrial town Salford in Lancashire. He is a small man "with narrow shoulders and a chest that is proportionally distorted, due to asthma and ill-health growing up in a working-class home" (Knutsen 98). However, his education enables him to get acquainted with the middle class values. His class in-betweenness is also accompanied by his bisexual identity. His father Mr. Prior actually epitomizes his liminal character, while complaining to Dr. Rivers about Mrs. Prior's too much interference in her son's life, which renders him "neither fish nor fowl" (*R* 57). Besides, Prior's body has become a site of traumas from younger ages. When he is a little boy, he is forced into his first "homosexual relationship" by his parish priest" (ibid.). Also, he witnesses his father's beating up his mother in number of times. Jenny Edkins defines war as "state-organized violence", and discusses that "war trauma originates in the state and is as such a form of political abuse, comparable to domestic abuse in that both forms of trauma imply a 'betrayal of trust'" and takes place "when the very powers that we are convinced will protect us and give us security [such as parents or states] become our tormentors" (qtd. in Renard 155). So, Prior has been familiar with child abuse and domestic abuse until he encounters corporeal and psychological abuse in the army.

Discharged from the Craiglockhart War Hospital, Prior starts living in London to work in Intelligence Unit of Ministry of Munitions. There he learns that his childhood neighbor Beattie Roper has been sent to the prison because of her pacifist activities and with an allegation that she has been planning to kill Prime Minister Lloyd George. He decides to visit her in Aylesbury Prison in order to see if he can help her. Beattie Roper has a special place for Prior, as she has taken care of him during his mother's illness in his childhood. In Beattie's cell, he finds himself "looking at an elaborately painted eye" with "a veined iris, an eyewhite, eyelashes and a lid" (*ED* 36). The painted eye leads him to remember "Towers' eyeball in the palm of his hand" (ibid.). Then,

"'That's horrible,' he [says], turning back to Beattie.
''S not so bad long as it stays in the door.' She tapped the side of her head. 'You start worrying when it gets in here'". (*ED* 36)

The eye image on Beattie's door evokes Michael Foucault's Panopticon, which is built on the "English philosopher Jeremy Bentham's proposed design from the 1780s for the ideal, utilitarian prison building. In a prison organized as a Panopticon (pan = all; opticon = observe) there is a central surveillance tower that gives guardians an overview of all of the cells – without being seen themselves" (Knutsen 15). Thus, this causes paranoia of feeling like always being watched. Having internalized the orders of the system, the prisoners begin self-policing and also watching the others. In *Discipline and Punish* Foucault develops Bentham's structural design, suggesting that the image also signifies oppressive system of "the modern state", in which "our behaviour *may* constantly be watched, compelling us in return to constantly watch the 'abnormal' behaviour of ourselves and others. We are thus both the prisoner in the cell and the guard watching over others" (Knutsen 16). So, Beattie implies the internalization of the panoptic system, while saying "[y]ou start worrying when it gets in here" (*ED* 36). While it is disturbing enough on the door, placing it in the mind would cause strict self-control and severe self-paranoia as well as policing the others who do not conform to the norms of the system. Beattie is already a marginalized woman, who becomes the victim of the system's gaze. So, she has already taken a stand against the eye, but cannot escape from its trap. Now, she resists internalization of it. The eye image strikes Prior as shocking, he finds it extremely "intolerable", as "you could never be sure if there were a human eye at the centre of the painted eye" (*ED* 40). As he sits with his back to it, he thinks, "there's nothing more alarming than being watched from behind" (ibid.). Thus, it becomes evident that from the Towers' eyeball in his hand to the eye on the door in Beattie's cell, the image chases after him everywhere. During their conversation, Prior learns from Betty that her son William "has been imprisoned because of being conscientious objector" and another conscientious objector his childhood friend Patrick MacDowell (Mac) is also on the wanted list (*ED* 35). Beattie also informs him that the person who has turned Beattie in is his colleague Lionel Spragge. He has introduced himself as a pacifist during his visit to Beattie's house and gives Mac's letter to her. By getting Beattie drunk, Spragge uses her unintentional mention of killing the Prime Minister to turn her in, for the sake of getting bonuses from his supervisor Major Lode (*ED* 49). All this information makes Prior experience his

worst nights, as his psychological condition aggravates more day by day.

Especially after his interview with Beattie, he becomes haunted by the eye image in his nightmares. One night, he dreams that he is back in the winter landscape of the No Man's Land and hears "a sound like wind blowing, only it was not the wind, but the sound of emptiness" (*ED* 58). While his troop is marching back, he encounters "the eye", which is "very much alive" (ibid.). He assumes to be awaken, but still in the dream he sees the same eye inside the house; peering through his exterior door. Grabbing his paper-knife, Prior stabs the eye again and again, leaving "his naked body spattered with blood and some thick whitish fluid" that has "clung to his belly", and has made him "quickly chilled" (*ED* 58). His sobs on the floor wakes him up and he initially checks the door (*ED* 59). As Renard suggests the eye becomes a striking figure of his trauma: "the image of the past, stored in the eyes of the witness, insistently returns in the form of an eye to haunt the survivor, who cannot recount what he has seen to free himself from this dreadful sight" (154). As Dr. Rivers has also started working in London, Prior stays in contact with him. Having told his dream, Rivers asks: "In that meeting with Mrs. Roper, who was the spy?" (*ED* 75). The obvious answer of the question reveals that stabbing the eye in his nightmare Prior has actually stabbed himself, because "the "eye" is the homophone of "I," *ego*" (Renard 154). In Prior's words, "it was a suicide dream" (*ED* 76). Ironically, in Prior's house there is "an oval mirror set into the door "(*ED* 53). Working in the Intelligence Unit like Spragge, he is aware his own role in the surveillance net. Beattie says to him it is unnecessary to ask whose side he is, as he may not tell the truth and she would not trust him (*ED* 40). Actually, Prior himself is uncertain about the answer, realizing his position as one of the policing instruments of the state power. Ironically, due to his nakedness in his nightmare he admits to Rivers to have identified himself with Beattie's son William, who has been kept in the detention center naked and tortured (*ED* 75). Thus, Prior is both the eye itself and its victim in his dream, having a "foot on each side of the fence" (*ED* 111). He even confesses to Rivers, in Beattie's cell he has felt he is "in a false position" and he has to be "mad not to" (*ED* 75). Prior has witnessed his "public face" that "other people have already seen: the Lodes, the Ropers, the Spragges" and his "formidable" self has come "as a shock" to him (*ED* 76). Prior's dilemmas drag him into an ambiguous and complex state of mind, leading to self-doubt and internal chaos. He keeps

dreaming the "huge" and "alive" eyeball at nights that makes him "sweating" from fear and "disoriented" from his domestic space (*ED* 133 and 251). Renard suggests

> The eye that Prior held in the palm of his hand and comes back in his dreams represents what Prior has become, a man who has gone through extreme events and is possessed, but also defined, by what he has witnessed and experienced. The eye has become for Prior 'a sort of talisman,' a precious object that he should forget but to which he sticks as 'a reminder of where the deepest loyalties lie'. (qtd in 154-5)

The omnipresence of the eye image in Prior's life accumulates over his previous traumas and leads him to develop a dissociated personality. The second novel *The Eye in the Door,* which mainly revolves around Prior's life after Craiglockhart, implies his internal division from the very beginning of the novel, including an excerpt from Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* in the preface:

> It was on the moral side, and in my own person, that I learned to recognize the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both…" (*ED* 1)

Thus, Barker hints at a kind of Hydian division that the reader will witness further on. After Prior recounts his dream in Rivers' office, Rivers realizes the change in Prior's manner that is "quite different, suddenly: keen, alert, cold, observant, detached, manipulative, ruthless", signaling his inner transformation (*ED* 76). On following days, Prior starts to experience fugue states varying up to five hours and he realizes that somebody else has taken over his body during such times. Once, after regaining his consciousness, he finds cigars in his pockets and a note saying, "Why don't you leave my fucking cigars alone?" (*ED* 191). When he confesses this to Sarah during her visit to Prior's home, she says in shock "But it's your writing", and Prior reacts, "YES. How can I say "I" about that?" (*ED* 191). Sarah's astonishment about the sameness of the handwriting reminds identical handwriting of Dr. Jekyll and Mr. Hyde (Stevenson "The Uncanny" 227). Sometimes Prior also realizes to have gone out from "the smell of fresh air" on his skin, or examines his "underpants for signs of recent activity" (*ED* 194 and 204). One day while he is wandering around Hyde Park, he bumps into Spragge who claims to be given an appointment by

Prior for a job offer. Unaware of such a promise, Prior scolds him, but also realizes Spragge's "bewilderment [is] genuine" (*ED* 128). In order to ask for Rivers' help about his fugue states, Prior goes to his office in London. He conveys his anxiety: "I have certain impulses which I do not give way to except in strict moderation and at the other person's request. At least, in this state I don't. I'm simply pointing out that in the the the the other state I might not be so fucking scrupulous" (*ED* 133). Then he uses *Dr. Jekyll and Mr. Hyde* as a reference to his other self's malevolent inclinations that he supposes: "Do you know what I do when I come round from one of these spells? I look at my hands because I half expect to see them covered in hair" (*ED* 135). Rivers says it is a common tendency for the patients with dissociated personality to liken themselves to Hyde. But he adds, the fugue state does not necessarily point to "the darker side of the personality", rather "a difference in mood" (ibid.). Then, Rivers makes an interesting analogy between Prior's fugue states and "the undiscovered territory on medieval maps", emphasizing, "where unknown, there [he places] the monsters" (*ED* 139). Rivers wants him to see how he subjects himself to "a constant stream of suggestion of a very negative kind" (ibid.). However, Prior is not that sure. His ambiguity and unease originates from "the unfamiliar and the unknowable, of what lies beyond the acknowledged thresholds of consciousness" (Haider "Pat Barker" 5). This also reminds Cathy Caruth's remark in an interview that "a traumatized self" creates "a form of doubling in the traumatized person" (*Trauma Explorations* 137).

When Prior reminds Rivers of their previous hypnosis experience, Rivers strictly opposes this time, stating that it might "encourage [him] further down the path" (*ED* 135). Later by himself Rivers thinks, Prior's belief in such negativity towards his other self would inescapably give him power (*ED* 144). Without the need for hypnosis, Prior soon becomes aware of his other self's deeds: One day he learns from Major Lode that Mac has been caught and then Spragge says that it has been Prior himself who informs the police about where to find Mac (*ED* 199). So, in his other state, Prior has betrayed his childhood friend. So, he does what Spragge has already done. This reminds the scene, in which Prior imagines that upon tapping Spragge's shoulder to call him to account why he is chasing after he and his girlfriend on the boat, he encounters his own face. On the other hand, Prior feels extremely disgusted by Spragge's outlook:

> Spragge's face floated in front of him: the slightly bulbous nose, the sheen of sweat, the enlarged pores around the nostrils, the tufts of grey hair protruding from them. He's never experienced such intense awareness of another person's body before, except in sex. What he felt was not simple dislike, but an animal, obsessive, deeply physical hatred (*ED* 130).

Sheryl Stevenson makes an analogy between Spragge's appearance and Mr. Hyde's, as "Prior's irrationally intense, physical hatred for this man resembles reactions to Hyde" (223). Prior's description of Spragge evokes the scene, in which Enfield portrays Hyde as "[t]here is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why […] I can't describe him" (Stevenson 35-6). Prior's repulsion by Spragge's appearance also stems from his identification of Spragge and his evil other self, both of whom go to any extreme for their self-interests. So, Prior's alter self represents evil other in the Gothic fiction, as Brannigan states "his alter ego appears as a kind of exaggerated parody of an arch-villain, the self-conscious product of Prior's imagination, whom Prior even describes as his 'Hyde' figure" (104).

In their later meeting, without the necessity of the hypnosis, Prior's alter self displays his true nature to Rivers. In his office Dr. Rivers is informed on Prior's visitation by the maid. However hearing the person climbing the steps without difficulty, he assumes that the maid should have misheard the name, as it is very unlikely for Prior with asthma to climb up stairs with such an ease. During their meeting, his alter self informs Rivers that they do not know each other, as he has sat in (*ED* 238). Rivers resembles his "antagonism" to Prior's mood in his earlier times in the Craiglockhart: "The same incongruous mixture of effeminacy and menace" (*ED* 239). Then, the alter self claims to have been born in "a shell hole" two years ago and has no family (*ED* 240). So, like Gothic creatures, he has no familial relations. But he also knows everything about Prior, having "access to his memories" (ibid.). Sheryl Stevenson suggests that the change in Prior's walking evokes the "odd light footstep" that "constitute Utterson's first perception of Hyde" (qtd. in 226). Prior's alter self also asserts to be better than Prior in fighting, as he feels no pain. He puts out a cigarette in the palm of his hand as a violent display of his power. So, Prior discloses his warrior side, "fearless Hydian double" (Haider "Pat Barker" 3). So, his alter self reminds "the undead body of Dracula" or "unnatural body of

Frankenstein", being inhumanely senseless, dangerous, and cunning (Haider "Pat Barker" 3). This also demonstrates, "the double stands as the body's survival mode during the war" (Haider "Pat Barker" 6). The other striking information Rivers gets from his alter ego is that as a little boy Prior is used to listen to his parents having a row downstairs, in order to cope with the situation he engages himself with "fixing his eyes on the barometer", which results in "blotting everything out" (*ED* 241). It turns out that the fugue states are not unfamiliar to Prior, who uses "self-hypnosis" as a way of defense mechanism to endure tough situations (*ED* 249). As Haider suggests "[d]issociation thus is the body's way of countering trauma, a way of suppressing certain abilities and enhancing others in order to survive" ("Pat Barker" 4).

Barker uses mirror imagery in various scenes of the novel to imply Prior's psychological splitting. In London, he starts having a homosexual relationship with another officer Charles Manning, who also works in the Ministry of Munitions. Even in his first visit to Manning's home, Prior's duplicity is denoted through a mirror image, which is also the most essential symbolism of Jekyll's transformation. Prior describes the scene: "Everything was under dust-sheets except the tall mirror that reflected, through the open door, the mirror in the hall. Prior found himself staring down a long corridor of Priors, some with their backs to him, none more obviously real than the rest" (*ED* 10). Then, in the train to meet his girlfriend Sarah, "staring sightlessly at his reflection in the black glass […] his thoughts turn to Spragge", because in his own reflection, he sees his other self that is similar to Spragge (*ED* 176). Prior's doubling is revealed also in the scene while he is travelling to his hometown to find Mac so as to collect evidence against Spragge for Beattie's release. In the train, he starts reading personal letters of Roper family for the trial. His interference in their private life makes him feel uneasy, and one more time he realizes his substitution for "the eye", having violated the confidentiality of his best friends' lives. Ironically, he has been assigned for scrutinizing the soldiers' letters in the Front as well. When the train enters a tunnel, he faces "his doubled reflection in the window" and he dislikes his appearance (*ED* 88). In a footnote to his essay "Uncanny", Freud mentions a similar experience: While travelling by train, Freud mistakes his "own reflection in the looking-glass on the open door" with an "intruder" and remarks that "I thoroughly disliked his appearance" (Freud 162).

As Haider suggests, "Prior's body becomes a liminal portal, an interstitial channel through which Prior's self and his double appears to travel with seamless mobility, thereby creating a 'state of flux between two different states of being'" (qtd. in "Pat Barker" 5). In his own body, he becomes an outsider, who cannot claim any authority or control when his alter self dominates his consciousness. So, Prior actually confronts with his inner ghost embodied in his own body, different from his nightmares, which reveal the ghosts as the externalization of his fears. His "demonic other" "undertakes malevolent deeds, he wouldn't even attempt to do in his consciousness" (Brannigan 103). The accumulation of traumas from childhood to his maturity creates severe erosion that eventually results in fragmenting his self. Dr. Rivers differentiates between the healthy and unhealthy dissociation: He thinks, Sassoon has "always coped with the war by being two people: the anti-war poet and pacifist; the bloodthirsty, efficient company commander. The dissociation [cannot] be called pathological, since experience gained in one state [is] available to the other" (*ED* 223). Or, Charles Manning as well leads a double life, having homosexual liaison at his home during the absence of his wife and sons. What renders Prior's dissociation pathological is a one-sided access between the selves; while the alter self is all-knowing, Prior does not have a faintest idea about the acts of his possessor. So he fails to be both contrary to Dr. Jekyll (Stevenson 79). This also turns into a kind of coping mechanism to proceed on his way in the face of domestic violence and warfare violence: In the trenches or back at his home in Salford, the fugue states also enable him with serenity of not bearing witness to more than flesh and blood can stand.

CHAPTER 4

CONCLUSION

This thesis explores how the *Regeneration* trilogy overlaps with traditional and modern Gothic elements in terms of narrating murky and frightening settings, the concept of returning past, the traumatized soldiers' hauntedness by painful memories, and dissociative identity disorder. The language used for describing the excessively gory, deviant, and chaotic warfare context unavoidably draws upon the Gothic mode. Barker employs Gothic motifs to convey that in the hallucinatory war-ridden environments "Gothic tropes become literal" (Wasson 4). Like the shattered war-torn environments, the human psyche also dissolves into fragments due to the war trauma. The Gothic mode also enables Barker with an alternative perspective to embody the traumatized soldiers' silences, repressions, and fears in spectral and uncanny imagery that disturbingly shows up to be recognized. In the trilogy, the history is mostly conveyed through flashbacks, ghosts, or hallucinations, leading the reader to view the history through fissure and fractures, different from the linearity of the most historical novels. The war blurs the line between the familiar and unfamiliar, life and death, the known and the unknown, the repressed and the manifest, rendering places, human experience, or the human body itself an uncanny phenomenon. Giving voice to individual accounts of shell shocked soldiers, Barker represents that the wounds inscribed on the body also lead to irreparable psychological damages. The trilogy, like a Gothic story, demonstrates that human body and psyche are inclined to dissolve in the face of inner and outer threats or fears in such an extreme case of war, contrary to rigid, invincible and majestic appearance of the war monuments. The dehumanizing warfare circumstances transform the characters Gothic-like liminal beings.

As the most distinctive feature of the Gothic fiction is its emphasis on the locus, the various settings in the trilogy have been analyzed in relation their Gothic implications. Firstly, the Gothic-like atmosphere of the Craiglockhart War Hospital, with its murky physical characteristics such as its immense size, high stonewalls,

labyrinthine corridors, dark interior, hidden backstairs, corresponds to the features of Gothic ancient castles, where the characters become dispossessed of their authority and stability. The hospital also becomes an uncanny place, as its familiar atmosphere is subverted by spectral intrusions each night. When the darkness falls, the traumatized soldiers' nightmares render it a haunted place, in which the return of the repressed disrupts linearity of time and mental unity. Secondly, the most powerful symbol of the Western Front, labyrinthine trenches also become a complete substitute for the Gothic setting, in which the soldiers suffer from unpredictability, confinement, lack of direction and authority. Especially, the soldiers' extreme immobility leads them to the mental breakdown. Although the soldiers give the trenches the names of the British streets to make them more home-like, they turn out to be the uncanniest place to live in. Death is all around, and even the living ones are portrayed like ghastly beings, perpetually hovering between life and death. Moreover, No Man's Land, as a both literally and metaphorically liminal space, makes the soldiers experience a limbo state, as they become an open target on the vast and frightening landscape. Only death blooms on the barren ground. Besides, the war-ridden cities are depicted as precarious, shadowy, devastated because of the ongoing raids, physical dilapidation and insecure atmosphere. The characters' domestic spaces also become non-protective and so not homely anymore. Barker also demonstrates bleak condition of the munitions factories, where the female body is reduced to a mechanical state just like the male body to the flesh on the battlefield. So, this shows vulnerability of the human body under external and internal unease. Through the involvement of female work force in the munitions factories, the women undertake perilous workload and the toxic chemicals change their skin color. They feel like automatons and look like non-human creatures. So, Barker shows that Gothic effect of the war spreads all around the nation, without being restricted to the battle zone.

In the trilogy, the history is conveyed through the soldiers' individual traumas, rather than historical facts of public records or figures. By giving voice to male hysteria, or masculine anxiety or fears, Pat Barker touches upon taboo topics in relation to the construction of manliness that comes under the strict scrutiny during the First World War. The psychological treatment that demands them to face their fears and admit the normality of such anxious responses to the war trauma, actually

wants them to defy the whole male doctrine they are brought up with. As they are expected to fight bravely, repress their emotions and fears, walk blindly into sacrificing themselves for their country, and stay phlegmatic, invincible, athletic and rugged. However, the war itself shatters the constructed gender roles in Britain: While the men become "feminized" through immobility and passive fighting in the trenches, very different from what they are promised at the very beginning, the women become "masculinized" by undertaking male labour force in the perilous munitions factories (Brannigan 99). This transgression of the gender roles gives temporary "freedom" to the women, enabling them to socialize and support themselves, and deadly imprisonment to the men, which lead their depersonalization and traumatization. The horrific circumstances of the trenches subvert all expectations of so-called manly and chivalrous fighting. No amount of bravery on the battlefield can compete with the psychological pain they carry with them to the Home Front. Different from the most of the war writers, giving voice to the traumatized soldiers' accounts in the Home Front, Barker indicates the suffering and violence that have happened behind the scenes and preserve their continuity even between the secure walls of military hospitals, or the soldiers' domestic spaces. Although the shell shock cases have been initially regarded as an outcome of the exposure to severe explosions, it turns out that even the soldiers who are away from such violent scenes react in the same way as the eyewitnesses. So, the body becomes a site of a silent protest manifested through post traumatic stress symptoms such as inability to talk, walk, sleep or reason in order not to remain as a part of the ongoing atrocities. The first person coined the term shell shock, Dr. Charles Myers also acknowledged psychological dimension of the war trauma cases as well as its physical detriments to the body. Sigmund Freud also revised his view about the dream as a wish fulfillment, having observed the shell shocked soldiers' involuntarily re-enacting their horrible memories in their nightmares during the First World War. He concluded that in such conditions, such repetitive dreams show the victims' need to compulsion to repeat to be able to gain mastery over their painful memories. On the other hand, both historical and fictional Rivers suggest war neurosis indicates the accumulation of various traumatic events, and the formidable circumstances or events on the battlefield become the last straw that leads the soldiers to mental break down. In the light of such medical information of the era,

the trilogy displays that the soldiers' awful memories haunt them like a disastrous Gothic prophecy, and the ghosts of their pasts show up like supernatural forces trying to obscure and complicate the present consciousness because of a past sin. So, the trauma victims continue to battle their own personal demons, and so the war persists in the wards of military hospitals. The characters realize that apart from fighting against the national enemy, surviving against rain of bullets or exploding bombs, they have to struggle against the enemy within and preserve their psychological wholeness as well. Because " [t]he past does not pass by and the burial does not hold" as in the Gothic fiction (Berthin 133). The ghosts, as frightening and insistent reminders of the past, continually reappear by their beds, threaten their psychic integrity, and distort the linearity of the time as in traditional ghost stories. Their daily activities, internal peace or even nocturnal tranquility are undermined as long as their lives become overwhelmingly preoccupied with exorcising the ghosts of their pasts. The familiar setting turns into an uncanny locus and ghostly hauntings become an every night phenomenon. The past is unavailable for them to take refuge in; rather it drastically overwhelms the present. The common emphasis on the nightmares, return of the repressed, and nocturnal hauntings shared with the Gothic mode is strengthened with Gothic imagery and implications in the setting. However, in the trilogy Barker revises the traditional ghost stories in the sense that the ghosts haunting the soldiers can militate in favor of accelerating the process of their healing. As Dr. Rivers has foreseen when the patient feels ready to confront his fears in his nightmares, the dream work starts to operate and embodies such painful memories into more symbolic forms that relive their agony. So, different from revengeful ghosts of Gothic, the soldiers' ghosts returns for a reason: They fill in the gaps in the amnesiac memory and so lead some patients to make peace with their pasts, as what they imagine regarding to the missing parts of their war experience turns out to be more horrific than what they really go through. Moreover, the dissociative personality disorder that one of the main characters Billy Prior develops has also been discussed in relation to the doppelganger figures of the Gothic, with reference to Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, and Sigmund Freud's "Uncanny" essay. The war trauma runs so rampant that the identity becomes totally fragmented, giving way to an alter self to dominate the body. Dr. Rivers theorizes that in order to endure any type of violence or threatening environment,

everyone contains such duality; however, when the two identities cannot be coalesced by any means, then occurs the pathological version of the splitting, which may drive the repressed, brutal, or vicious self forward. The resurfacing of Prior's repressed self points to Freudian Uncanny that emphasizes the weird and gruesome confrontation with something familiar long ago, that has been estranged through the process of repression.

Ironically, the First World War was associated with the phrase "the war to end all wars" depending on British author H.G Wells' short book published in 1914 with the title *The War That Will End War,* in which he discusses demilitarization of German Empire as the sole way to prevent the upcoming war in Europe (Stepp 32-3). Having experienced the First World War and seen the pending Second World War, Wells himself underlines the futility of the term in his novel *The Bulpington of Blup* published in 1932: One of his characters says, "You won't abolish cannibalism by eating cannibals. You'll never end war by war because it's the best war-maker [who] wins" (Stepp 35). Even after the centenary of the First World War, this utopian slogan is being refuted by the contemporary wars on the different regions of the world. The similar war horrors and ravages are being experienced over and over, and pandemonium-like scenes similar to the ones in the *Regeneration* trilogy continually appear on press and broadcast media. The developments in science in the last century have hugely affected military industry. For instance, there are intercontinental ballistic missiles with extremely high ranges, stealth aircrafts that cannot be detected by radars, or satellites that can continuously spy out battlefields. These military technologies restrict warring factions' radius of action. Therefore, the combat stress triggered by immobility, continual anxiety of any possible attack, or severe sense of war terror is still being felt by the ones taking part in the modern warfare. Especially, Iran-Iraq War, which occurred between 1980-1988, bears close resemblance to military strategies and the setting of the First World War. For instance, the trench warfare, No Man's Land, barbed wires, bayonet charges, widespread usage of chemical weapons were reminiscences of the First World War. As Barker published the first novel of the trilogy in 1991, three years after Iran-Iraq War, she might have seen the parallelisms between these wars. Moreover, the world continued to witness bloody wars, which led to the soldiers' severe combat stress, and individual and collective traumas, as in the case of the First and the Second Iraq

War in the recent past, or the War in Ukraine today. On the other hand, Barker's trilogy also justifies the fact that even the lessons of shell shock had to be relearned during the Second World War and Vietnam War. So, the cases of combat stress became more noticeable in the medical, military, political, and social terms much later.

To conclude, Barker's trilogy demonstrates the correlativity of the historical novel with the current social, cultural and political preoccupations. In an interview, Barker states, "the historical novel can be a backdoor into the present", and writing history gives the writer an opportunity of touching upon present-day contradictions "in a way people are more open to", and less biased, as they read about others' problems in distant times (qtd. in Reusch). So, the trilogy revises the war experiences of the past in a way to shed light upon the similar current concerns. It is up to the reader to detect contemporary conflicts that have been projected to past traumas. Barker explains the reason behind writing about the First World War saying that this war has "come to stand for the pain of all wars" (qtd. in Reusch). So, rather than putting an end to all other wars, the First World War symbolizes the collective pain and violence of the first modern warfare. Although the phenomenon of war reshapes itself in each era, the Gothic-like atmosphere of the war-ridden settings, the survivors' traumas, haunting of the painful war memories, and visible and invisible ravages of the war on the human body and soul persist.

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APPENDIX A

TURKISH SUMMARY

PAT BARKER'IN *REGENERATION* ÜÇLEMESİNDE GOTİK ÇAĞRIŞIMLARLA TARİHE YENİDEN BAKIŞ

Bu tez Pat Barker'ın *Regeneration* üçlemesini oluşturan *Regeneration* (1991), *The Eye in the Door* (1993) ve *The Ghost Road* (1995) isimli romanlarda olayların geçtiği mekanlar, savaş sonrası nevrozu yaşayan askerlerin travma kaynaklı hayali yanılsamaları, geçmişin şimdiki zaman üzerindeki boğucu etkisi, ve dissosiyatif kimlik bozukluğuyla ilgili olarak Gotik öğeleri nasıl çağrıştırdığını incelemeyi amaçlar. Savaşın, kanlı, kaotik ve olağan dışı şartlarını anlatmak için kullanılan dil kaçınılmaz olarak Gotik tarzda kullanılan dile yaklaşır. Kasvetli ve ürkütücü Craiglockhart Askeri Hastanesi, Batı Cephesi'ndeki parçalanmış cesetlerle dolu siperler, uçsuz bucaksız gibi görünen ve askerlerde kaybolmuşluk hissi uyandıran tarafsız bölge, savaştan zarar görmüş şehirlerin yıkık binalarla dolu ıssız sokakları, ve karakterlerin evlerinin onları koruyan, güven hissi yaratan ortamlarının kaybolması, okuyucuda bu ortamların Gotik romanlardaki yansımalarını hatırlatır. *Regeneration* üçlemesindeki Gotik çağrışımlar Pat Barker'ın şiddetli savaş koşulları altında, tıpkı yıkılan binalar veya tahrip edilen doğa gibi insan bedeni ve ruhunun da kırılgan yapısını öne çıkarmasına olanak sağlar. Savaş sırasında askerlerin bedenlerine aldıkları yaralar aslında ruhlarında da taşıdıkları travmatik yıkımlara işaret eder. Geçirdikleri savaş nevrozu sonrasında sivil cephedeki hastanelere sevk edilen askerler, bedenen savaş şiddetinden uzaklaşsalar da, cephede yaşadıkları korkunç deneyimler kabuslarında tekrar ortaya çıkar. Geçmişten gelen hayaletler her gece uykularında onları rahatsız ederken, zaman ve mekan kavramını da yitirmelerine yol açar. Üçlemedeki karakterlerin geçmişlerinin bugün üzerindeki devamlı ve rahatsız edici etkisi, askerlerin neredeyse her gece cephede kaybettikleri arkadaşlarının hayaletleriyle karşılaşmaları ve böyle zamanlarda onlar için zaman

kavramının doğrusal olarak ilerlememesi gibi temalar anlatı dilini aynı konuların sıkça işlendiği Gotik üsluba yaklaştırır. Aynı zamanda, travmatize olmuş askerlerin kelimelere dökülemeyen korkunç savaş deneyimleri bu hayaletlerde bir ifade biçimi bulur. Yani Barker onların geçmişleriyle ilgili korku, kaygı ve pişmanlıklarını geleneksel hayalet hikayelerini çağrıştıran Gotik bir üslupla okuyucuya aktarmayı amaçlar.

Pat Barker'a Guardian Kurgu Ödülü ve Booker Ödülü'nü kazandıran *Regeneration* üçlemesi, okuyucunun dünya çapındaki beğenisinin edebiyat dünyasında da karşılık bulduğunu gösterir. Barker üçlemesinde kurgusal ve tarihte yaşamış gerçek karakterleri başarılı bir biçimde aynı romanlarda buluşturur. Ana karakterleri oluşturanlar arasında kurgusal bir karakter olan subay Billy Prior'ın yanısıra ünlü savaş şairi Siegfried Sassoon ve Birinci Dünya Savaşı'nın saygın psikiyatristleri arasında yer alan W.H.R. Rivers gibi önemli tarihi kişiler de bulunmaktadır. Ayrıca bir başka önemli savaş şairi olan Wilfred Owen ve Robert Graves de zaman zaman romandaki olaylara dahil olurlar.

Üçlemenin ilk romanı olan *Regeneration*, Siegfried Sassoon'un savaşın gereksiz yere uzatıldığı ve amacından saptığı gibi İngiliz hükumetine yönelttiği ağır eleştirilerle dolu "Bir Askerin Beyanatı"nı yayımlasından sonra, askeri mahkemeye sevk edilmesini önlemek amacıyla yakın arkadaşı Robert Graves'in tanıdığı önemli isimleri araya sokarak, Sassoon'un Edinburgh'daki Craiglockhart Savaş Hastanesi'ne sevk edilmesini sağlamasıyla başlar. Roman temel olarak bu hastanede psikiyatrist Rivers ve savaş travması yaşayan hastaların psikoterapi tedavisi esnasındaki diyalogları üzerinden ilerler. Zamanla Rivers kendi meslek etiğini sorgulamaya başlar, çünkü hastalarını iyileştirmenin aynı zamanda onları cepheye, yani travmayı tetikleyen yere geri göndermek olduğunun farkına varacaktır. Rivers savaş travmasından kurtulabilmeri için askerlerden bastırdıkları korkularıyla yüzleşebilmeleri gerektiğini belirttiğinde, aslında yaşamları boyunca onlara öğretilen erkeklik algısını yıkmalarını istediğini anlar. Özellikle savaş halindeki İngiltere'de, toplumsal cinsiyet rolleri devlet tarafından daha sıkı bir denetim altına alınmıştır. Dolayısıyla erkeklerin korku veya benzeri duygularını rahatlıkla dışa vurmaları her zamankinden daha az kabul görmektedir. Hatta savaş sonrası stresi yaşayan askerler, korkak, yan çizen, yumuşak veya kaytarıkçı gibi sıfatlarla yaftalanmaktadırlar. Bu

roman Sassoon'un hastaneden tahliye edilerek cepheye dönmesiyle son bulur. Serinin ikinci kitabı olan *The Eye in the Door,* birinci romanda Craiglockhart Askeri Hastanesi'nde Doktor Rivers'ın hastaları arasında yer alan Billy Prior karakteri üzerinde yoğunlaşır. Birinci romanda Prior'ın cephede yaşadığı travmatik bir olay üzerine hafıza kaybı yaşadığı ve konuşma yetisini kaybettiği anlatılmıştır. Öncelerde not defterine yazarak Rivers'a kendini ifade eder, fakat tekrar konuşabilme yetisini kazandıktan sonra asıl sorununun cephede onu travmatize eden olayla ilgili anları hiç bir şekilde hatırlayamaması olduğunu anlar. Doktor Rivers savaş sonrası stresi için öngörülen hipnoz yöntemini, hastanın psikiyatristinin yönlendirmelerinin etkisinde çokça kalabileceği ve eğer disosiyatif bozukluğa eğilimi varsa hipnozun bunu daha da körükleyebileceğini düşündüğü halde, diğer hiçbir psikiyatrik yönteme cevap vermeyen Prior'ınki gibi vakalarda hipnozun kullanılabileceği kanaatine varır. Diğer taraftan, Prior da hipnoz tedavisi için gönüllüdür ve Rivers'ı teşvik etmektedir. Hipnoz sonucunda, cephede yaşanan şiddetli bir patlamanın ardından Prior'ın siperde sadece çok kısa bir süre önce sohbet ettiği iki arkadaşının parçalanmış cesetlerini topladığı ve bu esnada arkadaşlarından birine ait olan yerinden çıkmış bir göz yuvarını avcuna aldığında yaşadığı şok nedeniyle hafızasının bu kısımları tamamen sildiği ortaya çıkar. *The Eye in the Door* romanı ise, Prior'ın hastaneden taburcu edilmesi sonrası, Londra'da Cephane Bakanlığı'na bağlı istihbarat servisinde çalıştığı sırada yaşadıklarını ele alır. Önsözünde Robert Louis Stevenson'ın *Dr. Jekyll ve Bay Hyde*'ından alıntı içeren bu roman, cinsel tercih ve sosyal statü bakımından hayatı boyunca arada kalmışlık veya eşiktelik duygusu yaşayan Billy Prior'ın, zihinsel olarak da kendi benliğinden tamamen kopuk bir ikinci kişilik geliştirmesini inceler. Prior sıkça kısa süreli hafıza kayıpları yaşamaya başlamıştır ve böyle durumlarda benliğini kontrol eden ikinci kişiliğinin tıpkı Bay Hyde gibi kötücül bir karakter olmasından endişe etmektedir. Doktor Rivers da yakın bir arkadaşının teklifi üzerine Londra'daki başka bir askeri hastanede çalışmaya başladığından Prior'ın durumunu yakından gözlemleyebilmektedir. Hatta bir gün muayenehanesine onu ziyarete gelen Prior'ın aslında tanıdığı Prior olmadığını anlayacaktır. Rivers, cephede başından yaralanarak Londra'daki Amerikan Red Cross Hastanesi'ne kaldırılan Sassoon'u görmeye gider. Sassoon'u cepheye geri dönmeye ikna eden sebebin cephede bıraktığı komutası altındaki erlere karşı duyduğu sorumluluk hissidir. Bu ziyaret sonucu Rivers, pek çok diğer asker gibi

Sassoon'un da savaş meydanında kendisine ikinci bir benlik edinerek zorlu savaş koşullarıyla başa çıkabildiğini düşünür. Çünkü Sassoon bir taraftan, güçlü, başarılı, hatta madalyalar almış bir subayken, sivil hayatında savaşın gereksiz yere uzatılmasına ateşli bir şekilde karşı çıkan üretken bir şairdir. Rivers'a göre Onun cephede ortaya çıkan savaşçı kişiliği hayatta kalmasını sağlayan içgüdüsel bir korunma mekanizmasıdır. Öteki taraftan, Prior'ın kişilik bölünmesini patolojik bir vakaya dönüştüren neden, iki benliği arasında hiç bir şekilde sağlıklı bir bağlantı kurulamamasıdır. İkinci kişiliği Prior hakkındaki herşeyi biliyorken, Prior vücudunu ele geçiren diğer benlik hakkında neredeyse hiçbir bilgiye sahip değildir. Dolayısıyla Sassoon ve diğer pek çok askerden farklı olarak, Prior bedenini bir yabancıyla paylaşmak zorunda kalmıştır ve bunun yarattığı tekinsiz, korkutucu ve rahatsızlık veren hislerle başa çıkabilmesi gerekmektedir. Prior bir taraftan içsel çatışmalar yaşarken, diğer taraftan da istihbarat servisinde çalışması dolayısıyla çocukluktan tanıdığı komşusu, savaş karşıtı Beattie Roper'ın ve çocukluk arkadaşı vicdani retçi Patrick MacDowell'ın (Mac) adının karıştığı bir davaya onlara yardım edebilmek amacıyla dahil olur. Bir süre sonra Beattie'yi mahkum ettiren kişinin iş arkadaşı Lionel Spragge olduğunu öğrenir. Bu sırada, bir asker kaçağı olan ve diğer vicdani retçilerin kaçmasına yardım eden Mac, devlet tarafından aranmaktadır. Bir süre sonra, Mac'in yakalandığı haberini alan Prior, onu ele veren kişinin kendisi olduğu gerçeğini kabul etmek zorunda kalacaktır. Çünkü ikinci kişiliğinin bedenine hükmettiği ve iradesinin saf dışı kaldığı zamanlarda, Prior ikinci kişiliği Onun yapmayacağı eylemleri gerçekleştirmektedir. Bu romana Charles Manning isimli başka bir kurgusal karakter de katılır. Tıpkı Prior gibi istihbarat servisinde görevli olan Manning de cephede bacağından yaralanmış ve savaş sonrası nevrozu rahatsızlığından muzdarip bir subaydır. Manning önce Prior'la yaşadığı homoseksüel ilişkiyle, sonrasında ise Doktor Rivers'ın hastası olması nedeniyle romana dahil olur. Diğer savaş romanlarından farklı olarak Barker, Manning karakteri üzerinden Birinci Dünya Savaşı sırasında homoseksüel bireylerin yaşadığı panranoyalara, sıkıntılara ve dışlanmaya dikkat çekmek amacıyla 1918 yılında İngiltere'de yaşanmış Pemberton Billing Davası'na değinir. Bu davada İngiliz Parlemento üyesi Noel Pemberton Billing, Kanada doğumlu dans ve kareografi sanatçısı Maud Allen'ın Alman Hükumeti tarafından İngiltere'de görevlendirilen ajanlardan biri olduğu iddia etmektedir. Davada, bu ajanların İngiliz toplumundaki ahlaki bozulmayı gözler

önüne sermek amacıyla, homoseksüel ilişki yaşayan 47.000 önemli İngiliz şahsiyetin isimlerini bir kitapta topladıkları, ve bu kişilere şantaj yapabilmek amacıyla bu kitabı ellerinde tuttukları öne sürülür. Pemberton Billing gazetelerde de yayımlanan makaleleriyle hem Allen'ı, hem de toplumdaki tüm homoseksüel bireyleri hedef gösterir. Bu sırada Maud Allen Londra'da Oscar Wilde'ın *Salomé* isimli oyununu sergilemektedir. Bu oyunu izlemeye gelen ve dönemin önemli entellektüel çevrelerini oluşturan pek çok kişi de kendilerini baskı altında hisseder, çünkü onların da isimlerinin davaya konu olan kitapta geçtiği iddiası gündemdedir. Pat Barker'ın Manning karakteri de bu oyunun izleyicileri arasında yer alır ve aldığı isimsiz mektuplar yüzünden korkunç bir paranoyanın içine sürüklenir. Davadan herkes gibi haberi olan Doktor Rivers da mahkemede tanık olarak ifade veren uzman tıp doktoru Serrel Cooke'un homoseksüellerin toplumdan ayrıştırılması gereken canavarlar olduğu söylemi üzerine dehşete düşer. Barker'ın bu romanı dönemin İngiltere'sinin sadece Almanya ile ulusal bir savaş içerisinde değil, aynı zamanda kendi toplumu içerisindeki baskın söylemi reddeden veya iradeleriyle bu söylemin dışında kalan tüm bireylerle de savaş halinde olduğunu gösterir. Bu kişiler egemen söylem tarafından tıpkı Gotik edebiyattaki kötü karakterler gibi şeytanlaştırılır ve toplumdan soyutlanması gereken hastalıklı bireyler olarak nitelendirilirler. Genellikle Gotik üslup, savaş romanlarında mekansal betimlemeler bakımından ve düşmana yönelik yapılan "korkunç", "yabancı", "öteki", "insana benzemeyen", veya "yaratığımsı" gibi vurgularla dolu tasvirler bakımından kendini gösterir. Fakat Barker'ın üçlemesi milli düşmandan daha çok İngiliz toplumunun içindeki ötekileştirilen, canavarlaştırılan ve düşmanlaştırılan vicdani retçi, homoseksüel veya savaş karşıtı gibi çevreleri örneklendirerek, çoğu tarih romanından farklı bir çizgide ilerler. Aynı zamanda Barker'ın konu ve karakter çeşitliliği, üçlemesindeki romanlara kattığı çok sesliliği ifade eder. Barker savaş romanlarını tıbbi, politik, kültürel ve toplumsal tartışmaları dahil ederek zenginleştirir. Üçlemenin son kitabı olan *The Ghost Road,* Prior'ın içine girdiği kişilik bunalımı sonrasında çareyi cepheye dönmekte bulmasıyla beraber, onun Batı Cephesi'nden Rivers'a yazdığı mektuplar ve not defterine kaydettiği gözlemler sayesinde Birinci Dünya Savaşı'nın zorlu koşularını, Gotik hikayeleri aratmayan ortamını ve askerlerin korkunç savaş deneyimlerini gözler önüne serer. Son romana kadar okuyucu savaş vahşetine travmatize olmuş askerlerin kabuslarından, halüsinatif deneyimlerinden veya Prior'ın durumunda

olduğu gibi hipnoz sonucu ortaya çıkan anlatılarından ulaşabiliyorken, *The Ghost Road* karakterlerin savaş deneyimlerini direk olarak Birinci Dünya Savaşı'nın sembolü haline gelmiş Batı Cephesi'nden iletir. Bu sırada ordu psikiyatristi kimliğiyle ilgili ikilemler yaşayan Rivers, Londra'daki evinde, yakalandığı İspanyol gribinin de etkisiyle tıpkı hastaları gibi, kabus ve halüsinasyonlarla boğuşmaktadır. Fakat gördüğü bazı rüyalar Rivers'ı daha önce antropolojist olarak keşif yapmak için gittiği Melanezya'daki Solomon Adaları'na geri götürür. Rüyaları sayesinde tekrar yaşadığı deneyimler, Rivers'a İngiliz ve ada kültürünü özellikle evlilik, akrabalık, seks, ölüm ve ritüeller gibi konularda tekrar karşılaştırma imkanı sunarken, romana da farklı bakış açıları getirir. Son roman Prior, Owen ve pek çok askerin Batı Cephesi'nde Sambre-Oise kanalını geçerken içine girdikleri çatışma sonrası hayatını kaybetmesiyle sona erer. Bu sıralarda geçirdiği yüksek ateşin etkisiyle Rivers çalıştığı hastanenin koridorunda, adada tanıştığı büyücü hekim Njiru'yu görür. River'ın psişik güçleriyle hastaları iyileştirdiğine inanılan Njiru'nun gelişini hayal etmesi, batı tıbbının mesafeli, otoriter ve rasyonel hekimlerinin yeterince cevap veremediği savaş travmasına aradığı alternatif yaklaşımlara işaret etmektedir.

Tezin ilk bölümü yukarıda belirtildiği gibi üçlemeyi oluşturan romanların olay örgülerine kısaca değindikten sonra, Pat Barker'ın daha önce yazdığı romanlarında gözlemlenen karakter ve tematik değişiklere vurgu yapar. *Regeneration*'dan önce Barker kadın karakterlerin öne çıktığı ve daha çok İngiltere'nin kuzeyindeki endüstriyel şehirlerde geçen toplumsal gerçekçi romanlar yazıyorken, *Regeneration* üçlemesiyle beraber erkek ana karakterler üzerinde yoğunlaşmış ve savaşın yol açtığı erkek histerisini işlemiştir. Karakter ve konu bakımından eserlerindeki bu değişimi çarpıcı ve kadın sorunlarından uzaklaşmak olarak gören eleştirmenlere karşılık olarak, kitaplarında savaşı kadın bakış açısıyla anlattığını ve feminizmin sadece kadınlarla ilgili olmadığını belirtmiştir. Eserlerindeki bu değişime rağmen, Barker hemen hemen her romanında toplumsal roller, aile içi/cinsel/otorite şiddetine bağlı travmalar, sınıfsal sorunlar veya baskın söylem tarafından dışlanan kimlikler üzerinde durur ve dolayısıyla tutarlı bir edebi tavır sergiler. Tezin bu bölümünde aynı zamanda üçlemedeki Gotik unsur ve temaları çağrıştıran noktaları açıkca ortaya koyabilmek amacıyla, bir alt başlık altında Gotik edebiyatın belirgin özelliklerine dikkat çekilir ve bulunduğu döneme göre geçirdiği değişimler üzerinde durulur. Pat Barker üçlemeyi oluşturan romanları Gotik yazın

türünde yazmamış olmasına rağmen kaotik savaş ortamı, olayların geçtiği mekanların ürkütücü tasvirleri, kişilik bütünlüğünü tehdit eden travmatik olaylar, savaş nevrozu sonrası askerlerin maruz kaldığı hayaletlerle dolu kabuslar ve geçmişin sürekli bugünü baskılayan bir olgu olarak ortaya çıkması nedeniyle, Gotik üslup ve sembolleri çağrıştıran unsurlar savaşın gerçekçi anlatısının içerisinde kendilerine yer bulurlar.

Gotik öncelikle mimariyle ortaya çıkan bir akım olduğu için, Gotik edebiyatta da mekansal betimlemeler önemli bir yer tutar. *Regeneration* üçlemesinde de tıpkı Gotik romanlarda olduğu gibi, olayların geçtiği savaştan zarar görmüş kasvetli mekanlar karakterlerin iç dünyalarındaki yıkımlarla benzerlik gösterir. Üçlemedeki mekanların Gotik üsluba yakınlaşan tasvirleri ve karakterler üzerindeki ruhsal yansımalarına işaret edebilmek için, tezin ikinci bölümü dört alt başlığa ayrılır. İlk alt başlık *Regeneration* kitabının geçtiği Craighlockhart Askeri Hastanesi'ni fiziksel özellikleri bakımından ve karakterlerde uyandırdığı ürkütücü çağrışımları üzerinden inceler. Öncelikle hastanenin tarihsel geçmişiyle alakalı bilgilere yer verilir. İskoçya'nın Edinburgh kentinde yer alan Craighlockhart Askeri Hastanesi, Birinci Dünya Savaşı sırasında Wilfred Owen ve Siegfried Sassoon gibi ünlü şairlere ev sahipliği yapmasıyla tanınmıştır. Aynı zamanda savaş sonrası nevrozunun tedavisine yaptığı katkılarla dönemin öne çıkan psikiyatristlerinden arasında yer alan W.H.R. Rivers da burada görev yapmıştır. Hastane Edinburgh'un dışındaki Slateford köyünde yer almaktadır. Ana binası 1880'de inşa edilen yapının bulunduğu alan 13. yüzyılda Craiglockhart Şatosu'na aittir, ve bu şato yüzünden 17. yüzyıla kadar bu bölgede çok fazla kan akıtıldığı tarihi kaynaklarda geçmektedir. 1865 yılında aynı arazinin üzerine devlet tarafından yoksullar için kalacak bir merkez inşa edilir. 1877'de ise buraya termal bir tesis kurulur ve Birinci Dünya Savaşı sırasında bu tesis askeri bir hastaneye dönüştürülür. Tüm bu değişimler esnasında 13. yüzyıldaki şatodan kalan bir yıkıntı, hastanenin pencerelerinden de rahatlıkla görülebilecek bir mesafede muhafaza edilmiştir. Owen'ın biyografisini yazan Jon Stallworthy, şairin hastanede yazdığı eserlerin bu görüntünün etkisini taşıdığını öne sürer. Hastane izole konumuyla, etrafını saran sisli Pentland tepeleriyle, yüksek taşlarla örülü mimarisi ve göz korkutucu kasvetiyle daha ilk bakışta romandaki karakterlere korku ve güvensizlik hissi yaşatmaktadır. Pek çok tarihi kaynak gerçek Owen ve Sassoon'nun da hastaneyi oldukça kasvetli, ihmal

edilmiş ve ürkütücü bulduklarını belirtir. Benzer şekilde *Regeneration* romanında hastane oldukça tekinsiz ve iç karartıcı bir yer olarak tasvir edilir. Kalan hastalar gündüzleri zihinlerini meşgul eden acı dolu ve korkunç anılardan kaçmak için pek çok uğraş edinirler. Örneğin tenis oynar, bahçede gezinir veya film izlerler. Fakat özellikle geceleri hastane her odadan çığlıkların duyulduğu, koridorlarında rüzgarın uğultusunun yankılandığı, ve askerlerin odalarında geçmişin hayaletleriyle başbaşa kaldıkları adeta perili bir köşke dönüşür, ve kalanlar için bütün aşinalığını kaybeder. İçerisindeki labirenti andıran koridorları, boğucu atmosferi ve az kişinin bildiği gizli bölümleriyle Craiglockhart Askeri Hastanesi eski Gotik şatoları aratmaz. Sassoon hastaneyi gördüğü ilk andan itibaren buradan ürktüğünü defalarca dile getirir ve mekanı cephedeki siperlerden daha korkutucu bulduğunu ifade eder. İkinci alt başlık Batı Cephesi denilince akla gelen ve yapısı itibariyle labirenti andıran siperleri ele alır. Birinci Dünya Savaşı sırasında savaş sanayisinde artan makineleşme, orduların manevra alanını kısıtlamış ve askerleri zikzak biçimindeki siperlere hapsetmiştir. Sürekli ilerlemeyi öngören piyade hücumları, modern ağır toplar ve ateşli silahlar karşısında neredeyse etkisiz hale gelmiştir. Fransa ve Belçika sınırında yer alan Batı Cephesi zihinlere kanlı siper mücadeleleriyle kazınmıştır. Siperler askerlere çok dar hareket alanı sağlayabilen uzun hendeklerden oluşmaktadır ve yağmur suları, taşan lağımlar, fareler ve insan cesetleriyle dolu zeminleri sağlıksız koşullar oluşturmanın yanısıra en çok da askerlerin hissettiği yoğun hapsolmuşluk duygusu nedeniyle onları travmatize etmektedir. Tıpkı Gotik bir yapıda kaybolmuşcasına yer yön duygularını yitiren askerler, tehlikenin nereden ve ne zaman gelebileceğini tahmin edemedikleri için sürekli bir belirsizlik, korku ve yılgınlık hissi yaşamaktadırlar. Doktor Rivers da hastalarında gözlemlediği kadarıyla onları siper savaşı konusunda en çok zorlayan şeyin günlerce bu çukurlarda hareketsiz kalmak olduğunu görür. Ölümle yaşam arasındaki o incecik çizgide kazılan hendeklerde askerler, yanlarında yatan cesetlere benzer şekilde yaşayan ölülere dönüştüklerini düşünürler. Kendilerini biraz da olsa evlerinde hissedebilmek için İngiltere'deki sokak isimlerini verdikleri siperler, herhangi bir saldırı karşısında ölüm tuzağına dönüşebilecek dünyanın en tekinsiz yerlerinden biridir. Bunun yanısıra, siperler askerlerin hafızalarına o kadar güçlü kazınır ki, cepheyi terk ettikten sonra bile örneğin bir hastane koridorunda yürürken veya dar bir sokaktan geçerken zihinlerinde canlanan ilk görüntü yine bu siperlere ait olacaktır. Üçüncü alt başlık iki düşman siper arasında yer alan ver tel örgülerle

geçilmesi imkansız kılınan tarafsız bölgeyi inceler. Siperler askerleri çok dar bir alana hapsetmesiyle zorlarken, tarafsız bölge uçsuz bucaksız ve meydan okuyan görüntüsüyle askerlerde tamamen kontrolü yitirmiş, kaybolmuş ve açık hedef haline gelmiş gibi duygular uyandırır. Gotik romanların vahşi ve tehlikelerle dolu ormanında kaybolmuş çaresiz karakterler gibi, tarafsız bölgede bulundukları süre içerisinde askerler ölümün soğuk nefesini sürekli enselerinde hissederler. Tarafsız bölge tamamen kesilmiş ağaçlarıyla, savaş mühimmatlarından geriye kalan metal yığınlarıyla, her yere saçılmış insan cesetleriyle, insanın doğaya ve kendine yaşattığı korkunç kehaneti en çarpıcı şekilde resmeder. Bu lanetli görüntü kabuslarına ev sahipliği yapacak daimi mekanlardan biri olacaktır. Mekansal açıdan Gotik çağrışımları inceleyen son alt başlık savaşın tahrip ettiği şehirleri ve binaları inceler. Issız, kasvetli ve harap olmuş sokaklarda insanlar çocukluklarından beri alışık oldukları ortamlara yabancılaşırlar. Örneğin Prior Londra'nın karanlık sokaklarında gezerken kendini gittikçe uzayan bir labirentin ortasında gibi hisseder. Savaştan tahrip olmuş binalar, ev kavramının sıcak, güvenli ve huzurlu çağrışımlarının içini tamamen boşaltır. Tahrip olan kapılar anahtar kullanılmaksızın açılır; yıkık duvarlar evlerin tüm mahremiyetini gözler önüne serer; kırık camlar içeri ve dışarı kavramlarını yerle bir eder. Artık karakterler evlerinin içlerinde rahatlıkla duyabildikleri patlama ve saldırı seslerinin verdiği korku ve tedirginlikle evlerinin bodrum katına sığınırlar. Prior'ın gözlemlerine göre evler de tıpkı insan bedenleri gibi onarılmaz yaralarından kanamaya devam eder. Bunun yanı sıra sevdiklerini savaşta kaybeden aileler evlerini küçük bir tapınağa dönüştürür. Savaşta ölenler için evlerinde hazırladıkları resimler ve mumlarla dolu köşeler ölümün soğukluğunun evin kapısından içeri girdiğini gösterir. Ölenlerin yokluğunu biraz da olsa telafi edebilmek adına yapılan bu ritüeller, aynı zamanda evin duvarlarının artık ölümle yaşamı ayıramadığını ortaya koyar. Hatta bazı aileler ölen yakınlarıyla iletişim kurabilmek için düzenlenen ruh çağırma ayinlerine katılırlar. Sonuç olarak, cephedeki askerler veya şehirdeki siviller ölümü ve kaybettiklerini yanıbaşlarında hissederek yaşamayı öğrenirler. Bunun yanısıra, Barker savaş döneminde kadın iş gücüyle işletilen cephane fabrikalarına da değinir. Prior'ın Craiglockhart'da kalırken bir barda tanıştığı kız arkadaşı Sarah Lumb yaşamını bu fabrikalardan birinde çalışarak kazanır. İronik olarak savaş, günün koşullarına bağlı olarak, erkekleri siperlerde pasifize ederken, kadınların bu fabrikalarda ekonomik hayata atılmasına

ve sosyalleşmesine olanak verir. Fakat kadınlar için tablo o kadar da iyimser değildir. Sarah'ın gözlemlerinden anlaşılırki fabrikalardaki zorlu koşullar ve insan sağlığına zararlı ortam, onları günden güne yıpratmakta ve mekanikleştirmektedir. Örneğin Sarah'nın sarımsı teni ve bakıra çalan saçları maruz kaldığı kimyasalların vücudundaki yansımalarını gösterir. Haftanın altı günü, günde oniki saat aynı ortamda kapalı kalarak yaptığı bu monoton iş, kadınların hareket alanının da siperlerdeki erkekler gibi kısıtlandığını ortaya koymaktadır. Cephedeki askerler kendilerini yarı ölü hissederken, Sarah farklı renkteki teniyle kendisini başka bir gezegenden gelmiş gibi görünür ve bedeninin gitgide ürettiği makinelere benzediğini düşünür. Aslında savaş farklı ortamlarda kadın ve erkeği aynı şekilde insanlıktan uzaklaştırmaktadır.

Tezin üçüncü bölümü öncelikle savaş sonrası nevrozunun tıp dünyasında uyandırdığı tepkiler üzerine bilgi vermek adına bu konuda tarihte önemli makaleler yayımlamış Charles Samuel Myers, Sigmund Freud ve W.H.R. Rivers gibi seçkin tıbbi kişilerin görüşlerine yer verir. Pat Barker romanlarını savaş sonrası stresi yaşayan askerler üzerine yazarak, tarihi, resmi kayıtlarda yer bulmayan kişisel korku ve travmalar üzerinden anlatmayı seçmiştir. Savaş travması sonrasında konuşamayan, yürüyemeyen, yemek yiyemeyen veya hiçbir şey hatırlayamayan askerlerin bu istemsiz tepkileri, aslında tanık oldukları vahşet karşısında vücutlarının daha fazla bu şiddetin bir parçası olmamak adına sergilediği pasif direnişi sembolize eder. Üçlemedeki askerlerin savaş deneyimleri gösterir ki vücutlarında taşıdıkları fiziksel yaralar, aslında onların daha derinlerdeki ruhsal çöküntüleri simgeler. Aynı zamanda, savaş anılarının, halüsinasyonlar ve kabuslar yoluyla bugüne sürekli ve yıkıcı bir şekilde zorla dahil olması yaygın bir Gotik tema olan geçmişin şimdiki zaman üzerindeki rahatsız edici, karanlık ve bunaltıcı etkisini hatırlatır. Freud'un "tekinsiz" kavramından yola çıkılarak, karakterin bastırılmış korkularının sürekli geri dönüşünün zamanın doğrusallık kavramını nasıl altüst ettiğine değinilir. Travma kurbanı askerler için zaman artık kronojik veya doğrusal bir düzlemde ilerlememektedir. Benzer şekilde pek çok Gotik roman, karakterlerin başından geçen bir felaket veya travma sonrası, onların bedensel ve zihinsel bütünlükleriyle alakalı nasıl şüphe içine düştüklerini ve doğrusal zaman kavramını nasıl yitirdiklerini anlatır. Özellikle hayalet hikayeleri, askerlerin travma deneyimlerine benzer olarak, geçmişin hiçbir zaman geride bırakılamadığı lanetli bir dünyayı tasvir eder. Öteki

taraftan, Barker üçlemesinde bu klasik hayalet hikayelerini yeniden şekillendirir. Çünkü askerlere musallat olan hayaletler, onların kelimelere sığmayan yıkım ve korkularını farklı şekilde ifade etmek için şifreli bir dil sunar. Doktor Rivers'ın da belirttiği gibi, eğer hasta gördüğü kabus veya halüsinatif durumlarda korkularıyla yüzleşebilme cesaretini gösterebilirse, bu korkular daha sembolik bir hal alacak ve korkutucu etkisini yitirecektir. Örneğin Rivers'ın hastalarından Harrington, cephede ölen yakın bir arkadaşına ait olduğunu düşündüğü hayaletle yüzleşme cesareti gösterir ve hatta onunla iletişim kurmaya başlar. Bunun sonucunda, yaşadığı travma sonrası hafızasından silinen parçaları tek tek yeniden hatırlar. Bu sayede Harrington geçmişiyle barışır, çünkü arkadaşının cephedeki bir patlama sonucu kaybettiği arkadaşına karşı ona yardım edemediği hissiyle suçluluk duyan Harrington, aslında elinden geleni yaptığını ve hatta arkadaşına ait eşyaları toplayarak ailesine gönderdiğini hatırlar. Daha sonra Harrington bir daha hayaletle karşılaşmaz. Sonuç olarak, Gotik romanlarda genellikle geçmişin intikamı almaya gelen hayaletlerden farklı olarak, Barker hayalet imgesini savaş travmasının yarattığı zihinsel boşlukları giderebilecek bütünleyici bir unsur olarak okuyucuya sunar.

Tezin son bölümü, Prior karakterinin yaşadığı kişilik bölünmesini Sigmund Freud'un "Tekinsiz Üzerine" isimli makalesine ve Gotik'teki kötü ikiz (doppelganger) örneklemelerine göndermeler yaparak inceler. Prior'ın savaşta yaşadıkları nedeniyle yorgun düşen benliği, tekinsiz deneyimler ve geçmişin boğucu etkisi karşısında giderek kötüleşir. Savaş deneyimi sonrası, zaten sivil hayatından ve sivil insanlardan yeterince yabancılaşan Prior, şimdi de kendi benliğiyle yabancılaşma olgusuyla başa çıkmaya çabalar. Bedeninde iradesi dışında hareket eden ve istediği zaman tüm kontrolü ele geçirebilen bir yabancıyı, yani ikinci bir benliği barındırmaktadır. Tekinsiz kavramı bastırılmış olanın ani ve istemsiz bir şekilde geri dönüşünü ifade eder. Dolayısıyla bu kavram, bir zamanlar aşina olunan, fakat baskılanarak yabancılaşmış olanın tekrar ortaya çıkmasıdır. Prior'ın baskıladığı daha kötücül, daha savaşçı, daha güçlü, daha hissiz ve daha vahşi tarafı ikinci benliğinde vücut bulur. Daha çok Gotik romanlardaki kötü karakterlere atfedilen bu özellikler, aslında Prior'ın hayatında karşılaştığı zorluklarla başa çıkabilmek için bilinçdışı geliştirdiği bir kendini savunma yöntemidir. Doktor Rivers'la olan bir görüşmesinde, Prior'ın bedenini kontrol eden ikizi iki yıl önce, cephedeki bir mermi çukurunda doğduğunu ve ailesinin olmadığını iddia eder. Tıpkı Gotik yaratıklar gibi

ailesel bağları bulunmayan bu varlık, belki de Prior'ın cephede hayatta kalmasının bir yöntemi haline gelmiştir. Daha sonra Prior'ın çocukluğundan beri yaşadığı travmalar karşısında kendisini hipnoz ederek o ortamdan uzaklaştığı ortaya çıkar. Örneğin küçük bir çocukken babası annesini dövdüğünde de aynı yöntemi kullanarak yaşadığı zor durumla başa çıkabilmiştir. Tezin bu bölümü aynı zamanda, Prior'ın ikinci kişiliğiyle ünlü yazar Robert Louis Stevenson'ın *Dr. Jekyll ve Bay Hyde* romanındaki Hyde karakteri arasındaki benzerlikleri ortaya koyar.

Sonuç olarak, Birinci Dünya Savaşı'ndan günümüze kadar savaş sanayisinde gerçekleşen ilerlemeler, yeni savaş teknoloji ve stratejilerini savaş meydanlarına taşısa da, savaşın yol açtığı hayati, sosyolojik, ekonomik, ve ekolojik tahribatlar yüzyıllardır değişmeden süregelmektedir Bu nedenle, Pat Barker üçlemesinde tarihte oldukça kanlı geçmiş bir savaş deneyiminin günümüze uzanan yansımalarına da işaret eder. *Regeneration* üçlemesinde gözlemlenen yıkık dökük hayalet şehirler, vahşeti yansıtan savaş meydanları, ölüm ve yaşam arasında korkuyla yaşayan siviller, ve savaşın yol açtığı bireysel ve kollektif travmalar, Birinci Dünya Savaşı'nın üzerinden bir asır geçmişken, günümüzdeki savaşlarda dahi gözlemlenebilmekte ve benzer Gotik çağrışımları uyandırmaktadır.

APPENDIX B

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ:

Fen Bilimleri Enstitüsü ☐

Sosyal Bilimler Enstitüsü ☐

Uygulamalı Matematik Enstitüsü ☐

Enformatik Enstitüsü ☐

Deniz Bilimleri Enstitüsü ☐

YAZARIN

Soyadı : HOŞ
Adı : GÜL DENİZ
Bölümü : İNGİLİZ EDEBİYATI

TEZİN ADI :(İngilizce) : REVISITING HISTORY THROUGH GOTHIC EVOCATIONS IN PAT BARKER'S *REGENERATION* TRILOGY

TEZİN TÜRÜ : Yüksek Lisans ☐ Doktora ☐

1. Tezimin tamamı dünya çapında erişime açılsın ve kaynak gösterilmek şartıyla tezimin bir kısmı veya tamamının fotokopisi alınsın. ☐

2. Tezimin tamamı yalnızca Orta Doğu Teknik Üniversitesi kullancılarının erişimine açılsın. (Bu seçenekle tezinizin fotokopisi ya da elektronik kopyası Kütüphane aracılığı ile ODTÜ dışına dağıtılmayacaktır.) ☐

3. Tezim bir (1) yıl süreyle erişime kapalı olsun. (Bu seçenekle tezinizin fotokopisi ya da elektronik kopyası Kütüphane aracılığı ile ODTÜ dışına dağıtılmayacaktır.) ☐

Yazarın imzası .... Tarih ....