

**EXISTENTIAL TRAUMAS IN HENRY GREEN'S *PARTY GOING*  
AND ANITA BROOKNER'S *HOTEL DU LAC***

**Pamukkale University  
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**ÖZET****HENRY GREEN'İN *PARTY GOING* VE ANITA BROOKNER'İN *HOTEL DU LAC* ADLI ROMANLARINDA VAROLUŞSAL TRAVMALAR**

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Bu çalışma varoluşçu ve psikanaliz kuramlarının ışığında mitlerden ve masallardan yararlanarak modern insanın kendisini, dünyayı ve insanları nasıl tanıdığını aynı zamanda beden ve ruh bütünlüğünü kaybedişini, varlıksal güvensizliğini, kimlik kargaşasını ve parçalanışını analiz etmektedir. Bu çalışmada Henry Green'in *Party Going* ve Anita Brookner'in *Hotel Du Lac* adlı romanları incelenmektedir. Bu tez, kargaşa, çarpıtılmış gerçeklik, umutsuzluk ve yalnızlık gibi ifadeleri içerir aynı zamanda geçici yerler olarak adlandırılan otellerde yaşamaya zorlanan modern insanın parçalanışını, yabancılaşmasını, bireysel tutarsızlığını ve onun gerçekliğini kaybedişini inceler. Kötümserlik, umutsuzluk, belirsizlik, aitlik karmaşası, yalnızlaşma, yabancılaşma, endişe ve kimlik karmaşası ile sarmalanan modern insan kendisini bağlarını kaybetmiş ve bomboş hisseder. Bu tezin amacı, kendi öz benliklerinden sıyrılarak parçalanmış ve çarpıtılmış gerçekler yaratan ve aynı zamanda dünya ve insanlar ile anlamlı bağlarını kaybetmiş olan modern insanın parçalanmış kişiliklerini ele almak ve ataerkil ideolojinin baskısı yüzünden kadınların toplum tarafından dışlanması, onların yabancılaşma duygusunu, özerk ve özgür bireyler olamama sorununu incelemektir.

**Anahtar Kelimeler:** Varoluşçuluk, kimlik karmaşası, yabancılaşma, mitler, masallar, *Party Going*, *Hotel Du Lac*

**ABSTRACT****EXISTENTIAL TRAUMAS IN HENRY GREEN'S *PARTY GOING* AND ANITA  
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**This study is intended to explore the problems of modern people such as the problem of how they experience themselves in relation to their stance against the world and their fellows, the loss of unity of spirit and matter, ontological insecurity, identity crisis and existential splits from an existentialist and psychoanalytic perspective through references to myths and fairy tales. It examines the novels of Henry Green's *Party Going* and Anita Brookner's *Hotel Du Lac*. This study investigates disintegration, alienation, and lack of personal consistency and authenticity of individuals who are forced to live in impermanent places, namely hotels, which stand for isolation, hopelessness, distorted reality and chaos. Modern people who are surrounded by pessimism, despair, uncertainty, belonging crisis, isolation, alienation, anxiety, and identity crisis feel themselves uprooted and empty. This thesis aims to shed some light on the portrayal of disintegrated selves who have lost the meaningful relation with the world and other people and create fragmented and distorted realities for themselves by detaching from the real self; and moreover, it analyzes the seclusion and removal of women from the society, their alienation, impotency to be autonomous individuals because of the oppression of the patriarchal ideology.**

**Key Words:** Existentialism, identity crisis, alienation, myths, fairy tales, *Party Going*, *Hotel Du Lac*.

## TABLE OF CONTENTS

PLAGIARISM.....	i
ACKNOWLEDGEMENTS.....	ii
ÖZET.....	iii
ABSTRACT.....	iv
TABLE OF CONTENTS.....	v
ILLUSTRATIONS.....	vi
INTRODUCTION.....	1

### CHAPTER ONE

#### THE MEETING GROUND OF EXISTENTIALISM AND PSYCHOANALYSIS: TRAUMA, ANXIETY, AUTHENTICITY 5

### CHAPTER TWO

#### IDENTITY CRISIS IN *PARTY GOING* 23

### CHAPTER THREE

#### ALIENATION IN *HOTEL DU LAC* 39

### CHAPTER FOUR

#### EXISTENTIAL TRAUMAS IN HENRY GREEN'S *PARTY GOING* AND ANITA BROOKNER'S *HOTEL DU LAC*

4.1.Ontological Insecurity in <i>Party Going</i> .....	55
4.2. Anxiety of Autonomy in <i>Hotel Du Lac</i> .....	69
CONCLUSION.....	105
BIBLIOGRAPHY.....	110
C.V.....	116

**ILLUSTRATIONS**

1. Melusine .....	30
2. Diana (Artemis) and Her Nymphs Bathing.....	33
3. The Greek Goddesses of Fate.....	42
4. The Expulsion of Adam and Eve from Paradise.....	43
5. Sisyphus.....	47
6. The Return of Persephone.....	78
7. Water and Narcissus.....	80
8. Cinderella.....	80



## INTRODUCTION

This dissertation aims to analyze the existential problems of people who break the link with the world because of the loss of faith in religion, government, social and humanly values and owing to the political, social and economic changes and devastating results of the world wars. This study aims to explore existential problems such as alienation, identity crisis, despair, isolation, loss of autonomy, ontological insecurity and trauma in Henry Green's *Party Going* and Anita Brookner's *Hotel Du Lac* through references to myths and fairy tales that reflect the problems and psychology of people. This thesis explores the identity crisis, alienation and existential traumas of the characters who are microcosmic representations of modern people and that are entrapped at the hotel in *Party Going* and of people, especially women who are sent to the hotel and excluded from the society owing to the rules and norms of patriarchal ideology in *Hotel Du Lac*.

Modern people have perceived the world as alien and decentered because of the distortion between the world and self and of fragmented realities. The fact that they have lost the unity and harmony between body and soul and also their meaningful relationships with the world, other people and self makes individuals suffer from ontological insecurity and anxiety and "inner self thus develops an overall sense of inner impoverishment, which is expressed in complaints of the emptiness, deadness, coldness, dryness, impotence, desolation, worthlessness, of the inner life" (Laing, 1969: 90). The presence of anxiety and ontological splits pave the way for the ruined self suffering from deadness, impotence and alienation due to loss of meanings in their lives.

Self-alienated individuals perceive their own selves as something strange, dissolved and incompatible since true self is transformed into a false one through falsity and meaninglessness of activities and the loss of connection with the world and other people. Self-alienated people adopt false identities in order to be accepted as an individual. However "Da-sein is always essentially its possibility, it *can* "choose" itself in its being, it can win itself, it can lose itself, or it can never and only "apparently" win itself" (Heidegger, 1996: 40) and Da-sein is related with authentic self that knows its existence expressing its feelings, thoughts and emotions and is aware of its sovereignty, and thus, it is not controlled by other people. Authentic self changes and develops through possibilities, and it is not a thing and an object.

Existentialism is a philosophical movement dealing with the struggle of people to save their selves from nothingness by defining their purpose in the world. Sartre (1969) states the struggle of modern people emphasizing his statement: "...existence precedes essence" (568). People first exist and then define their essence through the way they live and their choices. They define and understand themselves by encountering their selves. Rather than being determined by biological and social status, the identity of individuals is created freely by defining themselves. People try to nihilate these framing and limiting situations. They define and shape themselves through their wills, beliefs, perspectives, ideas, feelings and emotions. They can create their own values, try or choose many possibilities in order to be sovereign and free individuals since they are not the sum of their facticity. The potency of attaining the real self enables individuals to be free and autonomous.

Modern people cannot find meanings for their lives, and they have to face the irrational, disorder and absurd which is a kind of gap between what people hope to find for their lives and what they actually have. Such a gap creates trauma for people and "...trauma creates a speechless fright that divides or destroys identity" (Balaev, 2008:1). It represents the disruption between mind and body, disruption of individual from the real world that he/she perceives as alien and cruel world. That traumatized people are absorbed by the traumatic events and experiences disturbs the totality of self and splits it into many pieces causing "...[r]elentless demands on self, merciless self-accusation, self-contempt, self-frustrations, self-tormenting, and self destruction..." (Horney, 1991: 117). Having lost the harmony between mind and body, human beings cannot perceive their true nature, and thus they are captured by the self-hate, ending up accusing themselves not to create an idealized self. Human beings torment their selves by leaving them at the mercy of the 'shoulds' in order to create idealized and glorified selves, which leads people to obey the 'shoulds' by ignoring the essential features of true self.

It is apt to say that "tyranny of the should" (Horney, 1991: 65) pervades the lives of modern people who feel obliged to obey the rules and norms of the society. In order to obey the society, people adopt false selves that are considered idealized and glorified according to patriarchal discourse. Modern people "...tend to avoid making choices and instead are carried along with the crowd" (Reynolds, 2006: 46). Rather than being an individual, people become a part of masses who do not have any specificity and individuality unlike sovereign individuals who are able to create their own values by excluding themselves from the herd morality. While men have difficulty in being

autonomous beings, the difficulty of being sovereign individuals for women is doubled in the society. Women have been excluded from the society, and they are more isolated and alienated because they are not allowed to be autonomous individuals. Instead, they are obliged to do housework, feed children, and please their husbands. The society silence women and ignore their wishes, feelings and thoughts by considering them dependent on men. The dominance of men and impotency of women to understand their existence, autonomy and authenticity reflect that women are lonelier and feel much more ontological insecurity in the patriarchal society. Generally, human beings suffer from ontological insecurity, anxiety, despair, divided self, alienation, loneliness and despair in the decentered and senseless world.

The psycho-social problems of modern people are referred through myths and fairy tales that are tools for “making sense in a senseless world” and they are “narrative patterns that give significance to our existence” (May, 1991: 15) since they deal with the universal problems of people, their psychology affiliated with existential problems, anxieties and individuation process. Human beings who suffer from psycho-social disorders and spiritual muddledom need myths to bring meaning and order to their lives, because myths are “reflections of universal psychological realities” (Leeming, 2010:1) revealing collective unconscious which is universal rather than individual.

This thesis consists of four main chapters. Chapter one deals with the theoretic background depicting the situation of modern people who suffer from loneliness, alienation from world and other people, despair, self-estrangement, ontological insecurity, loss of autonomy and authenticity and existential traumas of people in senseless world from the perspective of existentialistic and psychoanalytic criticisms. Furthermore, chapter one refers to myths and fairy tales that are important sources and realities reflecting psychology and existential problems of modern people. Chapter two illustrates the identity crisis of people who are microcosmic representations of modern people and that are entrapped at the hotel in *Party Going*. Moreover, chapter two analyzes the spatial identities of characters that are created by the space having influence upon individuals. Chapter three focuses on the alienation of modern people, especially women that are ignored and excluded from the patriarchal society. It is apt to say that while *Party Going* reflects the identity crisis and alienation of human kind, in *Hotel Du Lac*, the problems of women, their exclusion from the patriarchal society and ignorance of their individuality as a person, and their alienation are analyzed and emphasized, rather than generalizing the psycho-social disorders of human kind.

Chapter four illustrates the existential traumas that people suffer because of loss of meaningful relationship with the world and other people, self estrangement, alienation, isolation and ontological insecurity. Furthermore, it illustrates the effects of existential traumas destroying the awareness of self and dissociating mind, which paves the way for a formidable situation that people have difficulty in overcoming. These analytic chapters portray the split identities of people, their alienation, loss of autonomy and authenticity, ontological insecurity and their oppressed situation due to the rules and norms of the society.

## CHAPTER ONE

### **THE MEETING GROUND OF EXISTENTIALISM AND PSYCHONALYSIS: TRAUMA, ANXIETY AND AUTHENTICITY**

The twentieth century has witnessed two world wars, genocide, atom bombs, depression, collapse of economic system and social changes. The world has suffered excessively from two world wars that have killed millions of people. Modern people who have not picked up the pieces of outcomes of World War I have been devastated by the following Second World War that has doubled the devastating results and destruction of WWI. Furthermore, wars have destroyed all the meaningful ties and institutions that people believed. As a result, people have lost their faith in religion, government, social and humanly values since they are no longer reliable to comprehend the meaning of life, and there isn't absolute truth any longer. People have felt that the world is a meaningless and horrific place which threatens the existence of people. Before these psycho-social changes and disorders,

[he] had faith in the powers of reason and science. [He] trusted his gods. ... [He] was bold in his desires for freedom, equality, social justice and brotherhood. ...But tumult and violence have unseated these traditional beliefs and values. ...men<sup>1</sup> find themselves more isolated, anxious and uneasy than ever. ...Man in modern industrial societies rapidly becomes detached from nature, from his old gods, ...above all from himself, from his body. Man has been separated from whatever might give meaning to his life (Josephson, 1963:10).

Before the devastating outcomes of two world wars and destruction of all meaningful ties, people did not lose their faith in God, but they believed that they had the image of God. "God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth" (Genesis, 1: 26). Genesis states that man is created in the image of God and bestowed upon naming all creatures as he has dominion over them. However, postmodern world is decentered, and human beings cannot see themselves as the centre and the controller of their activities any longer. The decline of religion in modern times means that religion is no longer the centre and controller of man's life, which leads people to lose their beliefs and faith in God. As Barret (1963) writes: "In losing religion, man lost the concrete

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<sup>1</sup>Man is not a generic term in this dissertation but it is a general term standing for human beings. As male philosophers exclude women consciously, women carry this burden in texts.

connection with a transcendent realm of being; he was set to free to deal with this world in all its brute objectivity. But he was bound to feel homeless in such a world, which no longer answered the needs of his spirit” (168). The fact that people have been thrown out from any definite place causes them to feel homeless, alienated and ontologically insecure in the universe. Furthermore, the political, social and economic changes in twentieth century have caused violence, chaos, disorders and destruction. Because of the psycho-social changes that tear apart the souls of people, people have lost their beliefs in themselves, freedom, justice, equality and fraternity. The traditional beliefs and values that made people feel meaningful have been destroyed by these social and political outcomes of the wars. People have been alienated from their selves, other people and have lost the harmonious relationship with the world since “...the values and strivings of those past worlds no longer interest him... Thus he...has estranged himself from the mass of men who entirely live within the bounds of tradition. Indeed, he is completely modern... acknowledging that he stands before a void out of which all things may grow (Jung, 2005: 202). Modern individuals have lost all their meaningful ties which make them human and wander in a chaos without knowing where they belong to in the universe. “The unity of spirit and matter fell apart, with the result that modern man finds himself uprooted and alienated in a de-souled world” (Jung, 1981: 109). People ignore spirit by focusing on materialized world, and thus, there is no connection between spirit and matter. They have become rootless and alienated by losing their meaningful ties.

Due to progresses in science, technology and industrialization, definiteness and concreteness have transformed into fragmented realities and centers. Modern people are not at centre of the universe. Charles Darwin’s declarations about evolution theory depict human beings as just another species that have to fight for survival like millions of other species. He shattered an illusion that human lives are different from other forms of life. Human beings who believed in themselves and the work of their hands are no longer at the centre of the universe. They have felt emptiness and have been surrounded by despair, uncertainty, isolation, alienation, anxiety, belonging crisis, and chaos. They have become masses of beings that have lost their emotions and transformed into dehumanized and mechanized beings. “In the past people lived a simple rural life, had a harmonious social order and provided every member with a high level of economic security from the womb to tomb” (Rose, 1956: 231). However, in modern society, people live a complex urban life, and they have lost harmonious order in the society and economic security. People who have lost medieval ties live in dilemmas and despair,

and they are not able to build a new meaningful life. This catastrophic process is harbinger of modern people who perceive the world as alien because of the distortion between the world and self and of fragmented realities.

...How totally different did the world appear to medieval man! For him the earth was eternally fixed and at rest in the centre of the universe... Men were all children of God under the loving care of the Most High, who prepared them for eternal blessedness; and all knew exactly what they should do and how they should conduct themselves in order to rise from a corruptible world to an incorruptible and joyous existence. Such a life no longer real to us... Natural science has long ago torn this lovely veil to shreds. ...The modern man has lost all the metaphysical certainties of his medieval brother, and set up in their place the ideals of material security, general welfare and humaneness (Jung, 2005: 208).

Because of changes, developments in science, technology, industrialization and outcomes of world wars, there is a gap between how the medieval people and the modern people consider the world. For the medieval man, the earth is fixed, and people are at rest in the centre of universe. They did not lose their faith for God, and they were under the guidance and love of the Most High. However, science, technology and industrialization have destroyed these values, and modern people have lost the metaphysical certainties of medieval people. They focus upon material and richness, rather than giving importance to soul, and "... [they] will discover a chaos and a darkness there which [they] would gladly ignore. Science has destroyed even the refuge of the inner life. What was once a sheltering haven has become a place of terror" (Jung, 2005: 209). When people have spontaneous and dynamic relationship with the world, they are more peaceful as they do not ignore the driving force of life, namely soul. "...In the absence of a spontaneous natural, creative, relationship with the world which is free from anxiety, the 'inner self thus develops an overall sense of inner impoverishment, which is expressed in complaints of the emptiness, deadness, coldness, dryness, impotence, desolation, worthlessness, of the inner life" (Laing, 1969: 90). The presence of anxiety and ontological splits pave the way for the ruined self that suffers from deadness, impotence and alienation. As a consequence of alienation, people can no longer recognize or realize their true selves. It is the diminution of personality that is "an example of alteration of personality in the sense of diminution is furnished by what is known in primitive psychology as "loss of soul" (Jung, 1981: 119). It is apt to say that alienation is the reduction and diminution of emotions; alienated individuals feel themselves powerless as they cannot control their lives. *Hotel Du Lac* portrays non-

autonomous alienated individuals, especially women, from their selves and other people. It illustrates particularly the alienation of women and their anxiety originating from the sense of being excluded from the society owing to the dominance of patriarchy. Women are sent to the hotel to conform to the norms of the society and male dominance.

Alienation, anxiety and loss of autonomy are not only the problems of women, but they are also the problems of human beings who do not get any meaning from life that has turned into a meaningless and an absurd one because they cannot understand and go into deeper parts and hidden parts of events and life. Furthermore, they have lost their spiritual bonds, and they do not know what they should believe in. The destruction of essential relationship with the universe creates many illusions, fragmentations and dilemmas. "... [T]his world cracks and tumbles: an infinite number of shimmering fragments is offered to the understanding. We must despair of ever reconstructing the familiar, calm surface" (Camus, 1955:14). People live in a decentred world with their fragmented realities and uncertainties.

...The unrealness of perceptions and the falsity and meaninglessness of all activity are the necessary consequences of perception and activity being in the command of a false self- a system partially dissociated from the 'true' self, which is, therefore, excluded from direct participation in the individual's relatedness with other persons and the world... The self, therefore, is precluded from having a direct relationship with real things and real people. ...*The reality of the world and of the self are mutually potentiated by the direct relationship between self and other* (Laing, 1969: 82).

Self estrangement is the reason for the loss of self because individuals perceive their own selves as something strange, dissolved and incompatible. True self is transformed into a false one through falsity and meaninglessness of activities and the loss of connection with the world and other people. Brookner illustrates the self estrangement of the modern people, especially women that are silenced by the patriarchy. "Women are 'in exile,' or 'unhoused' in male sexuality, male discourse, and male society" (Whitford, 1991:150). Women that are ignored by male discourse are supposed to be stereotypes obeying their husbands, doing housework and feeding children. They are not given any roles in politics, economy and institutions which are all under the control of male society, and they are no decision-makers. The fact that women are not allowed to be autonomous selves and as they are excluded from the society makes them feel



more isolated and alienated in patriarchal society. It is apt to say that modern people suffer from isolation and loneliness, but the isolation and loneliness of women are doubled in the senseless world. The universe turns into a formation of illusions and fragmentations where "...man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and this life, the actor and his setting, is properly the feeling of absurdity..." (Camus, 1955: 6). Modern people feel themselves as alien because many things have lost their core and meaning. They do not perceive themselves as alive, whole and real sovereign beings. They become disintegrated and ontologically insecure people who lack self-validating certainties in their lives because of void. "Such a person is not able to experience himself 'together with' others or 'at home in' the world, but, on the contrary, he experiences himself in despairing aloneness and isolation; moreover, he does not experience himself as a complete person but rather as 'split' in various ways" (Laing, 1969: 17). Owing to lack of direct and meaningful relationship with the world, other people and self, individuals suffer from ontological insecurity.

...the ontologically insecure person is preoccupied with preserving rather than gratifying himself: the ordinary circumstances of living threaten his *low threshold* of security. ...constitute a continual and deadly threat... If the individual cannot take the realness, aliveness, autonomy, and identity of himself and others for granted, then he has to become absorbed in contriving ways of trying to be real, of keeping himself or others alive, of preserving his identity...to prevent himself losing his self (Laing, 1969: 42-3).

The individuals do not perceive themselves as autonomous beings, and thus, life becomes a permanent threat to their existence. They do not feel themselves alive, real, autonomous, which causes identity crisis. Green portrays the identity crisis of people and their tendency to adopt new identities because of the sense of ontological insecurity and hated self. The characters of the *Party Going* are not autonomous individuals since they expect to be guided by a powerful figure, which shows the impotency of the individuals not to take their own decisions. The loss of harmony with the self creates ontologically insecure people who are not able to comprehend their existence, and thus, they are captured by anxiety, petrification and depersonalization. "... [T]he dread, that is, of the possibility of turning, or being turned, from a live person into a dead thing, into a stone, into a robot, an automaton, without personal autonomy of action... without subjectivity. ...one negates the other person's autonomy, ignores his feelings, regards him as a thing, kills the life in him... not as a person, as a free agent, but as an it (Laing,

1969: 46). Petrification and depersonalization come out as manifestations of existential problems of individuals as well as escapism to false identity in order to be accepted as an individual. "...The act of turning him into a thing is, *for him*, actually petrifying... Basically he requires constant confirmation from others of his own existence as a person" (Laing, 1969: 46-7). Because of ontological insecurity leading petrification, people want to be approved by the others, which destroys the dialogical relationship and mutuality between people. Hence, it is not possible to talk about authenticity which deals with the individual's potency to decide, take action and responsibility. Authenticity is related with the idea of mineness Heidegger states. Mineness is affiliated to the mode of Da-sein's authenticity. "...Da-sein is the being which I myself always am. Mineness belongs to the existing Da-sein as the condition of the possibility of authenticity and inauthenticity. Da-sein exists always in one of these modes, or else in the modal indifference to them" (Heidegger, 1996: 49). Heidegger coined the term Da-sein which means being there, entity and human being. "Da-sein is my own, to be always in this or that way. It has somehow always already decided in which way Da-sein is always my own. The being which is concerned in its being about its being is related to its being as its truest possibility. Da-sein is always its possibility" (Heidegger, 1996: 40). Da-sein is able to be being because of possibilities that Da-sein is able to choose. "Da-sein is always essentially its possibility, it *can* "choose" itself in its being, it can win itself, it can lose itself, or it can never and only "apparently" win itself" (Heidegger, 1996: 40). Da-sein is condition of being an inauthentic or an authentic self. Authentic self knows its existence by expressing its feelings, thoughts and emotions, and it is aware of its sovereignty, and thus it is not controlled by other people unlike inauthentic self. Authentic self changes and develops through possibilities, and it is not a thing and an object. Reification of the self destroys the innate nature and being. Despite "...real self as that central inner force, common to all human beings and yet unique in each, which is the deep source of growth" (Horney, 1991: 17), individuals are self-alienated who lack autonomy and subjectivity. As a result, "[e]verything is reified and fundamental ontological relations are turned upside and down" (Mészáros, 1970: 81). Because of reification and destruction of fundamental ontological relations, "[t]he world is utterly without absolute meaning, and man is left to invent his own personal meaning for his existence" (Bohlmann, 1991:14). An individual has to discover his/her existence through struggling to attach meaning to the self, to life and to the world. If he/she fails, he/she will face despair and disillusionment.

There is not one single living human being who does not despair a little, who does not secretly harbor an unrest, an inner strife, a disharmony, an anxiety about an unknown something or a something he does not even dare to try to know, an anxiety about some possibility in existence or an anxiety about himself...a sickness of the spirit that signals its presence at rare intervals in and through an anxiety he cannot explain (Kierkegaard, 1980: 22).

Individuals despair and are captured by inner strife in affiliation to existential problems because of the loss of harmony between body and self, ontological splits, inner decay, pessimism and alienation. Furthermore, they are anxious due to uncertainties, conflicts, confusions and dilemmas in their lives. Hence, they have questioned their existential problems which disturb them. Sartre (2007) in his novel *Nausea* states the pathetic situation of modern people by highlighting their anxiety about their existence: "...My [Roquentin] existence began to worry me seriously. Was I not a simple spectre?" (73). They feel themselves as spectres since they do not comprehend their existence satisfactorily. Sartre (1969) states "...existence precedes essence" (568) which means that "human beings have no soul, nature, self or essence that makes us what we are" (Reynolds, 2006: 53). People first exist and then define their essence through the way they live and their choices since "...the existence of Da-sein precedes and commands its essence -human reality in and through its very upsurge decides to define its own being by its ends" (Sartre, 1969: 443). However, modern people are not able to strive, choose, decide and take responsibility of their actions. "... [A] person who is engaged in conscious activity of will and choice can be truly said to exist. Thus, while both the spectator and the actor exist in a sense, only the actor is involved in existence" (qtd in Stumpf, 2003: 359). People who are unable to decide their own actions become non-autonomous beings and spectators rather than being actors of their lives.

Modern people who are not able to comprehend their existence, and to decide, choose and take responsibilities are not the actors but spectators. Brookner in *Hotel Du Lac* illustrates the individuals', especially women's, inability to take their own decisions. Rather than being the actors of their lives, they are led by the representatives of patriarchal society. The fact that Penelope is one of the characters who decides to send Edith, protagonist, to hotel because of her illegitimate relationship with a married man indicates that there is no sisterhood among women to support each other to be autonomous integrated selves. In order to have a total integrated self, "...man, by his very nature and of his own accord, strives toward self-realization, and

that his set of values evolves from such striving. Apparently he cannot, for example, develop his full human potentialities unless he is truthful to himself; unless he is active and productive; unless he relates himself to others in the spirit of mutuality..." (Horney, 1991: 9). Rather than creating false selves, human beings should strive for self realization that is essential for them. In order to feel their existence, they have to be active and productive about their choices and possibilities since "... [h]e can grow, in true sense if only he assumes responsibility for himself" (Horney, 1991: 15). While individuals try to reach self- understanding and self-realization, they also should be in reciprocal and dialogical relationships with other people since "... our relatedness to others is an essential aspect of our *being*, as is our separateness..." (Laing, 1969: 26). The reciprocal relationship depends upon the awareness of people about the separateness and uniqueness of individuals since each Da-sein is a different being.

Da-sein strives to exist since "Da-sein always understands itself in terms of existence, in terms of its possibility to be itself or not to be itself. Da-sein has either chosen these possibilities itself, stumbled upon them, or in each instance already grown up in them. Existence is decided only by each Da-sein itself in the manner of seizing upon or neglecting such possibilities" (Heidegger, 1996: 10). Da-sein does not have fixed and finite nature but includes possibilities and dynamism rather than being finite and closed. Furthermore, Da-sein, who is able to make choices and take responsibility of his/her actions, is a sovereign and autonomous individual. However modern people "...tend to avoid making choices and instead are carried along with the crowd" (Reynolds, 2006: 46). Rather than being an individual, people become a part of masses that do not have any specificity and individuality unlike sovereign individuals who are able to create their own values by excluding themselves from the herd and who are not representation of herd morality that Nietzsche refers. "...[T]he gregarious European man nowadays assumes an air as if he were the only kind of man that is allowable, he glorifies his qualities, such as public spirit, kindness, deference, industry, temperance, modesty, indulgence, sympathy, by virtue of he is gentle, endurable, and useful to the herd, as the peculiarly human virtues" (Nietzsche, 2008: 78). Herd human believes that he/she is glorified human being because of his/her qualities which are useful to the herd. Herd person is proud of being a member of the society, and he/she becomes the representative of the values and the norms of the society. He/she praises those norms which make him/her tame, agreeable and useful. He/she is expected that "...he [she] should know, understand, and foresee everything... He [she] should be able to overcome every difficulty of his [hers] as soon as he [she] sees it. He [she] should never be tired or

fall ill” (Horney, 1991: 59). Modern people who are assumed as herds are valuable if they are useful to the society that has utilitarian understanding. “...Da-sein initially and for the most part is immersed in the they and mastered by it. Is not Da-sein, as thrown being-in-the-world, initially thrown into the publicness of the they?” (Heidegger, 1996: 156). Immersion of Da-sein into “they” is related with the members of the society and Da-sein is mastered by its immersion into society. If Da-sein is not able to be an autonomous being, society shapes its identity. Furthermore, to act with the crowd, namely they, is considered to be inauthentic and fallenness. “Fallenness is the tendency for individuality and distinctiveness to get lost or reabsorbed into the anonymity of ordinary life, and the way in which Dasein inevitably flees its finitude and covers over its thrownness” (Reynolds, 2006: 36). Fallenness is associated with the tendency of Da-sein to get lost in ambiguity of ordinary life, and it is so much preoccupied with the everydayness of life and with the social norms and rules that Da-sein is not aware of its individuality, subjectivity, authenticity, autonomy by underestimating the possibilities that Da-sein has to decide and choose. To be preoccupied with and absorbed in the social norms causes homogeneity that destroys differences, uniqueness and individualism.

An individual who feels get lost in senseless life full of uncertainties, fragmented realities, conflicts, and dilemmas “...needs an atmosphere of warmth to give him both a feeling of inner security and the inner freedom enabling him to have his own feelings and thoughts and to express himself” (Horney, 1991: 18). Ontologically, insecure people are not able to express their feelings, thoughts, self estrangement and inner decay. They struggle to attain autonomy through self-realization; however, “...with such a belief in an autonomous striving toward self-realization, we do not need an inner strait jacket with which to shackle our spontaneity... Self knowledge, then, is not an aim in itself but a means of liberating the forces of spontaneous growth” (Horney, 1991:15). Self realization, self knowledge and self-affirmation can be achieved through the spontaneous individuation process.

Sartre thinks that humanity is fundamentally composed of two different, but often inseparable, aspects: our facticity (i.e. our past, our biology, our possessions, the society we are part of, etc.); and our freedom to negate and, sometimes, to interpret this facticity. ...It is part of our facticity that we are born into a certain society, with certain physical and social attributes, and that we find ourselves in situations not directly of our choosing. However, for Sartre, human existence always transcends, or moves beyond (negates, or nihilates to

use Sartre's term) these facts about our circumstances. We are always free to think of other possibilities, other kind of lives, and to negate the given situation that we are currently in. ...or nihilate our facticity (Reynolds, 2006: 58).

There are situations that limit and frame the existence of people, how they should live and behave. Although past, biology, status and the society shape individuals, they do not have to adapt themselves to the standards and norms of the society that they were born in. As Sartre states, they can negate and nihilate these framing situations. "Man is nothing else but what he purposes, he exists only in so far as he realises himself, he is therefore nothing else but the sum of his actions, nothing else but what his life is" (Sartre, 1948: 41). People can try to negate the life that they have been presented. They can create their own values, try or choose many possibilities in order to be sovereign and free individuals since they are not the sum of their facticity. "...The real self is the alive, unique, personal center of ourselves; the only part that can, and wants to, grow" (Horney, 1991: 155). The real self wants to exist freely without submission to the abstract and artificial rules and norms since "...existentialism, in our sense of the word, is a doctrine that does render human life possible; a doctrine also, which affirms that every truth and every action imply both an environment and a human subjectivity" (Sartre, 1948: 24). Existentialism deals with the possibilities rather than abstract rules and norms because the existence of people is related with the possibilities that they create or choose. "... [M]an is, indeed, a project which posses a subjective life..." (Sartre, 1948: 28). Subjective life denotes the potency of individuals to be autonomous beings who are able to exist and realize their essence in the world.

...man first of all exists, encounters himself, surges up in the world- and defines himself afterwards. If man as the existentialist sees him is not definable, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself... Man simply is. Not that he is simply what he conceives himself to be, but he is what he wills, and as he conceives himself after already existing- as he wills to be after that leap toward existence. Man is nothing else but that which he makes of himself. That is the first principle of existentialism (Sartre, 1948: 28).

Existentialism deals with the struggle of people to save their selves from nothingness by defining their purpose in the world. They have to define and understand themselves by encountering their selves. Rather than being determined by biological and social status, the identity of individuals is created freely through defining themselves. They define and shape themselves through their wills, beliefs, perspectives,

ideas, feelings and emotions. The potency of attaining the real self enables individuals to be free. “Under inner stress, however, a person may become alienated from his real self. He will then shift the major part of his energies to the task of molding himself, by a rigid system of inner dictates, into a being of absolute perfection” (Horney 1991: 7). In order to attain an ideal self, he/she wants to be respected, admired and a powerful figure in the society. The insistence to create ideal self rather than real self results in self-estrangement, which leads people mold themselves into artificial beings. Because of pressure of wishing to feel as an important person and an idealized self, self-denial emerges that widens gaps between the real and idealized self.

...It is the loss of the feeling being an active determining force in his own life. It is the loss of feeling himself as an organic whole. ... indicate an alienation from the most alive center of ourselves which I have suggested calling the real self. ...All this indicates that our real self, when strong and active, enables us to make decisions and assume responsibility for them. It therefore leads to genuine integration and a sound sense of wholeness, oneness. Not merely are body and mind, deed and thought or feeling, consonant and harmonious, but they function without serious inner conflict. In contrast to those artificial means of holding ourselves together, which gain in importance as the real self is weakened, there is little or no attendant strain (Horney, 1991: 157).

People who are potent to attain an integrated total self can make their decisions that they feel responsible for. However, non- autonomous people lose the feeling of being active in their decisions and choices. The feeling of losing real self and of being active in making decisions and of choosing possibilities which bring subjectivity cause people to lose the feeling of organic wholeness. “... [O]ne in which every part is related to the whole and interacts with every other part. Certainly only an individual who is alienated and divided can lack such a feeling of wholeness” (Horney, 1991: 179). The destruction of the integrated self, harmonious unity between mind and body indicate self- alienation and ontological insecurity. “...With the real self in exile, so to speak, one becomes a condemned convict, despised and threatened with destruction” (Horney, 1991: 160). The fact that the disintegrated false self is in exile in the modern world creates meaninglessness and anxiety. “...[T]he anxiety of meaninglessness is anxiety about the loss of an ultimate concern, of a meaning which gives meaning to all meanings...” such an existential anxiety “is aroused by the loss of a spiritual center, of an answer, however symbolic and indirect, to the question of the meaning of existence” (Tillich, 1952; 47). When modern people who cannot comprehend their purpose in the world and break the

link between the world and them, they lose the most important concern which gives meaning to their existence. They cannot feel themselves as the really autonomous and free individuals who do not have any inner strife and disharmony in their nature.

The fact that modern people are disintegrated and inauthentic selves creates the fear of ontological insecurity. *Party Going* and *Hotel Du Lac* illustrate the ontological insecurity of modern people, their anxiety and ontological splits, which pave the way for the ruined selves that lost meanings in their lives and suffer from isolation, impotence, despair, pessimism and alienation. As a consequence of alienation, people can no longer recognize or realize their true selves. The feeling of losing real self and of being active in making decisions and of choosing possibilities which bring subjectivity causes people to lose the feeling of organic wholeness. Both novels refer to myths and fairy tales in order to express and highlight this present situation of modern people, their activities, existential problems, alienation, anxiety and psychology since they are timeless and universal. Myths “give a person the sense of living in a meaningful story, the feeling that one’s life makes sense and has value...” (Moore, 1996: 238). As the modern era destroys all the meaningful ties that make people feel humanly and meaningful, people find themselves in void, chaos, disorder and futility. “Myths offer ways of ordering experience... inform man [woman] about himself [herself]” (Barbour, 1976: 17-8). Myths bring order to the chaos that modern people feel. Green and Brookner refer to myths in order to represent the existential traumas of modern people, their desire to bring order to their senseless world and their tendencies to adopt mythical identities. Green refers to the mythological figures of Artemis, Hermes and Melusine in his novel in order to represent the identity crisis of the characters, and Brookner uses the mythological story of Demeter and Persephone, Sisyphus, Clotho, Narcissus, and Electra complex to illustrate the alienation of modern people, especially women. Myths offer meaningful guidance to people about the problems of their existence and their psychology since myths are portrayals of daily life and the problems of human existence in the world. Myths are tools for “making sense in a senseless world” and they are “narrative patterns that give significance to our existence” (May, 1991: 15). Myths function “as a framework for the discovery and unfolding of a sense of personal identity, proposing answers to the question ‘Who am I?’ (May, 1991: 30-1). In order to realize personal identity and existence, myths give answers to the questions of people about their existence. Michael Pieracci (1990) coins the term ontic myth since “...it refers to how one understands what is and should be in the world...one’s world view defines the ontology (‘the being’) of that person in the world...”(212). As Kirwan



Rockfeller (1990) states, “people tell their life stories, certain symbols, images, and metaphors arise which contain patterns and/or configurations which themselves, in turn, convey guiding truths and principles which shape that person’s life” (193). As myths are tools for bringing order to void and futility of modern people, human beings cannot live without myths. Each being needs a personal myth since it “expresses a functional relationship to the psyche, a pattern of adaption to the internal world” (Bond, 1993: 48). Furthermore, “...a personal myth is a constellation of beliefs, feelings, images and rules of behaviour that influences your experiences, which shape your mythology, which further shape your experiences” (Feinstein and Kripnerr,1997: 6). Human beings who suffer from psycho-social disorders and spiritual muddledom need personal myths to bring meaning and order to their lives.

The organising principle of the personality is an archetype which Jung called the self. The self is the central archetype in the collective unconscious... The self is an archetype of order, organization and unification; it draws to itself and harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of “oneness” and firmness (Hall and Nordby, 1973: 51).

Self archetype is important since it is organising principle of the personality, order and unification. The will of an individual is to reach a total integrated self that has order, harmony, unification and oneness. “... [T]he myth in psychoanalytic theory has functioned both as an atemporal archetype and as a means of understanding an individual’s development through time” (qtd in Vanda, 2006: 24). The function of myths as archetypes portraying the development of individuals and their problems is valid in modern era since “...civilized human being, whatever his conscious development, is still an archaic man at the deeper levels of his psyche” (Jung, 2005: 128). Archetypes are important since “[a]n archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature” (Madran, 2004: 2). Self archetype is one of the most important archetypes since it represents the psyche as whole. Self is related to individuation process and the process to attain an integrated self. To attain a total integrated self is associated with the journey which “has served as the focus of myths and epics, of legends and fairy tales, from the most ancient of times to the present day” (Stromer, 2003: 215). “The myth of the human as traveler or wanderer is an ancient one, perhaps rooted in hundreds of thousands of years our species spent wandering in

nomadic bands of gatherer and hunters” (Metzner, 1998: 226 ) and “ the symbolism of being on a journey is as personal as it is universal, as timeless as it is contemporary” (Stromer, 2003:215) as in “Adam’s tale of exile, Ulysses’ saga of wandering, the search for the Holy Grail, my autobiography and yours” (Keen, 1994: 9-10). It is obvious that myths and archetypes are universal which are shared by all humanity, and archetypes illustrate the psychology of people and their collective unconscious during the individuation process, namely, self journey. “...[T]he theme of the journey has often been employed to symbolize the process of psychological or spiritual transformation, the often-painful journey from simpler to more complex levels of human consciousness” (Stromer, 2003:217). The journey symbolizes the individuation process and “...in Jungian terms, the sacred place which is the destination of the pilgrimage is symbolic of the self, the pilgrim’s outward journey to the shrine is simultaneously an inward journey to their own center. In this sense, the ultimate gift the pilgrim brings home and back into his or her daily life is a deepened and renewed relationship with the self” (Clift, 1996: 13). At the end of the journey, having attained an integrated self, an individual knows his/her essence and has harmony in his/her true nature by overcoming the self-estrangement. The individual, functioning as mythical traveler, considers his/her soul which “...is the living thing in man, that which lives of itself and causes life” (Jung, 1981: 26). The mythical and archetypal journeys of individuals construct the archetypal story which “...is a foundation for my [individual’s] personal story” (Winqvist, 1974: 109).

In addition to myths, fairy tales are of importance since “...tales are ageless. The best fairy tales are supposedly universal. It does not matter when or why they were written” (Zipes, 2006a: 1). As tales are ageless and universal, they can be used in any era and in any time to shed light on psychology and existential problems of people and to “assist us in coming to terms with the absurdity and banality of everyday life”(xii) as Zipes (2006b) states in *Why Fairy Tales Stick*. Furthermore, “...[f]airy tales are political. They help to form children’s values and teach them to accept our society and their roles in it. Central to this society is the assumption that domination and submission are the natural basis of all our relationships” (qtd in Zipes, 2006a: 179). Besides portraying the psychology of people, fairy tales are didactic since they teach children or adults how to behave. In fairy tales “...[v]irtue is rewarded...and vice is always punished. They all tend to reveal the advantage in being honest, patient, prudent, industrious, obedient and the evil that can befall them if they are not that way...” (Zipes, 2006a: 33). Furthermore, they illustrate the distinction between men and

women. “The roles of males and females became more rigidly defined: men became more closely associated with reason, temperance, activism and sovereign order; females became more identified with irrationality, whimsy, passivity, and subversive deviance” (Zipes, 2006a: 48). Fairy tales are not only political, but they are also portrayals of cultural codes since “... [their] values and consciousness imprinted on our minds as cultural absolutes long before we were in fact men and women” (Zipes, 2006a: 169).

Fairy tales depict the psychology of people like myths. “...[O]n a psychological level, through the use of unfamiliar symbols, the fairy tale liberates readers of different age groups to return to repressed ego disturbances...” (Zipes, 2006a: 177). *Hotel Du Lac* refers to the fairy tale of Cinderella and story of hare and tortoise to portray the anxiety and psychology of the character, Edith who is not ontologically secure individual. *Party Going* refers to Tinker Bell in order to reflect the character’s disturbance about her love relationship. Fairy tales do not only entertain people but also they educate and enable to foster the personality development of children.

...fairy tales carry important messages to the conscious, the preconscious and the unconscious mind...By dealing with the universal human problems, particularly those which preoccupy the child’s mind, these stories speak to his budding ego and encourage its development, while at the same time relieving preconscious and unconscious pressures. As the stories unfold, they give conscious credence and body to id pressures and shows ways to satisfy these that are in line with ego and superego (Bettelheim, 2010: 6).

Fairy tales deal with the universal problems of people and their psychology with emphasis on existential problems, anxieties and individuation process. They give messages to the conscious and the unconscious. Fairy tales enable the self to develop by fostering ego and relieving the unconscious from the repressed feelings, desires, fears, anxieties. They illustrate the individuation process by shedding light on the dilemmas, conflicts, anxieties, insecurity, alienation and existential splits of human beings.

Individuation is a psychological growing up, the process of discovering those aspects of one’s self that make one an individual different from other members of his species. It is essentially a process of recognition - that is, as he matures, the individual must consciously recognize the various aspects, unfavourable as well as favourable of his total self. This self recognition requires extraordinary courage and honesty, but is absolutely essential if one is to become a well balanced individual (Guerin, 1992: 179).

Individuation is a complex and difficult process since each person has to discover his/her true nature, personality and identity which make him/her different from others. He/she grows up, matures and recognizes his/her responsibility towards his/her self. If he/she achieves not to lose the harmony between mind and body, between self and the other and between the world and self, he/she becomes a total, integrated and balanced individual. If an individual cannot able to attain integrated self, he/she has to face the traumatic situation of existence and anxieties about his/her existence.

The psycho-social changes of twentieth century mentioned in the present study complicate the existence of human beings because of ontological insecurity, existential splits, alienation, pessimism, disintegration, inner strife and despair that human beings experience. Human beings feel more unreal and absurd than real; metaphorically, more dead than alive; they feel differentiated from the rest of the world, and their identity and autonomy are always in question. "... [M]an stands face to face with the irrational. He feels within him his longing for reason and happiness. The absurd is born of this confrontation between the human need and the unreasonable silence of the world... The irrational, the human nostalgia, and the absurd that is born of their encounter- these are three characters in the drama..." (Camus, 1955: 20). Modern people cannot find meanings for their lives, and they have to face the irrational, disorder and absurd which is a kind of gap between what people hope to find for their lives and what they actually have. Such a gap creates trauma for people and "[a] central claim of contemporary literary trauma theory asserts that trauma creates a speechless fright that divides or destroys identity" (Balaev, 2008:1). Trauma represents the disruption between mind and body, disruption of individual from the real world that he/she perceives as alien and cruel world. It is apt to say that trauma destroys the psychology of people owing to the traumatic effects of events and lacks in the lives of people. Brookner and Green reflect the trauma of characters that emerges owing to the lack of mother, betrayal and fear of death. The fact that Julia and Edith who are the protagonists of the novels feel lack of mother makes them trauma victims since they cannot overcome this lack in their lives. Julia cannot be a mature individual since she carries her charms everywhere that stand for the connection between her mother and herself. The loss of charms which are connected with the mother triggers her existential traumas and ontological insecurity. Edith always feels lonely and weak owing to lack of mother and of mutual understanding between her mother and herself. The fact that she cannot have a mother who is affectionate, protector and guide makes her feel lonely and ontologically insecure. Mr. Neville, in *Hotel Du Lac* is another trauma victim since he has been

betrayed by his wife. As he cannot overcome this feeling, he transforms into a solipsist, which is a defense mechanism in order to protect himself from any other destruction towards his identity and psychology. The traumatic situation for Miss Fellowes in *Party Going* is related to her fear of death, and thus, she has been captured by nightmares. The trauma which begins as the destruction of psychology of the characters and the loss of harmony in their selves increases because of the influence of the society that limits their existence and forces them to be non-autonomous beings. Trauma breaks the link between the self and others by destroying the fundamental ontological relationships and social relationships that people are attached. It is apt to say "...traumatic experience produces a "temporal gap" and a dissolution of the self" (Balaev, 2008: 2) since "[t]rauma...disrupts previous ideas of an individual's sense of self and the standards..." (Balaev, 2008: 1). Trauma destroys the individual's integrated balanced self, the values and criteria that shape his/her identity and ontological security of individual whose meaningful bonds have been transformed into absurd ones. The novels that depict these problems are trauma novels which "...refer to a work of fiction that conveys profound loss or intense fear on individual...A defining feature of the trauma novel is the transformation of the self ignited by an external, often terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self and world" (Balaev, 2008: 2). Disintegrated and fragmented self suffering from fear and profound loss in true nature paves the way for trials of new perceptions and identities, which cause multiple personality disorders. Furthermore, disintegrated self does not feel ontologically secure but "...[h]e claims he is in despair, he regards himself as dead, as a shadow of himself" (Kierkegaard, 1980:52). Ontologically insecure people suffer from dissolution of self and become pessimistic ones since they do not perceive their selves as alive. The fact that they find themselves in despair, misery, helplessness, hopelessness, anxiety, sorrow, resentment and disgust creates traumatic situations for them.

...owing to the emotions of terror...caused by certain events, the mind is split or dissociated: it is unable to register the wound to the psyche because the ordinary mechanisms of awareness and cognition are destroyed. As a result, the victim is unable to recollect and integrate the hurtful experience in normal consciousness; instead she is haunted or possessed by intrusive traumatic memories (Leys, 2000: 2).

The fact that trauma destroys the awareness of self and dissociates mind paves the way for a formidable situation that people have difficulty in overcoming. That they

are absorbed by the traumatic events and experiences disturbs the totality of self and splits it into many pieces causing "...[r]elentless demands on self, merciless self-accusation, self- contempt, self- frustrations, self-tormenting, and self destruction..." (Horney, 1991: 117). Human beings who have lost the harmony between mind and body and who do not perceive their true nature are captured by the self-hate. They accuse themselves not to create an idealized self. Hated self is between the "...healthy and neurotic, constructive and destructive forces" (Horney, 1991: 113). Human beings who are helpless among these constructive and destructive forces torment their selves by leaving it at the mercy of the shoulds. In order to create an idealized and glorified self, people obey the shoulds by ignoring the essential features of true self. Hence, they are captured by narcissism which is personality disorder. Narcissistic person falls in love with the idealized self that he/she adores. Being split between idealized and hated self creates a traumatic situation for people. Mrs. Pusey in *Hotel Du Lac* is illustration of narcissist woman, and she is split between the ideal and real self. Mrs. Pusey loves her narcissistic image so much that she wants her daughter, Jennifer, to be like her. Jennifer is split between her real identity and idealized self that her mother tries to create. Such a split and domineering mother create traumatic feelings for Jennifer to silence her mother and diminish traumatic anxiety that threatens her existence.

Modern people who have lost meaningful relationships with the world perceive the world as an alien because of the distortion between the world and the self and of fragmented realities. The destruction of essential relationship with the universe creates many illusions, fragmentations and dilemmas that modern people have difficulty in comprehending. They do not perceive themselves as autonomous beings since the "ordinary life" becomes a permanent threat to their existence. The fact that they do not feel themselves alive, real and autonomous causes identity crisis, the loss of real self and organic wholeness and being inactive in making decisions and choosing possibilities.

## CHAPTER TWO

### IDENTITY CRISIS IN *PARTY GOING*

*Party Going* illustrates the fragmented situation of modern people who cannot prove their existence in meaningful ways. The totality of individuality is split since individuals destroy their relations with their worlds and their selves. Owing to the disruption of meaningful ties, the problem of how they experience themselves, the world and other people occurs. The fact that they lose the contact with reality makes individuals feel more unreal. They do not possess a sense of personal consistency, and they create multiple identities which are clear indications of breakdown of real identity. Trials of multiple identities are perceived as a means to cope with the traumatic situation and to escape from the outcomes of it. Hence, people create fragmented and distorted realities for themselves by detaching from the real self.

*Party Going* tells the story of a group of wealthy people who decide to go to a house party. They are stranded at the railway station when the trains are delayed because of dense fog, and thus, they have to stay at the hotel until the fog fades away. The novel is the portrayals of the characters, who feel loneliness, ontological insecurity, existential splits and identity crisis entwined with the telling of mythological stories and figures. "... [T]here is a dialectical relationship between the space and the individual..." (Pready, 2009: 48) since to be stranded and shut up at the hotel disturb the characters. Miss Fellowes, an old and ill woman, is one of the characters who are not satisfied with the situation they find themselves in. Because of the thick and dense fog, she is unable to find her niece, which makes her anxious. "Miss Fellowes also considered how she was to find her niece. She did feel better but not yet altogether safe, if her faintness had left her she was not confident it would not return. She decided that it would be better for her to sit down" (Green, 1969: 22). She does not feel good since she is alone at the station which is full of throngs of workers. Being alone among the mass of people makes her think that she will faint. Hence, she feels unsafe and panic and she is looking for someone familiar to feel safe. "...[W]hat shocked them [two nannies] most, when it was over and Miss Fellowes was walking back to her seat, was to see that it was not tea she had ordered, what she was carrying back was whisky..." (Green, 1969: 24). Her trouble is that she cannot feel ontologically safe. As Miss Fellowes has traumatic feeling which is likely to make her faint, she behaves in an unexpected way, and she drinks whisky in order to get rid of her fears and her panic traumatic situation. "Oh, Robert, darling, you do make me [Claire] laugh. Who has ever heard of Auntie May being

drunk or who could ever imagine such a thing?” (Green, 1969: 52). Miss Fellowes tries multiple personalities by ignoring her real identity. While she is expected to drink tea, she drinks whisky that will numb her. She does not want to feel her senses which remind her existence. She wants to forget her traumatic and ontologically insecure situation. It is a kind of transformation from traditional woman into a woman who is anxious and nervous about her existence. Including Miss Fellowes, each character is nervous about his/her identity and existence which is threatened with the trials of multiple identities. For instance, Julia is one of the main characters who suffer from dilemmas in her nature. She does not behave as she is expected. “...Julia had started out on her foot, could anyone imagine anything so like her?” (Green, 1969: 25). As a rich and nervous woman, she is expected to get on a car rather than walking alone. Her walk signifies the inquisition of the self, the dilemmas and conflicts in her identity.

The physical journeys of the characters begin from the street which is an impermanent place and go on through the train station and then the hotel. Places become more and more limited, restricted and impermanent ones which accelerate the anxiety the characters feel. The anxiety gets denser and denser when each character has to travel alone. The fact that each character has to travel in the darkness stands for their quests which they decide to go. “As she [Julia Wray] stepped out into this darkness of above and left warm rooms with bells and servants and her uncle who was one of Mr. Roberts’ directors- a rich man- she lost her name and was all at once anonymous; if it had not been for her rich coat she might have been typist making her way home” (Green, 1969: 15-6). When Julia Wray decides to go to that journey in dense fog, she loses her identity and name which are formed by his rich uncle, and she becomes someone who does not belong to anywhere. Fog becomes a limitation upon her existence and identity. It is apt to say the fact that gloomy atmosphere is associated with the individuation process and quest which are complex and difficult process. To start a quest means that she leaves her identity aside created by the riches of her uncle. “...As each and every one went about their business they were divided by this gloom and were nervous, and as she [Julia] herself turned into Green Park it was so dim she was sorry she had not gone by car. Air she breathed was harsh...” (Green, 1969: 16). She is nervous and regretful that she is alone in this dense fog limiting her to go on. “...[S]he had been nervous of her journey...she was frightened now. As a path she was following turned this way and that round bushes and shrubs that hid from her what she would find she felt she would next come upon this fog dropped suddenly down to the ground, when she would be lost” (Green, 1969: 16). Paths are like labyrinths which do not let her



reach easily where she wants to. There are many obstacles for her to overcome in her quest. Her journey is depicted as an entrance into bushes and shrubs which stand for the unconscious. She is nervous as she thinks that she will not be an individual. This dilemma makes her frightened. Her path through the train station is portrayal of her loss of identity in a chaotic and traumatic process full of limitations. "It was so strange and dreadful to be walking here in darkness" (Green, 1969: 18). Captivation of her in fog accelerates the feeling of agoraphobia which is an anxiety disorder. She is entrapped by the fog, and it is not easy to escape from it. Anxiety arises for her since she feels on her own on the street. In such a dreadful darkness, in order to diminish the feeling of anxiety that she feels when she is alone, Julia thinks about charms that make her relieved. However, "[i]t came to her [Julia] then that she might not have packed her charms, that her maid had left them and this would explain why things were so wrong. There they were, she could see them, on the table by her bed, her egg with the elephants in it, her wooden pistol and her little painted top... it would be hopeless to go without them, she must hurry back" (Green, 1969: 18-9). The absence of charms leads her to believe that everything goes wrong as charms are not with her. The absence of charms is harbinger of anxiety since charms are ways to express her identity and existence. Those charms mentioned in the quotation are toys for children. Toys refer to the fact that Julia does not behave like an adult. As she is afraid of losing her identity, she keeps her toys which are related to her identity. Furthermore, Julia is frightened to lose her toys because they stand for the safety she felt when she was a child. As she is alone and frightened in the dense fog, she wants to have them in order to feel secure. Julia's speech with Max illustrates Julia's perspective about her identity:

"Tell me about your toys," he [Max] said.

"My toys, what do you mean? Oh, you're trying to say my charms. No, I certainly won't if you call them my toys. "Well if you swear you won't laugh I might." She was most anxious to tell him because she naturally wanted to talk about herself.

I won't laugh he said.

I don't know how I got first them" she said, for she was not going to tell anyone ever that it was her mother, of course, who had given them to her and who had died when she was two years old (Green, 1969: 108).

Julia is nervous when Max talks about her charms. She feels disturbed when Max prefers to mention her charms as toys since toys include more childlike expression than charms. Julia does not want to be looked down on owing to her charms which stand for her identity. It seems that she is stuck to her childhood because of the lack of

mother in her childhood. The fact that Julia suffers from the lack of mother resembles to Edith's lack of mother in *Hotel du Lac*. Separation of both women characters from their mother causes them to suffer since "separation from mother, breaking of dependence...remain difficult psychological issues..." (Chodorow, 1974: 58). Julia keeps her charms as her mother gives to her, and she does not want to break off her dependence on her mother. Hence, her identity does not reach a wholeness and sovereignty. It is not a form of mature human identity. Her stuck situation to the childhood illustrates the crisis in her identity. As she is not mature, she carries her toys with her wherever she goes. She does not like the fact that everybody talks about her charms as she knows that carrying charms is an odd situation for an adult. She has obsessive ideas about her charms. She wonders "Who could have told him? Claire surely wouldn't have. People you trusted talked about you behind your back and ruined everything. He [Max] must have been laughing at all her time she was on about her charms" (Green, 1969: 110-1). As Max is important for Julia, she does not want to be ridiculed since "... when two sane persons meet, there appears to be a reciprocal recognition of each other's identity" (Laing, 1969: 35). In the mutual recognition, the partners recognize the personality of each other since "... each has his [her] own autonomous sense of identity and his [her] own definition of who and what he [she] is..." (Laing, 1969: 36). Julia tries to express her identity and who she is to Max through her toys.

But Julia really, what is there to be ashamed of in a wooden  
of egg?  
Who said I was ashamed? Don't be so ridiculous. Go on now,  
what did you have?  
He [Max] lied and said: I had a doll as well (Green, 1969:  
111).

Fundamental social roles of men and women are turned upside down. Jennifer has wooden pistol, wooden egg and top which are the toys for boys. Max lies to make Julia relieved and says that he had a doll because Julia is anxious to talk about her charms. "I [Julia] simply can't go anywhere without them, the most frightful things have happened if I haven't brought them, and not to me only, but to everyone who was with me too. So you [Angela] see it makes me most terribly nervous. You see I don't know to this minute whether I have them with me or not, and nervous not only for myself but for all of you, my poor darlings" (Green, 1969: 164-5). Charms are important for Julia since they stand for her well-being and her identity. Not to bring her charms with her and lack of self possession create traumatic situation for her, and make

her feel insecure, nervous and anxious. She believes that the most frightful things will happen as she has not brought her charms with her. The nature of the traumatic situation is related to the absence of charms that stand for her identity and the connection between her and her mother. While Julia is worried about her charms, the other characters are worried about their tickets. The characters need tickets to go. "I [Angela] know you [Robin] have, but how else am I going to get my tickets" (Green, 1969:27). Tickets stand for their identities which are confined at the hotel. They need tickets both to go on their journey and to have firm identity. "Confinement merely manifested what madness, in its essence, was: a manifestation of non being; and by providing this manifestation, confinement thereby suppressed it, since it restored it to its truth as nothingness" (Foucault, no date: 128-9). The fact that confinement at the hotel is manifestation of limited anxious beings compels the characters to ignore their identities and to adopt new roles. "...Alex was anxious to be on good terms with everyone...he was anxious to be friends" (Green, 1969: 103-4). The fact that Alex is not ontologically secure urges him to have good relationships with others. Otherwise, he might fall into nothingness owing to his loneliness and lack of communication with other people. "A person whose desires and impulses are his own - are the expression of his own nature, as it has been developed and modified by his own culture - is said to have a character. One whose desires and impulses are not his own has no character, no more than a steam engine has a character" (Mill, 1863: 116). Alex is shortened name of Alexander meaning "defender of men" (Online Etymology Dictionary). The shortened name illustrates that Alex cannot fulfill the meaning of his name, and the shortened version of the name limits his identity. As he cannot be the defender of men, Alex has utilitarian point of view in his relationships in order to be accepted an individual. He is manipulated by other characters, and he submits to their wishes. He destroys the connection between autonomy and development of one's own individual self. Anxiety of Alex to have good relationships results in his being non- autonomous person who is unable to fulfill his self-governance with respect to his oppressed situation. He cannot decide for himself, he is dependent on others, and he wants to be accepted by other people. Such a desire to be approved by other characters results in the fact that the other characters manipulate him for their own benefits. "... [Alex] wondered if this change of manner did not come from her [Angela] wanting to annoy this Robin Adams or to make him jealous" (Green, 1969: 117). Alex is manipulated by Angela for her benefits. She flirts with Alex in order to make Robin jealous.

Her [Angela] answer was to begin making up to Alex. She called him darling, which was no significance except that she had never done so before, and he did not at once tumble to it that her smiles and friendliness for him, which like any other girl she could turn on at will so that it poured pleasantly out in the way water will do out of taps, had no significance either. Still it was very different from how she had been when they were alone together and as he could not bear people being as cross and hurt with him as she had seemed to be he was both surprised and pleased (Green, 1969: 117).

The confinement at the hotel engulfs the existence of the characters. Such a chaotic atmosphere leads the characters to change their identities and adopt new personalities. Angela flirts with Alex in order to make Robin Adams jealous. Angela's utterance to Alex as darling is important because she had never done such a thing before. Angela turns out to be a person who changes her decisions quickly, and she cannot be an individual getting rid of her dilemmas. "For when Angela kissed Mr. Adams she had not wanted him to stay, it had been no more than a peck, but now she had seen more of their party she wished she had kissed him harder..." (Green, 1969:115). On the one hand, Angela wants to kiss Robin, and on the other hand, she does not want him to stay. Furthermore, her dilemmas make her a pretender. Angela who flirts with both Robin and Alex pretends to be in dramatic situation when Robin comes to her room and "... [Angela] bursts into tear, her face screwed up and got red and she held her handkerchief to her nose and sniffled as if that was where her tears were coming from" (Green, 1969:121). Her pretended self paves the way for fake feelings. She says to Robin: "You've been beastly to me. Going away when you did. As if I was nothing to you. And all these beastly people being beastly to me. How do you expect me to love you? How could you go like that? Oh, I do feel miserable..." How could you? I feel I could die. I feel so miserable" (Green, 1969:121). While Angela pretends as if she were a victim and disappointed without Robin, Amabel who resembles Aphrodite because of her beauty really believes that she cannot live without feeling the presence of Max. "...[Amabel] really did not see why he [Max] should go without her. And this feeling grew until she made out she could not do without him until, as she thought it over, knowing he was still there, she realized she was lost alone" (Green, 1969:135). Amabel is not sure whether she can trust Max or not since Max goes to journey without telling her. There is no mutual understanding between them which "refers to the individual's capacity for reciprocity in relationships and the ability to see oneself and others as separate and autonomous beings" (Jacki Watts, 2009: 89). Rather than reciprocity, Max chooses to cheat on her. Their relationship depends upon tricks

and wittiness. Max does not possess a trustworthy personality, and he is depicted as perturbing and untrustworthy man with multiple personalities. As Amabel knows this fact, she warns Max when he offers her to come with him:

“You know if I’m really going to go away with you you’ve got to be nice to me” she said.  
 What do you mean?  
 “No tricks with the other girls, mind or I’ll be off home again (Green, 1969: 225).

Amabel takes her revenge by using her charming beauty and voice. She mesmerizes Max like sirens do.

Max leaned his forehead against a shut window tormented by his dreams of Amabel, daydreams brought on by her voice, by her being so near, by her choosing to be undressed behind that door and because she used another voice when she wore no clothes, she mocked...She still swayed him like water moves a trailing weed...sometimes when he first heard her voice again and when as now she used that private tone, then it was as if his tide had turned and helpless he was turned back, delivered up to move her tune and trail back the way he had come helpless, delivered over, benighted (Green, 1969: 179-180).

Amabel uses her beauty in order to influence Max who dreams her undressed. Their relationship depends on physical attractiveness. “...[B]ecause of this physicality of desire, the desirer perennially risks being overwhelmed by that physicality and ‘losing themselves in the moment’ hence becoming an object for the look of the Other, rather than the subject who is getting the other person to recognize their transcendent freedom” (Reynolds, 2006: 106). Max is tormented by the dreams of Amabel who captures him with her beauty. He searches physical satisfaction rather than reciprocal relationship between people. Their relationship is a kind of struggle to gain power upon each other.

Amabel’s cunning and deceit relationship with Max also affects her relationships with other people. The fact that she is afraid of trusting to someone leads her to use people for her benefits. “...[S]pirit only knows what it is after it has made itself what inherently it has always been; it know as itself by externalizing its own essence” (Barth,1976: 40). Amabel uses her body to tempt other people to feel her spirit and to realize her own essence. It is a kind of way to express her existence.

“Alex dear,” [Amabel] called out, “come and talk to me. It’s so lovely to see you and I did get into such a state when I thought I was going to miss you. I was so very late.”

“My dear, Amabel went on at him. “I wonder if you would ring down and order me a bath.”

“How splendid” he [Alex] said, “of course.”

“I got so dirty coming along....then you can come and talk to me through the door (Green, 1969: 139).



1-Melusine, 1844 by Julius Hubner.

Amabel does not let Alex see her body, and it is possible to resemble her to Melusine, a mermaid, prohibits her husband from prying her when she has a bath. She is decision maker. Amabel is a cunning figure, knows how to manipulate characters and compels Alex to behave differently and go beyond his identity owing to her tempting behaviours. “...[A]s [Amabel] scratched gently she began to gain power over him [Alex] and he felt himself slipping away she did it so well, just right, so that if he had been her pussy cat he would have purred” (Green, 1969: 192). Amabel whose name means loveable and amiable uses her charming beauty as power upon Alex by mesmerizing him to forget that he is an individual. “... [P]rimary narcissism as corresponding to the ego-representation involved in this sexual phase of development, where the ego loves the

image of his/her own body” (Moncayo,2008: 3). Amabel likes to be at the centre of attention and to be admired. She is narcissist owing to her beauty. “[Amabel] rubbed with the palm of her hand, and now she could see all her face. She always thought it more beautiful than anything she had ever seen...” (Green, 1969: 171). She loves her body so much that she uses her beauty to tempt and use other characters for her own benefits. It is a kind of pathological object love which is “expressed in the way narcissists treat other people. Others can only be loved as an extension of the self, not for who they really love. Narcissists therefore seek out idealised objects who make them look good... makes others feel devalued” (Watts, 2009: 174). By using her power and beauty upon Alex, Amabel feels herself valued and admirable. Furthermore, she charms the men like sirens. She enchants and sways them with her beauty. For instance, while Claire mentions about the illness of Miss Fellowes, she realizes that her husband does not listen to her, but he stares at Amabel. It is likely to say repressed erotic wishes emerge with the coming of Amabel.

...[Angela] only knew Amabel as being very smart, but she had not bargained to let Alex see her in her own bath, or any other young man like that, or any man at all, and she hoped she would not have to, not for Max or anyone; it could not be expected of her. And how could Alex make compliments on how Amabel looked in a bath with her maid standing by handing her sponges, or would he make no compliments because it had happened so often before and was so ordinary? She made up her mind she would show what she thought by not going in when Amabel sent for her, and in any case she felt she never would be able to if Alex was there; she could not be by the bath in front of Alex, looking into his eyes it would be as if they had done murder, or so it seemed to her it would be look into his eyes laid upon the woman’s nakedness (Green, 1969: 153-4).

The presence of Amabel triggers the repressed erotic feelings of some characters. Angela criticizes Amabel, and this criticism shows the fact that she attributes her feelings and thoughts to Amabel. It is a defense mechanism diminishing anxiety. Sexual fantasies or thoughts are most commonly projected onto another person in order to reduce anxiety. Indeed, Angela flirts with Alex before Robin comes to her room. She is aware of the fact that as a lady, she should not behave frivolously because such frivolous behaviours are not expected from her. Because of such oppression, she projects her thoughts about sexuality through Amabel. She is really curious about whether Alex watches Amabel having a bath. She gets stuck in two identities. She is not sure whether she should follow her erotic suppressed feelings, or she should behave as a

lady. “Amabel giggled.” She thinks we are in here together,” she said, as if she could dream of it, with Alex of all men. “I know” he [Alex] said back through her door... [Amabel] laughed and said he must not shout so loud or Angela would know he was not in with her” (Green, 1969: 154-5). Amabel functions as a mirror image that Angela wants to see herself. Angela cannot release her repressed feelings as she behaves according to her superego unlike Amabel who easily invites Alex into her bath. Amabel becomes the symbol of id ignoring socially formulated moral values. Amabel functions as Aphrodite, Greek goddess of beauty, love, pleasure and procreation. She tempts Alex who is more valiant to release his repressed sexual feelings explicitly. However Angela becomes the object of derision for Amabel since her existence is not approved by Amabel. Angela is in between character because of her dilemmas in her identity. When Amabel’s bath is ready,

Shall I come with you and watch you have it?” Angela asked her, but Amabel was not having that.

“Darling,” she said, “look, I’ve something I must say to Alex. As they went out and Angela was left, wishing once more her Adams was back with her again, she wondered if Amabel was going to let him see her in her bath (Green, 1969: 153).

Amabel rejects Angela who wants to watch her while she is having a bath. “... [T]he long, narcissistic, teasing, ritual bath of beautiful Amabel” (Kermode, 1979: 9) resembles to nymphs’ mythical bath. Myths are sources for human beings about their selves. Myths function “as a framework for the discovery and unfolding of a sense of personal identity, proposing answers to the question ‘Who am I?’ ...It refers to how one understands what is and should be in the world...one’s world view defines the ontology (‘the being’) of that person in the world...” (May, 1991: 30-1). Angela’s desire to see Amabel having a bath is associated with the Artemis, a virgin goddess who is granted for eternal virginity by Zeus. All Artemis’ companions are virgins and nymphs. Amabel functions as a nymph bathing in a pool. The fact that Artemis’s followers are nymphs and women associates her with lesbianism.

Artemis was very protective of her purity, and gave grave punishment to any man who attempted to dishonor her in any form. Acteon while out hunting, accidentally came upon Artemis and her nymphs, who bathing naked in a secluded pool. Seeing them in all their naked beauty, the stunned Acteon stopped and gazed at them, but when Artemis saw him ogling them, she transformed him into a stag. Then, incensed with disgust, she set his own hounds upon him. They chased and killed what they thought was another stag, but it was their master (Encyclopedia Myhtica).





2- Diana (Artemis) and Her Nymphs Bathing, 1724 by Jean-Francois de Troy.

Angela's desire to see Amabel having bath resembles to Artemis' bathing with the nymphs, and it also refers to her repressed feelings since "...the absence of normal social rules in the hotel is liberating one" (Pready, 2009: 19). "[T]he hotel, was a new space for women to exhibit themselves and to be seen in an environment that was safe and secure" (Pready, 2009: 22). It is obvious that Angela, as a follower of nymphs, releases her suppressed feelings at the hotel which liberates the social norms and values and enables her to exhibit her self. "Hotel space allows the characters to try new identities and act out of character, displaying recklessness and often sexually charged behaviour" (Pready, 2009: 171). While Angela is supposed to behave like a lady, she tries new identities, and pretends to be a lesbian. The hotel exhibits her gap between two identities which perplexes her.

Angela is a confused character. She is depressed because of confinement at the hotel, and "[f]or one moment [Angela] thought she felt so she might burst into tears again and admit she did not want to go, but then it struck her that he [Robin] would insist on her coming away if she said it" (Green, 1969: 127). Although she does not

want to go on this journey, she cannot confess it to Robin since she knows that Robin would force her to come away with him. She does not want to have a romantic relationship with Robin and not to marry him. She is a split character owing to her desire to see Amabel who baths in a pool and her doubts about her relationship with Robin. She cannot choose which identity she wants to attain. "... [Robin] lightly kissed the hair above her [Angela] ear. As he did this looked into the glass to see himself doing it because he was in that state when he thought it incredible that he should be so lucky to be kissing someone so marvelous. Unluckily for him she saw this in the mirror she had been watching his back in. She did not like it" (Green, 1969: 127-8). Angela is disturbed when she sees Robin gazing her body. "...[S]ex may be a means of degrading and humiliating her. He may make it clear that of him she is nothing but a sexual object" (Horney, 1991: 250). Angela thinks that Robin perceives her as a sexual object, and thus, she is angry with Robin and says: "...The fact is you despise me. You think I'm too easy, you treat me like a tart" (Green, 1969: 128). She punishes Robin by rejecting his marriage proposal and by pretending as if she really cared him, and "...she became palpably insincere. ..."you see, I might make you unhappy and you are much too sweet for anyone to risk doing that to. I believe if I saw anyone making you unhappy I would go and scratch their eyes out, yes I would" (Green, 1969: 130-1). She pretends as if she really minded him. While Angela mocks Robin, she expects to be approved and accepted by other characters at the hotel. Angela says to Robert Hignam:

"But you can't treat him like that, he's the hotel detective."

"He's not."

"But, Robert, I tell you he is," she said...Alex found that out when he came in before, and I was here."

"He isn't one."

This she could take from Max but not from Robert.

"How do you know he isn't one?" she said, going white under her make-up. All of a sudden she was so angry she began to tremble from her toes up (Green, 1969: 171).

Angela wants her ideas to be easily accepted and approved. Thoughts, ideas and motives are demonstration of features of an identity. She perceives that she is not taken into consideration, and her identity is ignored. She is captured by traumatic sense, and she begins to tremble since Angela does not perceive herself as an autonomous being that has capacity for self-determination or self-governance. Angela says: "I'm sorry, I'm afraid I'm being tiresome...But this journey is being so long, isn't it? I think I'm going out for a minute...she had made up her mind she must go home. She felt she had only been invited so they could humiliate her; not that Max would ever do such things, it was

the others” (Green, 1969: 78). Journey which is possibly accepted as a quest turns into an overwhelming one. She perceives journey as a long one, she wants to go home in order to feel comfortable by denying her problems. “Max, darling, is there any chance of going home do you think? I [Angela] mean, it does seem to be rather hopeless hanging about here” (Green, 1969: 83). She realizes that other people are not so much interested in her individuality. When she lacks self-determination about her ideas, she becomes tiresome. She thinks that her identity is under attack. That she does not feel comfortable and she is not sure about her self-determination leads her to be in between character. She is confused when she is with Max. “Angela said to Max, speaking confidentially, that she was having a marvelous time, even if it was a bit overwhelming, occasionally... She went on that it would be so marvelous to be really off, that is, in their train and on their way, with the sun waiting for them where they were going and she adored going in boats...” (Green, 1969: 86). To speak in a confident way and at the same time to have doubts emerge as a reflection of identity crisis and traumatic situation.

Overwhelming time and space affect the characters. For instance, Julia lies “...not because she was worried about how ill the old thing [Miss Fellowes] might be but so as to get him out of this room, no matter how” (Green, 1969: 188). Pampered jealousy which is a strong emotion makes Julia tell a lie in order to feel herself secure because she gives meaning to life through Max. It is “...woman’s total absorption in the relationship. The partner becomes the sole center of her existence. Everything revolves around him. Her mood depends upon whether his attitude toward her is more positive or negative.... She has but one fear- that of antagonizing and losing him” (Horney, 1991: 241). Julia believes that Max pervades her life so much that she is dependent upon him. When Julia realizes that Max’s interest diverts to Amabel, she thinks “...it was going to ruin their entire trip her coming, and she went over in her mind when she heard him say he had asked Amabel” (Green, 1969: 163). There occurs a slightest possibility to lose Max forever. Hence, she is captured by “anxiety which is a reaction to a ‘traumatic situation’- an experience of HELPLESSNESS in the face of an accumulation of excitation that cannot be discharged” (Evans, 2006:10). Such a traumatic situation occurs when an individual faces loss of love of the partner. With the arrival of Amabel, Max’s interest for Julia diverts into both Amabel and the problems of other characters. Julia is so helpless that she panics and says: “... [W]hat are we to do? Where’s Max? Someone ought to tell him. Oh, what are we to do?” (Green, 1969: 234). When Julia learns that the fog disappears, she does not know what to do without Max who becomes

the centre of her life and existence. Julia adds: “I know, she said. I know I’m being tiresome but I can’t help it, you see, things get too much for me, and it’s so unfair of Max, who ought to be arranging everything for us, going away like this just when we want him most...” (Green, 1969: 238). The fact that Max is not with her creates a kind of crisis, namely, identity crisis. Julia is captured by the anxiety and whines too much like a child. The absence of Max creates ontological insecurity for Julia who is stuck between two feelings: love and hate that creates traumatic reaction. “... [T]he trauma experience involves a fragmentation or loss of unity of ego resulting from the radical unbinding of the death drive but also simultaneous binding (or re-binding) of cathexes: both unbinding and binding - hate and love- are constitutive of the traumatic action” (Leys, 2000:34). For instance, she lies to get away Max from the sphere of Amabel. “... Love, even friendship, is essentially a struggle for self-definition, a struggle for authenticity...Love becomes a seductive strategy to win the other and when this fails, the result is sadism, masochism and hatred” (Solomon, 2000: 26). She identifies herself with Max through her love for him. Her existence becomes meaningful with the presence of him. When she realizes that she may lose Max, love turns into hatred.

Julia thought how selfish everyone is, they go on bothering about their aunts and don’t give one thought to how others are feeling. They were all the same, but Max was the worst, it was too slow to be making love upstairs in the same room he had tried to pounce on her when they all wanted him and when there were thousands of things waiting which only he could settle... (Green, 1969: 240).

Julia’s love for Max is a kind of struggle against the multiple personalities of Max that functions as a messenger, leader and cunning trickster. “Julia knows he was a liar, it was one of those things one had to put up with when one was with him” (Green, 1969: 58). Max is not a consistent character, and he does not show a “persistent sense of sameness within self” (Erikson, 1956: 57).

Each character has difficulty in persisting sameness and consistency in his/her actions. Owing to fog, the sense of entrapment at the hotel creates suffocating effect upon the characters’ existence and neurotic traumas for mesmerized people. “They were all silent trying to keep their tempers” (Green, 1969: 68) since “...it is being a tiresome difficult day...” (Green, 1969: 71). “...It was not comfortable and there were signs that this long wait was beginning to fray tempers” (Green, 1969: 199). The fact that the characters feel uncomfortable and entrapped at the hotel results in fraying their tempers.

“...Oh, I know,” [Alex] went on. “I know she’s not so bad as all that but I don’t care anyhow and I advise everyone to feel the same. Otherwise I shall go home,” he said, blushing with anger all of a sudden, “yes, and I shall advise everyone to do the same. We all fuss too much.”

“Really, Alex,” said Julia and was staggered, “what has come over you? I don’t think you are being very polite, are you?”  
(Green, 1969: 191).

Alex whose existence and dynamism are inhibited by the outcomes of the fog is furious about the inertia of characters since they do not take any action, but they just talk about Miss Fellowes’ illness. He wants to go home in order to escape from the stillness of the place. The place transforms him from polite into a furious man. Julia is staggered about his transformation. The fact that he does not show consistency in his behaviours illustrates personality disorder. Alex adopts multiple personalities. He becomes puppet of Amabel and Angela and transforms into a furious neurotic man. He even acts as if he was Max. His will to act like Max shows the personality disorder.

...the person’s real interest in a pursuit does not matter, he must be the center of attention, must be the most attractive, the most intelligent, the most original- whether or not the situation calls for it; whether or not, with his given attributes, he can be the first. He must come out victorious in any argument, regardless of where truth lies...the compulsive of the neurotic person’s need for indiscriminate supremacy makes him indifferent to truth whether concerning himself others, or facts (Horney, 1991: 30).

Alex wants to be an important person and wants the attention that people pay for Max. Alex is stuck between desire for supremacy and inferiority complex. Furthermore, he cannot be an autonomous being since he is ruled and led by other characters. As he cannot be an autonomous being, his attempt to lead other characters results in futile activity.

I don’t care where anyone is” Alex said, “what I want is to go home.”

Then why don’t you go? Miss Crevy said.

I can’t, can I? Here are all you girls with no one to look after you, Robert is always in the bar; I can’t possibly go,” he said, and smiled, and amused. “What would you do without me?”  
(Green, 1969: 232).

The quotation illustrates ups and downs in his fragmented identity. While Alex says that he does not care anyone and wants to go home, he explains that he cannot go because the girls who cannot do without him are alone. “... [E]go identity provides the

ability to experience one's self as something that has continuity and sameness, and to act accordingly" (Erikson, 1993: 36). Alex does not show consistent attitudes and sameness in his actions.

In conclusion, the characters whose movements are inhibited by the dense fog are forced to stay at the hotel. Their entrance to the hotel is a kind of liminality which derives from the Latin word *limen* which means threshold. "... [L]iminality describes a state of profound transition, the experience of being outside of chronological time and conventional space" (Stromer, 2003: 216). Owing to the emergence of repressed feelings and existential traumas that creates multiple identity disorders, each character experiences a transition period. The characters are out of chronological time and conventional space. Metaphorically, their entrance to train station and hotel are resembled to entrance to underworld which is not conventional space and time. Turner observes, "liminality is frequently likened to death,... to invisibility, to darkness..." (Turner, 1969: 95). "It is precisely this amorphous, enigmatic, and paradoxical quality of liminality that makes the initiatory journey a profoundly numinous experience, simultaneously fascinating and frightening for the initiate" (Stromer, 2003: 216). Inhibited characters do not feel themselves comfortable at this journey, which is possible to relate to death.

## CHAPTER THREE

### ALIENATION IN *HOTEL DU LAC*

*Hotel Du Lac* portrays the situation of modern people who are rootless in the universe and depicts the portrayals of the characters that are doomed to live in impermanent places. It focuses upon the attitudes of the characters towards each other, their ideas, feelings, and their self-development throughout the novel. Hotel image is important to analyze these concepts, and it stands for isolation, alienation, escapism, hopelessness, distorted reality and also a means to dive into unconscious. The novel illustrates Edith, the protagonist, in different times: the time before she goes to Hotel du Lac and during her exile in the hotel. It is a kind of threshold for Edith to get into deeper parts of her soul and question her nature and self-authority. “I am a householder, a ratepayer, a good plain cook, and deliverer of typescripts well before the deadline; I sign anything that is put in front of me; I never phone my publisher; and I make no claims for my particular sort of writing...” (Brookner, 1993: 8-9). Edith’s explanation of her place and status in accordance with the norms of society shows that Edith obeys what the society asks from her. She adopts the obligations, rules and laws of the society which widen the gap between her real self and her social face. Such a gap intensifies self-alienation as well as alienation from other people since throughout the novel there is an on-going clash between what the society expects from Edith and what she really desires to be. Is she really wise, obedient, good, average person in the society as long as she obeys the rules of the society? Society aims to create idealized self on behalf of its demands.

Among the drives toward actualizing the idealized self the need for perfection is the most radical one. It aims nothing less than molding the whole personality into the idealized self. ...the neurotic aims not only at retouching but at remodelling himself into his special kind of perfection prescribed by the specific features of his idealized image. He tries to achieve this goal by a complicated system of should and taboos... (Horney, 1991: 24-5).

Society aims to create ideal beings that are in accordance with the standards and norms of the society. The society perceives Edith as an idealized being who obeys and represents the norms of the society. On account of her prominent place in the society, she has been respected. She is depicted as wise, successful, good, obedient, perfect and never questioning householder type. To that end, her life has been surrounded by the concepts of should and taboos. When she disobeys them due to her illicit relationship

with David, she is excluded from the social circle because she destroys the norms of how a decent woman should behave. Edith is expected that she should not have an affair with a married man. She disregards authority and the rules of the society, and thus, she is sent to exile. During her exile, she finds the chance to question her metamorphosed alienated self. “The result of all this was to re-open in Edith’s mind the question of what behaviour most becomes a woman, the question around which she had written most of her novels...the question she had failed to answer and which she now saw to be one of the most vital importance” (Brookner, 1993:40). To Edith, the concept of being woman which has been socially created is a vital question to be answered. She confesses to herself that the society wants an angel in the house who should be the perfect idealization of demands of the society. However, such perfection creates a gap between real self and social mask, which results in alienation. It is high time to criticize her lack of self-autonomy and self-alienation. Hence, Edith questions herself during her supposed curative stay in the hotel: “I have held this rather dim and trusting personality together for a considerable length of time, and although I have certainly bored others I was not to be allowed to bore myself. “My profile was deemed to be low and it was agreed by those who thought they knew me that it should stay that way” (Brookner, 1993: 9). Society moulds Edith into a supreme being. She is expected to be a perfect idealized being.

...forget about the disgraceful creature you actually are; this is how you should be; and to be this idealized self is all that matters. You should be able to endure everything, to understand everything, to like everybody, to be always productive...Since they are inexorable, I call them “tyranny of the should.” ...He should know, understand, and foresee everything... He should be able to overcome every difficulty of his as soon as he sees it. He should never be tired or fall ill (Horney, 1991: 65).

The society approves the low profile of Edith that conforms to the wishes of the society. The fact that she becomes the victim of tyranny of should limits her autonomy and makes her self-alienated. “... [T]here had once been a dinner party, which she [Edith] had urged herself to attend as a matter of social duty... she behaved well, as she knew as she was expected to behave: quietly, politely, venturing little” (Brookner, 1993:85). Edith is aware of the fact that her identity is ordered and shaped by the society, and she does not have any self-authority. She should attend the party because the society demands her to do. Edith is not an autonomous Da-sein that Heidegger mentions. Da-sein means being there, entity and human being. “Da-sein is my own, to



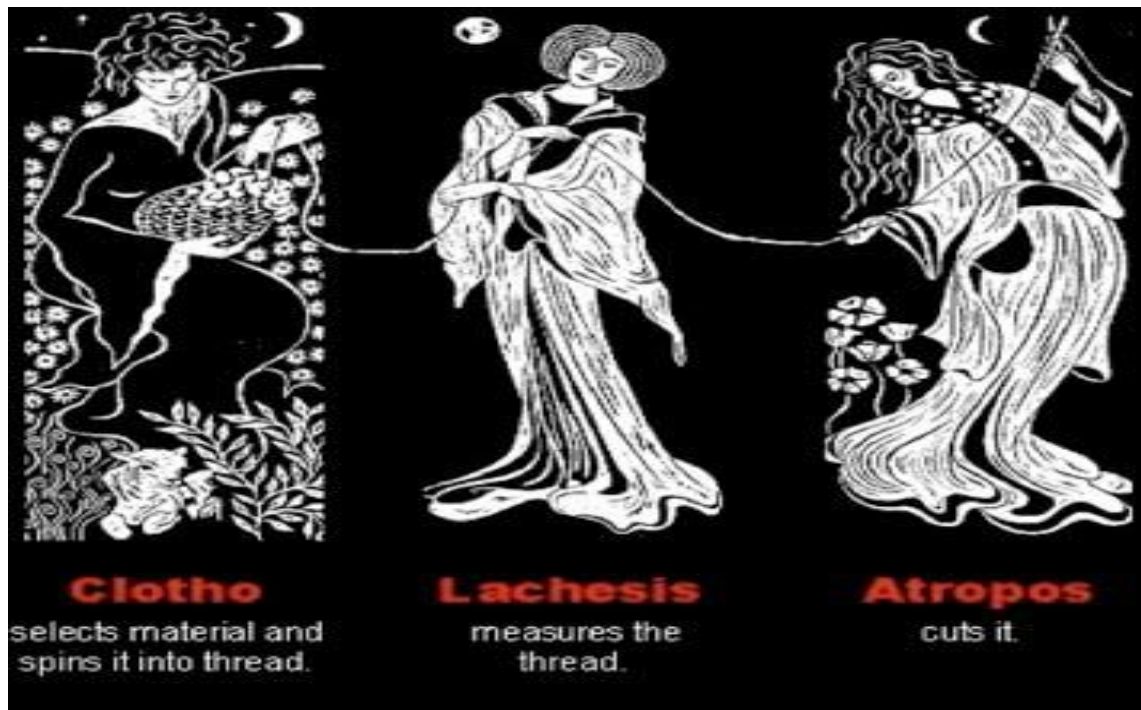
be always in this or that way. It has somehow always already decided in which way Da-sein is always my own. The being which is concerned in its being about its being is related to its being as its truest possibility. Da-sein is always its possibility” (Heidegger, 1996: 40). Da-sein is able to be a being because of its possibilities that Da-sein is able to choose. “Da-sein is always essentially its possibility, it *can* “choose” itself in its being, it can win itself, it can lose itself, or it can never and only “apparently” win itself” (Heidegger, 1996: 40). Da-sein is related to mineness and authentic self that knows its existence and is aware of its sovereignty by expressing its feelings, thoughts and emotions, and thus, it is not controlled by other people. As Edith cannot be an autonomous and authentic being, she feels identity crisis and the suffocating effect of self-alienation. As society has a domineering power, Edith feels the burden of the society, its values and its rules. Because of this controlling authority, she is forced to retrieve her hardworking personality and forget the unfortunate lapse which had led to her brief exile. The arranged exile enables Edith to question her alienated self and her existence by criticizing the social understanding or rules. “...For I am not to be allowed my lapse, as if I were an artless girl, [Edith] thought; and why should I be? (Brookner, 1993: 8). Edith is surrounded by many questions about her identity, her lacks and the society.

Edith thought of her little house as if it had existed in another life, another dimension. She thought of it as something to which she might never return. ...she was no longer the person who could sit up in bed in the early morning and let the sun warm her shoulders and the light make her impatient for the day begin. That sun, that light had faded, and she faded with them. Now she was as grey as the season itself (Brookner, 1993:153).

The fact that house is the symbol of individuation process and of shaping identity with memories and experiences make house private sphere that an individual belongs to. “[I]n Jungian psychology, the house is important symbol. ...What happens inside it, it happens within ourselves. We often are the houses” (Biedermann, 1992: 179). The function of house for shaping identity stands for the self archetype and self-realization. In E. M. Forster’s *Howards End*, Mrs. Wilcox is devoted to the past and memories, and has a sense of belonging to past. To lose ancestral past and ties is tantamount to dying for Mrs. Wilcox because people cannot deny their pasts which shape their personalities and individuation process. As a consequence, Mrs. Wilcox sees the house as a symbol of self, and she says; “Howards End was nearly pulled down once. It would have killed me” (Forster, 2007: 89). There is a strong bond between the

house and Mrs. Wilcox; if she loses Howards End, she will lose the sense of belonging to somewhere. House is a private sphere and a kind of shelter both in terms of physical needs and spiritual needs. When an individual is in a quest, he/she needs a kind of shelter in this quest in order to feel himself/herself to belong to somewhere. If he/she cannot find peace in public sphere, he/she tries to find comfort in private life. However, in *Hotel Du Lac*, public place does not let Edith have a peaceful and private space. Public place intrudes into private space, and home becomes inimical since she creates a false self complying with the values of the society.

But it was home, or, rather, “home”, which had become inimical all at once, so that she had acquiesced...when her friends had suggested a short break, and had allowed herself to be driven to the airport by her friend and neighbour, Penelope Milne, who was prepared to forgive her only on condition that she disappeared for a decent length of time and came back older, wiser, and properly apologetic (Brookner, 1993: 8).



3-The Greek Goddesses of Fate. Anonymous.

Public sphere dominates private sphere, and Edith cannot feel safe at home. Public sphere forces Edith to go into an exile as she misbehaves. As she is not a strong character, she has to obey Penelope, the voice of the society. Penelope’s name is “related to pene ‘thread on the bobbin’, from penos ‘web,’ (Online Etymology Dictionary). She is like Clotho, the goddess of destiny and fate in Greek mythology, and Penelope weaves the fate of Edith. Thread is a phallic symbol which stands for the

patriarchal discourse. Penelope spindles and transfers the patriarchal discourse into the life of Edith. Penelope, not only as a god-like figure but also the voice of patriarchy, decides what Edith should do and not do. She is the one who sends Edith into exile like how God dismisses Adam and Eve and sends them for exile. There is an utterance to “...a rising back drop of apple trees, the fruit sparkling with emblematic significance” (Brookner, 1993: 7). The fruit is a reference to biblical story of Adam and Eve. The fruit can be depicted as both wisdom and temptation. Because of her relationship with David that is a kind of temptation story, Edith leaves Geoffrey at her wedding. Therefore, Edith is excluded from the society and sent to Hotel Du Lac. It is a kind of punishment and alienation due to her dismissal from the garden, namely Garden of Eden. She is sent away from her house that she belongs to. It can also be deduced as awakening for a while for Edith since she is able to question herself, society, her identity and her past during her exile. It is a kind of symbolic quest to be aware of alienation and to analyze her self in order to attain self-knowledge and an integrated self by coming across her real nature. Furthermore, exile signifies that modern individuals do not have ontological security since the totality of integrated self is split. They have lost the meaningful relation and relatedness with the world, and as a result, they experience disrupted relation with both themselves and with their world. They cannot feel themselves safe and at home in the world since both private and public sphere do not create any security for them. As a result, they obey the rules of the society in order to approve their existence.



4- The Expulsion of Adam and Eve from Paradise, 1791 by Benjamin West.

Edith is aware of the fact that she has held trusting personality that the society approves for a considerable of time; however, she cannot stand it anymore. She experiences existential splits, and thus, she becomes alone and isolated. She is sent to hotel to become wiser and apologetic. The hotel becomes a prison for Edith although it is supposed to be “a curative stay in this grey solitude” (Brookner, 1993: 9). It is a restricted area which is depicted as “receding area of grey garden...unfamiliar plant...the vast grey lake...uncommunicative...unpopulated place” (Brookner, 1993:7). Nature is depicted as a grey one that reflects Edith’s emotions and anxieties in deeper parts of her unconscious full of existential problems. There is a parallelism between nature which stands for unconscious and Edith’s present situation. Edith feels as a prisoner in “the outline of the gaunt remains of a 13<sup>th</sup> century castle” (Brookner, 1993: 7) which stands for imprisonment. “... (I [Edith] notice the leaves of that plant are quite immobile) I shall be allowed back, to resume my peaceable existence, and to revert to what I was before I did that apparently dreadful thing...” (Brookner, 1993:9). There is a contrast between curative stay and grey solitude which reminds death. It is symbolic death of Edith because she is sent into exile and punished by the society, namely external authority. The atmosphere of the hotel and the environment accompany her symbolic death since grey solitude and immobile plants reflect stillness, stagnant and dull world. “In any event, she [Edith] was anxious to escape, for the room had become a prison, witness as it was to all her past misdemeanors, and she had no heart for the pleasantries she might be called upon to exchange with the Puseys, or with Monica, or indeed with Mr. Neville” (Brookner, 1993:136). Edith, full of anxieties, does not feel belonging to somewhere. As she is alienated, she cannot start a connection with other people. She is captured by the feeling of ontological insecurity and needs someone to feel her existence. “...[T]he meekness of her [Edith] bowed head had failed to avert the confidences with which Penelope Milne daily sought to regale her and, even worse, the questions with which she felt authorized to confront her. Perfectly composed, tending her garden, writing her face closed against pity, sympathy, curiosity, Edith kept silent and yearned for David” (Brookner, 1993: 84). Edith does not want Penelope who is the representative of the society, but she yearns for David with whom she feels safe and confident. Indeed, an individual’s relatedness to others is an essential aspect of his/her being; he/she needs others to understand his/her existence since people cannot live lonely, and they need mutuality in their lives.

A logical implications of the fact that I can see things you cannot, and you can see things that I cannot, is that our

excess of seeing is defined by a lack of seeing: my excess is your lack, and vice versa. If we wish to overcome this lack, we try to see what is there *together*. We must share each other's excess in order to overcome our mutual lack (Holquist, 1990: xxvi).

Everybody has his/her own uniqueness, but he/she needs to be in a dialogical relationship in order to get rid of lack of seeing. The self should be connected to the other in order to feel and understand its existence. "The self is a 'mixed self' that, in its intersubjective interrelatedness embraces that which is other and enters into dialogue with it" (Lawrence, 1968: 262). Dialogic expression is mutuality between the other and the self. Edith finds this dialogism and mutuality with David whose name etymologically means beloved and darling. Edith is aware of the self-authority of David who does not comply with the standards of the society. Edith sees David as her other self that is after disobeying the society. The fact that David achieves to be an autonomous individual makes Edith assume that she may achieve to be an autonomous being through her mutuality and dialogic relationship with David. Edith, a self-alienated individual due to wishes of the society, thinks that David, unlike the society, understands her. Edith does not feel strong enough to disobey the society, and thus, she gives importance to him and says: "... tried to absorb all the details, as people think writers do (except you, my darling, who never think about it all)" (Brookner, 1993:10). Edith is aware of the fact that David is capable of ignoring wishes of people about himself. "Ridiculous to tell you take care of yourself, because you never think of all the mild precautions that others take" (Brookner, 1993:12). However, Edith obeys what other people say to her to do, and she even goes into a brief exile which is indeed a precaution taken by the society.

Edith thinks that she can express her existence with David since he enables her to exceed her socially shaped identity. Metaphorically, David is a mirror which reflects Edith's self-alienation and her lack of self-authority. He is reflection of non- alienated self that she really wants to attain. Edith wants to be the controller of her life like David who does not think about the others. He has the self-authority which Edith lacks, and thus, David is at the centre of Edith's life, and he is the other with whom Edith wants to have dialogic relationship. "I [Edith] was tired already, but suddenly I had the uncanny feeling that this was all for show, that everything was a pretence, that this had been a dinner of masks, that no one was ever, ever going to tell the truth again. I wanted to you then, David, very much. But you were not there" (Brookner, 1993:112). Edith is so alienated from other people that she does not feel well among them. She is disturbed

and "...remained seated at the table for a few minutes, then took a long breath, and put the cap back on her pen. Tea, she thought. I need tea. And then a walk, a very long walk along the lake shore, and then a bath..." (Brookner, 1993:12). When Edith feels depressed and anxious, she urgently needs tea which has soothing effect upon her. Throughout the novel, for many times, Edith feels identity crisis and the suffocating effect of self-alienation. When Penelope leaves Edith lonely at the airport, Edith says: "... I [Edith] felt terrible. ...I caught sight of myself in the glass in the Ladies and saw my extremely correct appearance and thought, I should not be here! I'm out of place! Milling crowds, children crying, everyone intent on being somewhere..."(Brookner, 1993:10). At the airport, Edith is alone and when she sees her reflection on the mirror, for a short while, she comes across with her inner self, and she is captured by ontological insecurity. She is out of time and place and milling crowds create chaos for her. "I [Edith] would stay away for a month until everyone decides that I am myself again. For a moment, I panicked and I am myself now..." (Brookner, 1993:10). The fact that Edith who is excluded from the society faces her real nature that she has ignored so far makes her panic. She cannot make her own decisions, but her friends decide how a person Edith should be. "Myself again" and "myself now" are two different concepts and show dichotomy between private and public sphere. "Myself again" refers to the socially created self, indeed alienated self, which is under the effect of public sphere. However, "myself now" refers to a kind of short turn into her real self, and thus, she panics. The space has important influence upon Edith since throughout the novel, there is a close connection between the spaces and how Edith feels. "Turning her back on the toneless expanse beyond the window, she [Edith] contemplated the room... Stiff white lace curtains, providing even more protection..." (Brookner, 1993: 9). It is obvious that Edith does not feel secure, and for this reason, she assumes the curtains as a means for protection. She wants to be away from public sphere and to find relief in her private sphere. She loses the connection between mind and heart, soul and body. She is isolated and alienated from other people, the world and her real self, and as a result, her existence turns into isolated entity. She does not want to be among people and "she sought for ways of delaying the moment the moment at which she would be forced to descend into dining room and take the first meal in public" (Brookner, 1993: 24). "In any event, meals in public were not her taste, even when she was accompanied" (Brookner, 1993:25). As Edith is not at peace with her identity and with her self, she becomes alienated from other people as well. She is not on the side of connection to get rid of her alienation.



Modern individuals have lost their natural, sincere relationships and meaningful ties. People have nothing in common to talk and to share, and there is no mutual understanding between them. "... [Edith] wants to something to flatter her ego when she's spending a lonely night in a hotel. She wants something to reflect her lifestyle" (Brookner, 1993:26). It is obvious that Edith suffers from loneliness and ignorance of her real self. "Harold, said Edith I simply do not know anyone who has lifestyle. What does it mean? It implies that everything you own was bought an exactly the same time, about five years ago, at the most" (Brookner, 1993:26-7). The quotation shows the monotonous life style of people. There is no change and continuity in their lives, and each day is the same as in Sisyphus myth. Sisyphus has been "condemned to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They [gods] had thought with some reason that there is no more dreadful punishment than futile and hopeless labor" (Camus, 1955:75). The repetition of the act indicates that life becomes monotonous cycle because of its sameness.



5-Sisyphus,1549 by Titian.

Anita Brookner uses tales and mythology to describe the situation and psychology of Edith. "... [T]ales are ageless. The best fairy tales are supposedly

universal. It does not matter when or why they were written” (Zipes, 2006a: 1). As tales are ageless and universal, they can be used in any era and in any time to shed light on psychology and existential problems of people. Edith makes connection between the women and the story of hare and tortoise in order to reflect her alienation from life and her nature. She describes two different types of women she believes exist in the world. In her stories, “the tortoise wins every time” (Brookner, 1993: 27) while the hare is left alone and abandoned. However, in the real world, this is the completely opposite of how things really work. “[F]airy tales are flights into fantasy, archetypal escapism...All fairy tales are fantasies; they are alternative worlds...they do offer temporary escape from the dreary reality of daily living” (Tuan, 1998: 148). Edith escapes from the harsh realities of daily life, and she creates an alternative world where she wins a man, David, who is indeed a married man. Fiction creates a chance for her to be together with her beloved. It enables her to shape her thoughts as she wishes. For instance, according to her, tortoise is a woman like Edith herself who is quiet, unobtrusive, simple, mild mannered and conservative who does not do a lot of flirting or chase after men. In her books, this woman always wins the male hero. The hare, on the other hand, is an active, energetic, attractive and a sexy woman who is not afraid of going after a man. It is clear that Edith makes a connection between tortoise and herself about whether she will win David or not. “[S]he wrote for tortoises, like herself. But now I [Edith] am reduced to pure tortoisedom” (Brookner, 1993: 30). In mythology, it is believed that tortoise is the origin of earth, carries the world on its back and bears the burden of the whole world. “... [I]n every case, the turtle is a symbol of material existence” (Cirlot, 1971: 353). Edith associates herself with the tortoise, which illustrates that she feels herself as a strong character; however, she is reduced into tortoisedom while she feels strong. That is to say, Edith has to withdraw into her shell namely, her kingdom. The fact that tortoise carries its home on its back resembles to Edith’s situation. She tries to create a centre and a shelter for herself as she is an outcast character. In a world with dreary realities, the hare wins the race because of its speed. Edith tries to change this fact through tales. She gives a chance to herself in fiction. Such a distorted reality refers to Edith’s alienated self since alienation is the rejection of being oneself, and at the same time, it is an attempt to become the other, ideal self which means escaping from the hated self. It is apt to say that people want to free themselves from the burden that their actual selves experience, and they also want to escape into fantasy and try to become that ideal other self they feel they should be.



Edith, in her novel, reflects her situation and her private life. “...In my books it is the mouse-like unassuming girl who gets the hero, while the scornful temptress with whom he has had a stormy affair retreats baffled from the fray, never to return” (Brookner, 1993: 27). Brookner illustrates the situation of modern individuals with the mythological stories, mythological characters and tales. “The tortoise wins every time. This is a lie, of course, she said. In real life, of course it is the hare who wins. Every time.” (Brookner, 1993: 27). Edith who thinks that she feels her existence with David understands that she does not know her identity and her own self. As she is aware of the fact that she cannot win David in real life, she wins him in distorted reality namely in fiction as it is referred in the novel. She writes for the tortoises like herself and prefers to live in fiction through which she is able to fulfill her dreams. Hence, she makes a connection between the tortoise and herself. “It had seemed to her that the daylight hours were spent simply waiting for him. And yet there were five novels, of some length, there to prove that she had not spent her time gazing out of the window, like the Lady of Shallot” (Brookner, 1993: 30). Edith says that she does not watch her life passing away, but she does something to express herself. Edith Hope, a writer of romantic fiction, creates a fiction namely distorted reality in her life, and she writes about or reflects her illicit relationship with David in her fiction. She finds relaxation while writing since writing is a means to express and realize her existence. She writes in order to get rid of her isolation. Etymologically, Edith means “wealth, prosperity, happiness, war” (Online Etymology Dictionary), and the name signifies the struggle of Edith to realize her existence. It has paradoxical meanings: prosperity, wealth, happiness and war are side by side, which signifies her existential trauma, conflicts and dilemmas. Hence, the sense to create something makes her feel alive, and she can reflect her private life in fiction. “...Embroided in her fictional plot, the main purpose of which was to distance those all real circumstances over which she could exert no control, she felt a weariness that seemed to preclude any enthusiasm, any initiative, any relaxation. Fiction...would have to come to her aid...” (Brookner, 1993:66) Edith does not have control upon real circumstances, and realities hurt her. Hence, Edith finds relaxation in fiction because she has power to create her own reality and she is free to shape her characters. Edith “... was in time to hear Penelope say “I wonder she doesn’t put me in a book. ‘I have’, thought Edith you did not recognize yourself” (Brookner, 1993: 127). As Edith creates her own reality, namely distorted reality, Penelope is unable to realize the portrayal of herself in Edith’s novels. Fiction becomes an important means for Edith to express her self that is limited by the society.

Edith is not alone in the hotel because the other characters are also sent by other people in their lives. For instance, Monica is sent to the hotel by her husband owing to her health problem. She has an eating problem and “her noble husband, in urgent need of an heir, has dispatched her here with instructions to get herself into working order; should this not come to pass, Monica will be given her cards and told to vacate the premises so that Sir John can make alternative arrangements” (Brookner, 1993: 80). Monica’s situation is not different from Edith’s. She does not come to hotel with her own choice; she is forced and dispatched by her husband with instructions. Monica is like an object that her husband uses. Her husband has utilitarian understanding because he wants Monica to be healthy to have an heir.

The whole sorry business of baiting the sexual trap was uncovered by Monica’s refusal to behave in herself in a way becoming to a wife; by sheer effrontery she would damage her husband’s pride, humble him into keeping her, or if not, ruin his reputation. And although cast adrift while he pursued other interests, other plans, she was waiting for him, as one waits for an enemy; once they met, she would, by dint of insult and outrage, reawaken the fury that had once been between them. And until he came she would spend his money, waste his time, meditate her revenge (Brookner, 1993: 82).

Monica is aware of being an object for her husband and “...she hates and fears her husband, but only because he has not protected her, and she sees herself condemned to loneliness and exile... Her fine hieratic face droops into sadness as she contemplates what she can see of her future” (Brookner, 1993:81). Monica is a lonely and an unhappy woman suffering from ontological insecurity. Edith is a companion to Monica that is happy to share her ideas, loneliness and sadness. Monica says to Edith: “...it’s nice to have someone to talk to” (Brookner, 1993:69). Communication is an important way to lessen the gaps between people and alienation among them, and it saves them from being lonely individuals. “... [Monica] says she feels safe with me [Edith]” (Brookner, 1993: 80). Monica creates a bond with Edith since Edith is alone like her. As Monica is able to share something with someone, she feels herself safe and alive.

Modern people suffer from dissolution of self, false self and the sense of being dead. “...[H]e mitigates his state of depersonalization and derealization and inner deadness. He needs other people to experience him as a real live person because he has never been convinced from within himself that he was alive” (Laing, 1969: 109). Modern people who are disintegrated beings feel themselves dead, and they need other

people to feel alive. It is a fact that women suffer much more as they are under the oppression of the society that ignores their individuality. To exemplify, Monica is ignored by her husband because of his wishes. She is depersonalized and suffers from the impotency of being an autonomous self and inability to understand her existence. Hence, she needs other self in order to achieve reciprocal relationship, to share her anxieties and to feel alive. Monica finds relief with Edith since she is the one who listens to her. Thanks to Edith, Monica experiences herself as a real live person and feels safe with her.

While Edith and Monica are talking, Mme de Bonneuil comes with her son. Edith wonders why Mme de Bonneuil is there and Monica answers: "His idea entirely. He considers her manners too rustic for her to be allowed to live under the same roof as that frightful wife of his..." (Brookner, 1993: 70). It seems that the woman is not able to make a decision for her own life. She is taken to hotel by her son and abandoned for an eternal loneliness. It is apt to say that 20<sup>th</sup> century is materialized, and the emptiness of materialized things results in destroying the extended kinship family understanding which includes togetherness among the members of the family. "In preindustrial period, everyone lived his whole life in a family often in the same family, men women and children have to be very close. Old people did not live alone and young men and women did not live their own. The family life is balanced unit. It was a patriarchal world and family but in industrialization it is no longer patriarchal and everyone becomes lonely individuals" (Laslett, 1963: 90). The old and the young were together under a single roof. The old were respected and looked after. However, modern world has brought the separated family understanding. The close relationship between the old and the young was broken, and the aged find them more cut off from family life.

Edith is banished from the circle of society, and she thinks that after she does what the society wants from her, she will be able to come back to that society. However, it is self-deception and self-ignorance. In the hotel, Edith suffers from loneliness, self-alienation and lack of security. "...[T]he lonely energy of the woman... changed Edith's mood back into one of caution, and she retraced her steps back to hotel, returned to the melancholy of exile" (Brookner, 1993: 52). That energy of loneliness disturbs Edith, and she feels dead, lonely and anxious. She is unable to connect and communicate with that woman. Ontologically insecure and alienated self paves the way for the limitation on speech, identity and communication. The fact that the characters in the novel are not able to achieve to be ontologically secure and authentic leads them to be alienated from

their selves due to the limitations on their identities. For instance, Jennifer is a passive girl, the puppet of her mother and under her mother's shadow, and thus, she cannot become an individual however much she has sense of belonging to someone. "...The self-effacing type grew up under the shadow of somebody: of a preferred sibling, of a parent who was generally adored (by outsiders), of a beautiful mother or of a benevolently despotic father" (Horney, 1993: 221-2). Her mother is adored by the society, and Jennifer is overwhelmed by such admiration, and thus, she is self-effacing. Jennifer is not a free and an autonomous individual since she cannot make her decisions on her own. She is reified by her mother's insistence to show off. Laing states that one of his patients cannot recognize his existence because "[h]e felt that she [his mother] never recognized his freedom and right to have a subjective life of his own from out of which his actions would emerge as an expression of his own autonomous and integral self-being. On the contrary, he was merely her puppet, "I was simply a symbol of her reality" (1969: 97). Laing's thoughts about his patient indicate the problem of oppression among people. Due to lack of dialogic relationship, people ignore otherness of the other; and moreover, they try to absorb and dominate each other. The fact that individuals are not free and subjective prevents them from expressing themselves freely. It is the same for the mother and daughter relationship between Iris and Jennifer. Iris's reality becomes the reality of Jennifer. Jennifer is not free and is directed by the demands of her mother who gives importance to the norms and values of the society. Edith observes Jennifer's being dominated by her mother and says: "In fact I see Jennifer's married life as being an extension of her present one; simply, there will be three of them instead of two. The only rite of passage will be the wedding, and as this will be seen primarily as the pretext for buying more clothes its ultimate significance will be occluded" (Brookner,1993:110). Mrs. Iris Pusey who gives importance to appearance and pretentious display buys more clothes for Jennifer since Iris' ultimate significance, namely pretentious display, is occluded through clothes. Clothes have been so much absorbed by Jennifer that they form her identity. It is possible to say that reification of body through clothes and show off become her identity. Iris's tendency to possess and dominate her daughter signifies unhealthy relationship between mother and daughter and obsessive situation of Iris about her daughter. Jennifer has been brought up as a baby doll by Mrs. Pusey who sees Jennifer as a reified object for which she has to buy more clothes. Edith realizes that Jennifer cannot be an individual because of her possessive mother who will always be with her through all her life. Furthermore, Edith is aware of the fact that Jennifer's married life will be the extension of her present

situation since Iris will not leave Jennifer alone. The fact that Iris is a possessive and domineering mother figure shatters Edith's thoughts about her since Edith previously perceived Iris as an affectionate and a supportive mother that she wants to have. The fact that Edith does not have strong and ideal mother figure leads her to admire Iris Pusey. However, she understands that Iris is not the ideal mother figure she wants to have when she observes Iris closely.

Mrs Iris Pusey does not only dominate her daughter but also her husband. She does not have a dialogic relationship with her husband. She speaks in such a way that her husband means nothing to her. "Mrs Pusey's references to her husband made Edith uneasy, perhaps because they appeared to be a function of Mrs Pusey's narcissism: Mr Pusey, who still had no name, would have remained without a profession or a home had these not been added by circumstantial evidence. His character, his tastes, even his looks, were veiled in mystery" (Brookner, 1993: 82). Mr. Pusey, like Jennifer, is the manifestation of Iris's narcissism. Iris is so preoccupied with her own self that she never mentions her husband with a name. However, having a name is important since without names, no one has an identity. The fact that an individual ignores the identity of the other destroys the dialogical relationship between them. For instance; David's wife does not give importance to David's personality, but she is interested in the roles that the society burdens him. "His [David] wife laughed scornfully, knowing him to be burdened with responsibilities- houses, children, professional standing- that he could not shed" (Brookner, 1993: 85). Responsibilities which are related to the social status become burden for people. "The deepest problem of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture and of the technique of life" (Simmel, 1963: 151).

Modern individuals try to preserve their autonomy and uniqueness of their existence against the pressure of social forces and responsibilities that has been ordered. They work to get a social status, but while they are doing this, they destroy themselves and ignore their souls since they are not aware of the fact that they have responsibilities toward their selves. As Edith's identity is socially formulated, she does not want to show her emotional side and her wounds. "... [T]o exhibit my wounds would, for me, [Edith] denote an emotional incontinence of which I might later be ashamed" (Brookner, 1993: 83). She is so alienated from herself that she is ashamed of herself. The fact that people's nerves are torn brutally leads them to feel anxiety and

psychological problems, and forces them to remain in the same psyche without accepting their problems because they have no will to change their mood. They do not think that they can have freedom in their emotional life as a comfort. “People lost their humanity, and took values as arbitrary as those in a pack of playing cards” (Forster, 2007: 359). People have been metamorphosed into a different species that lost all their emotions, feelings and humanity. Moreover, “[e]verything is reified and fundamental ontological relations are turned upside and down” (Mészáros, 1970: 81). People are deprived of ability to give meaning to their lives, and thus, they feel stranger. Such a divorce between individuals and their lives creates the feeling of absurdity putting them into silent horror, discontinuity and aloneness, which makes them question their existence. “Aloneness is more true of man than any other creature. He is not only alone; he also knows that he is alone. ...For his aloneness he cannot endure. Neither can he escape it. It is his destiny to be alone and to be aware of it. Not even God can take this destiny away from him. This is the greatness and this is the burden of man” (Tillich, 1952: 15). The lack of constructing a meaningful and dialogical relationship between people causes them to feel alone. As they are disintegrated selves, they cannot overcome their loneliness and feel connection with other people. For instance, “...when the tall woman [Monica] linked arms with her [Edith], she found herself touched and warmed by the contact” (Brookner, 1993: 149). Monica and Edith are able to connect for a short time by overcoming their loneliness. Later “...their early intimacy had fragmented into a sort of disaffection; each was inwardly sighing at the wasted day... This strolling about is pointless. Functionless” (Brookner, 1993: 151-2). The fact that they are hopeless to connect with each other transforms their earlier intimacy and temporary connection into disaffection and uneasiness since they think that to spend time together is a waste of time. The strong and meaningful relationships among people have been destroyed.

*Hotel Du Lac* is portrayals of the characters, especially women, who suffer from alienation from self and other people, which prevents harmony between body and soul and meaningful relationships among people. What Anita Brookner illustrates in *Hotel Du Lac* is that alienated people do not perceive their selves and existence as real and meaningful, which causes psycho-social problems. Alienated characters in the novel who are impotent to attain autonomous selves are not able to decide on their own since they are under the influence of a domineering mother, husband or friend, namely the representatives of the society who suppress autonomous individuation process.

## CHAPTER FOUR

### EXISTENTIAL TRAUMAS IN *PARTY GOING* AND *HOTEL DU LAC*

#### 4.1 Ontological Insecurity in *Party Going*

*Party Going* is a novel that depicts the entrapment of the passengers at the hotel because of dense fog. It portrays existential problems such as trauma, anxiety, finitude, stability and identity crisis of the characters. The fact that those passengers are immobile and paralyzed at the hotel causes them to "...pass the time in petty jealousies, arid sexual banter, gossip, drinking, taking baths, and complaining about the service" (Kermode, 1979: 6). Their detachment from the real world because of their entrance into hotel which is resembled to underworld devoid of life and continuity results in fragmented personalities and realities that the passengers try to attach themselves to. "...When conscious life has lost its meaning and promise, it is as though a panic had broken loose and we heard the exclamation: "Let us eat and drink, for tomorrow we die!" It is this mood, born of the meaninglessness of life, that causes the disturbance in the unconscious and provokes the painfully curbed impulses to break out anew" (Jung, 2005:238). The fog suffocates the passengers so much that conscious life seems to lose its meaning and core. Panic stricken situation, the meaninglessness and void disturbing the unconscious do not offer solution to the passengers, and thus, they pass time in gossiping, jealousy, sexuality and drinking. Furthermore, passengers suffer from ontological insecurity, identity crisis, and multiple personality disorders because of dense fog.

Fog was so dense, bird that had been disturbed went flat into a balustrade and slowly fell, dead, at her feet. There it lay... Miss Fellowes bent down and took a wing then entered a tunnel in front of her, and this had DEPARTURES lit up over it, carrying her dead pigeon. No one paid attention, all were intent and everyone hurried, nobody looked back (Green, 1969: 7).

The fact that the atmosphere is dense and suffocating shows the parallelism between the suffocating atmosphere and characters that have existential problems. The novel begins with suspense and chaos since "everything unexplained" (Green, 1969:7) and takes the reader into this chaotic situation. The quotation is portrayal of symbolic death of modern people and their souls, and it also depicts the struggle of individuals who are stuck between life and death. The fact that pigeon symbolizing freedom and

soul is dead stands for the death of modern people's souls. The ignored and disturbed soul is no longer peaceful in civilized society. The civilization and norms that destroy the meaningful ties of people resemble to balustrade that the bird crashes and dies. "...[S]ocial mores and customs are not sufficient to make life meaningful for the individual..." (Reynolds, 2006: 39). As a result, the individual feels more unreal and absurd than real; metaphorically, more dead than alive.

...[M]an stands face to face with the irrational. He feels within him his longing for reason and happiness. The absurd is born of this confrontation between the human need and the unreasonable silence of the world. This must be forgotten because the whole consequence of a life can depend upon it. The irrational, the human nostalgia, and the absurd that is born of their encounter- these are three characters in the drama (Camus, 1955: 20).

Camus explains the absurd situation of modern people who cannot find meanings for their lives and who have to face the irrational and disorder. Absurd is a gap between what people hope to find for their lives and what they actually have, which is a kind of tragic irony. "Individuals seek order, harmony and even perfection, yet can find no evidence that such things exist" (Reynolds, 2006: 16). They are after finding meanings for their lives, and it will be better to refer to Samuel Beckett's *Waiting for Godot* in order to express the anxiety of modern individuals who try to find meanings for their lives to feel they exist. The character of the play, Estragon says: "We always find something, eh, Didi, to give us the impression that we exist?" (Beckett, 112). Modern people question the purpose of their existence because they feel that they are left in an alien world as lonely and isolated beings. They are individuals seeking for something which will make them feel alive and exist. "...The individual, then, may experience his own being as real, alive, whole...his identity and autonomy are never in question; as a continuum in time; as having an inner consistency, substantiality, genuineness, and worth; as spatially coextensive with the body...He thus has a firm core of ontological security" (Laing, 1969: 41). However, modern people do not have ontological security and possess a sense of personal consistency. Lacks of self-security and personal consistency cause them to feel anxious. "In the experience of anxiety, we are forced to confront our own thrownness and finitude. This individualizes us because we no longer feel at home in this world and in the anonymity of the masses" (Reynolds, 2006: 44). *Party Going* dwells on themes of anxiety, finitude, discontinuity, stability and insecurity that characters have to face.



The title of the novel, *Party Going*, does not conform to the entrapment of the characters at the hotel. It is a paradoxical situation since going symbolizes movement and action, but the anxious passengers are immobile at the hotel, which indicates dilemmas and dichotomies that they experience. The anxious and nervous characters cannot feel safe because of finitude of their continuity at the hotel. They cannot go anywhere since pall of fog engulfs the existence of the characters who are fragmented individuals, and they are enshrouded with palls taken to the underworld through the tunnels. Tunnels and departures imply the death of soul and individuals. For instance, Miss Angela Crevy is one of these party going members who are metaphorically dead since her French surname means dead, tired and jiggered. Alex is another passenger who illustrates the presence of death. "...likened what he [Alexander] saw to being dead and thought of himself as a ghost driving through the streets of the living, this darkness or that veil between him and what he saw difference between being alive and death...He did not know where he was, it was impossible to recognize streets..." (Green, 1969: 37). The fog immobilizes the characters and engulfs their movements. Such an immobilization compels Alex to feel dead and to think as a ghost lacking the core of existence. Out of time and space, he does not know where he is, and he experiences a traumatic event because of darkness. Metaphorical deaths of passengers are highlighted with darkness and dense fog. "The fog is appealing and time is "four-thirty now, it would soon be dark, then so much worse" (Green, 1969: 9). Darkness can be associated with underworld since all characters seem to gather at the station as if they were in a funeral. When Miss Fellowes feels bad, she is taken upstairs by the hotel porter who metaphorically is the driver of funeral couch or carrier of corpse. Her transfer from the hotel bar into the hotel room signifies the carriage of her coffin as in a funeral ceremony. "Mostly dressed in dark clothes, women in low green or mustards colours, their faces were pale and showed, when not too tired, a sort of desperate good humour. There was almost no noise" (Green, 1969: 28). It is a symbolic funeral of immobile characters who do not feel comfortable at the hotel. "She (Miss Fellowes) was still here, not feeling so well again, all of her turned in on herself, thrusting her load of darkness" (Green, 1969: 47). She is captured by the struggle between death and life. Darkness associated with death disturbs the existence of Miss Fellowes who "...at last stepped out under a huge vault of glass" (Green, 1969:8). Vault metaphorically stands for the place where people are buried.

The fact that Miss Fellowes is captured by the fear of death affects her behaviours and leads her to take the dead pigeon, crashing to the balustrade, to the

Ladies, and she cleans blood on its body. She may want to cover the scars of death, namely blood, in order not to feel the presence of death. “Miss Fellowes did not feel well, so, when she got to the top of these steps she rested there leaning on a handrail” (Green,1969:11). While Miss Fellowes feels suffocated and engulfed, Miss Crevy says to Miss Fellowes that Max comes with them. When Miss Fellowes hears the name of Max Adey, she says:

Is that the young man I hear so much about nowadays’ she said and then felt worse...She felt that if she were going to faint then she would not do in front of it in front of this rude young man (Robin,) and in despair she turned to him and said: “I wonder if you would mind throwing this parcel away in the first waste-paper basket” he took it and went off. She felt better at once, it began to go off and relief came over her in a glow of following out her weakness (Green, 1969: 12).

The reason why Miss Fellowes feels bad is that Max is in the role of Hermes, a messenger to the underworld. “...[O]f the psychological institution, as of all institutions of interpretation, Hermes is patron. He is the god of going-between: between the dead and the living...” (Kermode, 1979: 2). Max becomes limitation upon her existence and creates a neurotic trauma. Moreover, the presence of Max is a cause which “...can keep a neurosis active” (Jung, 2005:238) since Miss Fellowes associated with the dead pigeon feels her existence fading away because of approaching indications of death. For this reason, she wants Robin to take dead pigeon from her and to put it into a waste basket. After Miss Fellowes feels relieved, “she retrieved her dead pigeon done up in brown paper”, which shows her traumatic situation. On the one hand, she wants to get rid of the dead pigeon but on the other hand, she takes it from the basket where Robin throws at.

Max, as Hermes figure, portrays the fear of loss of existence and helpless situation of people since Julia, another passenger, is nervous and scared when she thinks Max and walks in dense fog lonely. “...[Julia] would not be able to tell him [Max] she was frightened because he would think it silly” (Green, 1969: 18). A gloomy and pessimistic atmosphere makes people think about death; “My darling, my darling, in this awful place I [Julia] wondered whether we weren’t all dead really” (Green, 1969: 59). Engulfment and entrapment at the hotel makes Julia think about death. “...[A]t one point no movement showed where, like any churchyard, gravestone luggage waited with mourners, its servants and owners, squatted in between” (Green,1969: 202). Although there are masses of people at the train station, they do not show any movement for a

while as if they got paralyzed. There is no sign of life, but there are piles of luggage which stand for the gravestones. "...There was so much luggage round about in piles like an exaggerated graveyard, with the owners of it and their porters like mourners with the undertakers' men... Several other passengers were nearly in hysterics. She [Claire] felt almost cross with Julia for being helpless (Green, 1969: 40). As death interrupts the lives of the passengers, they are in hysterics. They are captured by the fear of death. That they feel as if they were in graveyard leads them to associate themselves with the luggage which stands for their existence. An undertaker and porters are ready to bury them. Furthermore, it is apt to say "luggage...stands for our well-being, potential and external signs of wealth, as well as the whole body of things which seem vital to us, such as strength, capability, instinct, skills, habits and things to which we are attached or which we preserve, and so on. Just as when we travel with our luggage, so we believe that we possess all those elements essential to physical, psychic and spiritual life..." (Chevalier, 1996: 1025). Luggage functions as elements forming identity of an individual. "Julia demanded to know about their luggage, was it to be left out there to be looted, for their porters would not protect it" (Green,1969:63). Julia is really curious about her luggage, and she wants to know where her luggage is since "to forget or to lose [her] luggage...is generally accompanied by feelings of helplessness, insecurity and inferiority....Lack of self-possession causes nervous anxiety and loss of control, or mental confusion, loss of memory" (Chevalier,1996: 1025). Her anxiety pervades into her existence, and she looks very pale.

...Miss Henderson said to Julia: "My dear, you look very pale, are you all right?"

"...I [Julia] expect there'll be one stuck in this beastly hotel same as we are. But there's more than that. I'm rather unhappy in my own mind about it. She had a parcel of sorts and as we were getting her on the bed it fell down and came open and there was a pigeon of all things inside (Green, 1969: 70).

Being stuck at the hotel and the fear of losing her luggage make Julia feel ontologically insecure. Losing her luggage means loss of identity, outburst of anxiety and loss of control over her self-governance. The sphere turns into a beastly place, and Julia is unhappy about this situation which reminds her death. Before setting out the journey, she told that "... [Julia] was not going to miss this trip for anything. She had been looking forward to it for weeks. And besides she wondered, she wondered what he was going to do now that he [Max] had her all alone..." (Green, 1969: 102). Julia attends the trip to be with Max. She cannot miss such an opportunity since the absence

of Max is the source of her anxiety and ontological insecurity. Laing's (1969) statement about one of his patients conforms to the anxiety felt by Julia. "...Her longing was always to be important and significant *to someone else*. There always had to be someone else. Preferably she wanted to be loved and admired, but, if not, then to be hated was much to be preferred to being unnoticed. She wanted to be *significant* to someone else..." (54). Julia wants to be realized as an individual. To prove her existence depends on to be loved and admired by Max. If Max ignores her, she will experience severe panic. When Max leaves her with other people at the hotel, "Max" she [Julia] said, "we're here, this way, and not out there. ...come back to us, Max darling...Why do you go away, Max?" (Green, 1969: 182-3). She is captured by the fear that she may lose Max. If he was not there, she would not know what to do and it would be worse for her. She thinks that she owes her existence to the presence of Max. "... [H]er life is centred is her *lack of ontological autonomy*... she is like Tinker Bell. In order to exist she needs someone else to believe in her existence" (Laing, 1969: 56). Although Julia is a rich and respectable woman, her emotional life is not good. She suffers from Tinker Bell syndrome. Tinker Bell is a little fairy in Peter Pan and James (2007) suggests Tinker Bell "is unable to form stable relationship and fears Peter will abandon her for Wendy" (85). As the relationship between Julia and Max is not a stable one, Julia is captured by the fear that Max may leave her for Amabel. Such fear and anxiety compel her tell lies in order to distract Max's attention from Amabel. She tells lies about Miss Fellowes' illness to get him out of the room where he is with Amabel. Julia's insistence to need someone to exist shows the dissolution of autonomy. "Autonomy involves competence and authenticity; authenticity involves non-alienation upon (historically sensitive, adequate) self reflection, given one's diachronic practical identity and one's position in the world" (Christman, 2009:165). Julia is not potent to stand as an individual as she is led by Max. Without Max, life will be meaningless for her. "The anxiety of meaninglessness is anxiety about the loss of an ultimate concern, of a meaning which gives meaning to all meanings"...such existential anxiety "is aroused by the loss of a spiritual center, of an answer, however symbolic and indirect, to the question of the meaning of existence" (Tillich, 1952: 47). The possibility of losing Max results in existential trauma for Julia since she perceives Max as the centre and leader of her life; in addition to, the meaning of her existence. It is possible to say the existence of each character is interacted with Max in some ways.

"Max, I [Amabel] must see you. Supposing I came round if I promised to be good."

“What?”

“I said could I come round now if I swore to you I wouldn’t be silly? Oh, Max”

“But what is it about?”

“I won’t have you go, that’s all. I can’t bear it” (Green, 1969: 33).

Max, as the director of all characters, is also important for Amabel. She identifies herself with him who gives meaning to her life. In order to be with Max, she submits to obey the rules of Max. To see him and to be with him are necessary for her who is an erotic figure in the novel. In *Libidinal Types*, Freud (2011) defines that “[e]rotics are those whose main interest- the relatively- largest part of whose libido- is turned towards love. Loving, but above all being loved, is the most important thing for them. They are dominated by the fear of loss of love and are therefore especially dependent on others who may withhold their love from them” (4586). The fact that she will lose Max creates anxiety and traumatic situation for her. To be loved is a way to prove her identity and existence. If Max gives up loving her, she thinks that she can’t bear it. To be objected is a threat for her ontology. Furthermore, the absence of Max is the reason for her being insecure.

Max, my darling, I’m [Amabel] so bewildered and miserable I really don’t know where I am. What has happened to make everything different, it was all so perfect before and now here we are like a couple of old washerwomen slanging away at each other whenever when we meet? Darling, really the whole thing is making me ill. Dr. Godley says the best thing for me to do would be to go away to the sun out of this frightful fog for a month or two to give my system time to right itself. He, says my whole system is out of gear and wants toning up (Green, 1969: 34).

As Amabel does not feel belonging to somewhere, she is so much dependent on Max, and thus, his absence makes her miserable and bewildered. Such a separation frightens her. It is possible to conclude from the quotation that frightful fog is parallel with her traumatic and insecure situation. The fog is so dense that she has to go away frightful fog that disturbs and traps her. She has to get rid of it to improve herself. Getting rid of fog symbolizes the process of overcoming the problems of existence.

Max is the most important person for the passengers at the hotel. The fact that he is a mythical character stands for the functions of the myths. “Ian G. Barbour has suggested several reasons why myths are potentially useful guidelines for both the

practical living of daily life and the search for metaphysical understanding” (Stromer, 2003: 33). Myths are related to the human life and “myths offer ways of ordering experience.... inform man about himself” (Barbour, 1976: 17-8). Myths bring order to the chaos that modern people feel. They offer meaningful guidance to people about the problems of their existence and their psychology since myths are portrayals of daily life and the problems of human existence in the world. *Party Going* is entwined with mythical figures and stories. Max is the representative of the mythical figure Hermes, an Olympian god of messenger and travelers. There are similarities between Max and Hermes in some aspects. Hermes is the one who invented the lyre. Similarly, Max loves music which is a way for him to express himself. “... [Max] was much further from putting his feelings into words... When he was sure then he felt it must at once be put to music, which was his way of saying words” (Green, 1969: 107). Furthermore, Hermes is known as witty and Max is also witty, and even, Max is described as a liar by his friends. Max is a man of importance, who guides people and tries to bring order into their lives. Max leads the passengers at the hotel when he “went in under into a larger tunnel that had HOTEL ENTRANCE lit up over it” (Green, 1969: 36). Hotel entrance stands for the entrance to underworld Max enters into. Max functions as “Hermes, as patron of travelers, may preside over any railway station; as god of boundaries and messenger between worlds he may defy the steel doors of this hotel. As thief he might eye the luggage of the very rich” (Kermode, 1979: 8). Max fulfills these roles throughout the novel. He comes from world to underworld to lead other characters that cannot do anything without him. For instance, Evelyn says: “...He’s been most good to me taking me about when I couldn’t possibly have afforded to go alone and I can’t question who he asks besides” (Green, 1969: 105). Each character waits to be presided over by Max. Angela says: I don’t see very well how we can order tea, do you, without Max?” (Green, 1969: 13). They cannot even order tea without Max. “... [M]yth could give shape and meaning to contemporary experience, that vast panorama of futility” (Kermode, 1979: 10). Max gives meaning to the lives of the characters, and they believe that Max saves them from disorders. “...What would have happened to her [Miss Fellowes] if we had not been there and Max, he is so perfectly sweet, hadn’t taken this room? But it’s unfair to him if she doesn’t get well soon or get over it, whichever it is, or both,” she [Claire] said” (Green, 1969: 156). When Miss Fellowes feels ill, Max orders the porters to take her to the hotel room. While she is being carried, other characters are in traumatic situation as they feel themselves entrapped at the hotel. The doors are closed upon them. They express their anxiety:

“...they aren’t going to shut us up in this awful place, surely? What do they want to put up for and steel ones? [Julia says]

...it doesn’t make you nervous, does it? [Robert says]

It did make Julia feel very nervous and she moved to Alex where he happened to be teasing Angela because he might be nervous too which would comfort her.

“...Oh, Alex, dear” she [Julia] went on, “we’re shut in now, what shall we do, isn’t it awful?”

“But how about my claustrophobia? Alex asked. (Green, 1969: 61, 62, 63).

Hotel turns into an awful and chaotic place that does not offer security and peace. It transforms from a comfortable place into an awful place limiting their existence. Each character utters his/her uncomfortable situation at the hotel. “[Julia] began to feel rather uncomfortable in this closed room” (Green, 1969: 101). “[Alex] said to Claire, “...don’t let’s suffer it in silence or in this sort of discomfort” (Green, 1969: 234). Alex asks Evelyn “...are you comfortable here?”, “have you ever in your life known such a frightful afternoon?” (Green, 1969: 231). The characters are not comfortable at the hotel and suffer from ontological insecurity since the hotel “...shows characters frozen in time and in place, in the liminal space of the station. The time spent in the station and its hotel is not a planned aspect of their journey and can therefore be seen as removed from time and place. As the space is impermanent, transient and impersonal they cannot take root in their new surroundings...” ( Pready, 2009: 130). The fact that unexpected events occur and the characters do not have any power to get rid of obstacles makes them helpless. They are trauma victims who are “immobile, frozen, characterised by ‘panic inaction’, ‘catatonoid reactions’, immobilisation and automaton-like behaviour” (Krystal, 1995: 80). For instance, Amabel is a trauma victim and she cannot comprehend her existence.

Amabel was just drying hers [toes] on a towel. The walls were made of looking-glass, and were clouded over with the steam; from her body was reflected in a faint pink mass. She leaned over and traced her name Amabel in that steam...She bent down to look at her eyes in the A her name began with, and as she gazed at them steam or her breath dulled her reflection and the blue eyes were went out or faded. She rubbed with the palm of her hand, and now she could see all her face. ...she slowly rubbed every inch of herself with it as though she were polishing...She was polishing her shoulders now and her neck was paling from red into pink and then suddenly it would go white (Green, 1969: 171-2)

Amabel is in between: being a self and not being a self. Faint pink mass symbolizes this ambiguity. Her in betweenness could be explained via mirror image which is based upon Lacan's mirror stage when infants recognize themselves as separate beings. When Amabel looks at her body, she is fascinated by her narcissistic appearance. Through her reflection on the mirror, she wants to recognize herself. She writes her name on the mirror which is covered by the steam. When she carefully looks at the written letters, her reflection dulls and her blue eyes fade. As she wants to see her reflection on the mirror wholly, she rubs the mirror. When she sees her reflection, she thinks about her narcissistic beauty which is the way for her to exist. She thinks that she exists owing to her beauty of body. She is aware of the fact that the reflection on the mirror and herself would never come together and create wholeness. "In the MIRROR STAGE, the infant sees its reflection in the mirror as a wholeness, in contrast with the uncoordination in the real body: this contrast is experienced as an aggressive tension between the specular image and the real body, since the wholeness of the image seems to threaten the body with disintegration and fragmentation" (Evans, 2006: 6). Owing to such disintegration and fragmentation, she adopts a fake identity and "...she looked as though she were alone in the world she was so good, and so good that she looked mild, which she was not" (Green, 1969: 173). In the bath, the act of rubbing and polishing together symbolize the dilemmas of Amabel. When she rubs her body, she wants to destroy the self, but when she polishes her body, she tries to create the self. The changes of the colours from red, pink and into white illustrate her ambiguity and dilemmas to create a self. Amabel is captured by such ontological split at the hotel, and thus, it is apt to say the hotel frames the existence of the characters.

The hotel functions as threshold since the passengers enter into a different world where they feel frozen in time and in place, which makes them immobile. Some difficulties occur such as adapting a new environment, identity crisis and existential traumas. They have to stay in "... padded rooms metaphorically associates the hotel room with a cell of a prison or psychiatric ward. This shows how easily an apparently comforting space can be turned into something overpowering and uncontrollable....personalities that fill the room, the human and what might be termed the spatial one" (Whiteing, 1906: 147). In one of padded rooms, Miss Fellowes tries to overcome her existential traumas and her neurotic dreams. "... [Miss Fellowes] was fighting. Lying inanimate where they laid her she waged war with the storms of darkness which rolled up over her in a series, like tides summoned by a moon. ...She did not know how ill she was" (Green, 1969: 72). Her traumatic situation:



...might have been an argument with death. And so it went on, reproaches, insults, threats to report and curiously enough it was mixed up in her mind with thoughts of dying ...And she did feel frightfully ill and weighed down, so under water, so gasping. It was coming on her again. And she argued why shouldn't she order whisky...the voice asked why she had washed it [pigeon]...She said out loud so that she frightened those nannies. "oh, why can't you leave me alone?" She struggled to turn over her side but when they both laid their hands to soothe her then she felt them to be angels' hands and had some rest (Green, 1969: 125-6).

Miss Fellowes' entrance into the hotel is an inception to face with death. She takes the dead pigeon from the ground and washes it. In order to diminish her anxiety, she orders whisky, which is not expected from an old woman. While nannies comment on her traumatic situation, Miss Fellowes does not bear their existence. She is angry and nannies touch her to soothe. Miss Fellowes felt them as if they were angels. She is a traumatic character, and her traumatic, neurotic split self is reflected through her dreams which are "specifically the utterance of unconscious" (Jung, 2005: 11). Her fears about her existence, safety and repressed feelings emerge in her dreams as reflection of her unconscious since "[d]reams give information about the secrets of the inner life and reveal to the dreamer hidden factors of his [her] personality. As long as these are undiscovered, they disturb his [her] waking life and betray themselves only in the form of symptoms" (Jung, 2005:16).

Miss Fellowes, in her room, felt she was on a shore wedged between two rocks, soft and hard. Out beyond a grey sea with, above, a darker sky, she would notice small clouds where sea joined sky and these would rush across from that horizon towards where she was held down. As this tumult advanced the sea below would rise, most menacing and capped with foam, and as it came nearer she could hear the shrieking wind in throbbing through her ears...black mass advanced so fast the sea rose and ate up what little was left between her and those wild waters. Each time this scene was menacing and she throbbed unbearably, it was all forced into her head; it was so menacing she thought each time the pressure was such her eyes would be forced out of her head to let her blood out. And then when she thought she must be overwhelmed, or break, this storm would go back and those waters and her blood recede...a sweet tide washed down from scalp to toes and she could rest (Green, 1969:75-6).

Her dream reflects her anxiety about her existence. Shore wedged between two rocks stands for the span between life and death. The soft rock is life, and the hard one is death. The dream reflects the process of death through grey sea with a darker sky. It is possible to resemble grey sea to underworld and darker sky to the real world which Miss Fellowes is stuck. That she does not feel comfortable at the hotel and she cannot understand where she belongs to leads her to be smashed between these two worlds. She could feel the implications of approaching death when she learns that Max comes to the hotel. Approaching death is resembled to rising waves coming over her with black mass. She perceives that sea will swallow her. This scene is a threat for her existence, and she cannot bear the situation. Existence becomes a burden that she cannot comprehend completely. When she experiences the moment of death, she thinks that all her fears and ontological insecurity will end, and eventually she could rest.

...Miss Fellowes wearily faced another tide of illness. Aching all over she watched helpless while that cloud rushed across to where she was wedged and again the sea below rose with it, most menacing capped with foam and as it came nearer she could hear the shrieking wind in throbbing through her ears. In terror she watched the seas to rise to get at her, so menacing her blood throbbed unbearably, and again it was all forced into her head but this had happened so often she felt she had experienced the worst of it. ...this was repeated, and then again, each time nearer till she knew she was worse than she had ever been. One last crash which she knew to be unbearable and she burst and exploded into complete insensibility. She vomited” (Green, 1969: 87-8).

The repetition of the same traumatic dream makes her helpless when she realizes that her existence is destroyed. “...What signals that a traumatic event took place at all is that the shock returns in nightmares, flashbacks, bodily and conversion symptoms, repetitions, traumatic re-enactments, etc. in the latency period” (Tukacs ,2009: 2). Miss Fellowes is getting worse and worse, and she is held down by the death and disappears into darkness and explodes into total apathy in her dream, namely nightmare. She suffers from neurotic trauma and dissolution of self. “Neurosis is an inner cleavage- the state of being at war with oneself. ...What drives people to war with themselves is intuition or the knowledge that they consist of two persons in opposition to one another. The conflict may be between the sensual and the spiritual man, or between the ego and the shadow... A neurosis is a dissociation of personality” (Jung, 2005: 242). Miss

Fellowes experiences neurosis as she cannot perceive her existence. She is stuck between being alive and dead.

The passengers at the outside are also in chaos. They are stuck between two worlds: real world and underworld. In order to save themselves, they want trains which take passengers both to world and underworld. Such chaotic situation illustrates the stuck, engulfed, fragmented and split situation of modern people. "One section had begun to chant "we want our train" over and over again and at first everyone had laughed and joined in and then had failed, there were no train. And so, having tried everything, desolation overtook them. They were like ruins in the wet..." (Green, 1969: 201). Passengers want their trains which will save them from immobility and engulfment. Train is important since it symbolizes process of life and activity throughout the stages of life. They want to embrace the life, but immobile, stuck and dead passengers realize that they cannot go anywhere. "...She [Julia] thought how strange it was when hundreds of people turned their heads all in one direction, their faces so much lighter than their dark hats, lozenges, lozenges, lozenges" (Green, 1969: 99). Lozenges stand for the coffins of dead passengers who cannot find meanings of their lives since "...they were like the dead resurrected in their clothes under this cold veiled light and in an antiseptic air" (Green, 1969: 203).

In conclusion, the passengers do not perceive themselves as alive owing to the breaking off the link with the real world. "...[H]otel imposes an existence on their inhabitants, one in which human beings are caged in an artificial world....Hotel world is built on contradictions; it creates both feelings of familiarity and strangeness, rootlessness and stasis, freedom and inhibition. It is a space in which humans meet and from groups but simultaneously feel alienated" (Pready, 2009: 8). On the one hand, the passengers at the hotel feel themselves free by emerging their repressed feelings and desires. They are free to do the things that they cannot do because of social norms. It is possible to resemble the hotel to an asylum which "...must act as an awakening and a reminder, invoking a forgotten nature..." (Foucault, no date: 272). For instance, Angela reveals her homosexual tendency owing to her insistence to see Amabel having a bath and Angela's refusal to marry Robin. On the other hand, passengers are inhibited by the fog, which hinders continuity in time and space. Owing to such hindrance, they feel dead and alienated from the real world. They lack spontaneous relationship with the world and "inner self thus develops an overall sense of inner impoverishment, which is expressed in complaints of the emptiness, deadness, coldness, dryness, impotence,

desolation, worthlessness, of the inner life” (Laing, 1969: 90). They feel ontological insecurity which leads individuals to be “...afflicted with a sense of anxiety and insecurity, and complained of dizziness sometimes resulting in nausea, of a heavy head and difficulty in breathing...” (Jung, 2005: 3). It is obvious that the suffocating atmosphere at the hotel affects the inner selves of the passengers. When the suffocating presence of fog disappears, “...Julia began to run down and as she did so happiness came back to her, building out of her fingers and her cheeks and hair like new landscapes open with a change of season after frost. She felt she was living again...” (Green, 1969: 243). As the fog limits the existence and continuity of passengers, they feel alive and vivid by metaphorically overcoming death when they learned that the fog fades away.

#### 4.2. Anxiety of Autonomy in *Hotel Du Lac*

*Hotel Du Lac* is a microcosmic representation of the 20th century, an era of disintegration that has caused many differences in the lives of people. Modern people have been captured by absurd, meaninglessness, alienation, pessimism and existential problems; they have lost their autonomy, and cannot feel safe because of ontological anxieties. “Life...is too hard for us; it brings us too many pains, disappointments and impossible tasks. In order to bear it... there are perhaps three such measures: powerful deflections, which cause us to make light of our misery; substitutive satisfactions, which diminish it; and intoxicating substances, which make us insensitive to it...” (Freud, 1961: 22). Life becomes a kind of burden that brings pains and disappointments to people who cannot find the meaning of life. People divert their disappointments and pains through different ways. For instance, in the novel, Edith uses writing as a powerful deflection in her life which leads her to lessen her existential traumas and ontological insecurity. She links her life with fiction, which becomes an influential area that she can express herself and her existential problems. Besides fiction, garden and tea are important factors lessening her disappointments and her suffocation. When Edith feels herself bad and suffocated, she wants to drink tea and desires to be in her garden.

Garden is her private domain, away from the pressure of the society, and a shell for writing. It is the place where she can feel non-alienated. Garden shows structural oppositions such as nature versus civilization. Garden, a part of nature, enables Edith to feel good and safe by escaping from the threats of civilization. It destroys the boundaries that are created by culture and civilization. It is the place where people can dive into their unconscious by getting rid of their social masks since there is no pressure of social norms and rules. It enables reconciliation between conscious and unconscious parts of the psyche. Furthermore, it is possible to examine garden as an idea. “The garden is also experience, a place to meditate, reflect, escape from conflict, or prepare for death. We often go to the garden to be alone. The walk down the garden path is a personal experience...” (Francis, 1992: 6). Garden destroys the boundaries of the society and external authority. Edith who feels the burden of the society escapes into her garden. This escapism is a chance to save her from her inability to differentiate herself as an individual. It is awareness for her since she is away from socially constructed dogmas and doctrines. When Edith becomes integrated with the garden, she lessens dilemmas in her nature. She associates herself with garden, and she feels herself safe and peaceful there.

She made a pot of very strong tea, and while she was waiting for it to draw she opened the kitchen door to inspect her garden. ...Like this little house, so long her private domain, a shell for writing in, for sleeping in, silent and sunny in the deserted afternoons...those becalmed afternoons, when the strength and heat of the sun on the window at her back merely drove her relentless typing fingers onward as if they had a life of their own (Brookner, 1993:120).

Tea and garden are connected, and tea is a kind of preparation period before entering garden. When Edith is in chaos, she wants to drink tea, which symbolizes bonds to past, traditions and order. She overcomes her chaos and confusion by drinking tea, symbol of order and meaningful ties to the past. Tea is a way to perceive her existence. Garden is her private domain and also a shell for writing which is a way to express her existence. It is a safe place for her, and she relaxes in nature. To exemplify, when she decides not to marry or when there is a kind of chaos among her friends, the first thing she does is to go to her garden. Furthermore, garden stands for paradise, harmony and reconciliation. As a part of nature, garden is bonding element that bonds body and soul. Garden also stands for order for Edith since she is away from the chaos of outside life. The garden was the place where god first created order out of chaos; it was the home of first man and woman. Besides order, garden stands for creativity since Edith creates and writes her book in the garden, which is implication of fertility. Edith writes her books and experiences her individuation process there. At the hotel, the act of walking in nature seems a kind of odd pilgrimage for Edith who feels doomed for a certain time to walk on the earth. Edith's walk on earth can be a reference to legend of Flying Dutchman, a ghost ship, doomed to sail forever.

...It seemed to Edith that this journey was too serious to be thought of simply in terms of diversion. The empty lake, the fitful light, the dream-like slowness with which they were covering the distance, seemed to have an allegorical significance. Ships, she knew, were often used by painters as symbols of the soul, sometimes of the soul departing for unknown shores. Of death, in fact. Or if not of death, not of anything very hopeful...Edith, once again, felt unsafe, distressed, unhoused (Brookner, 1993: 159-160).

Modern individuals perceive the world with fragmented realities and illusions that are hard for them to understand. They are out of time and there are no implications of awareness of time and space. They seem to be doomed as restless wanderers because of both their inability to feel their existence as alive and loss of the connection and harmony between soul and body. Metaphorically, ships standing for soul indicate that

there is no exact harbor for people to stay. As human beings are so much alienated from their true nature that they are in incessant quest to feel their soul, to lessen the gap between soul and reason and to reach wholeness. While ships stand for soul, the lake stands for unconscious, mystery and depth. In her uninterrupted walks, Edith performs individuation process which is based on her existential problems including her lack of mother and her restlessness with the past. Edith is an outcast since she is excluded from the society due to her illegal relationship. "...Beneath the light of an occasional lamp, she walked on uninterrupted, as if she were the only one abroad in this silent place... Doomed for a certain time to walk the earth, she thought... she carried on until she thought it time to be allowed to stop" (Brookner, 1993: 22). The fact that Edith thinks about her loneliness in the silent place strengthens her punishment as a restless wanderer. There is an external power forcing her to walk uninterrupted until she is allowed to stop. That external power is Penelope whose name is related to spindle loosener. She stands for Clotho, the goddess of destiny and fate in Greek mythology. Penelope knits the fate of Edith and decides Edith's exclusion from the society and her punishment as a restless wanderer in Hotel Du Lac.

Hotel is a means for Edith to dive into her unconscious and to ask questions about her lack of mother, transmission of cultural and ideological values and concepts, social norms, her individuality and alienation. It seems that she experiences a kind of psychological journey and dives into her unconscious because "...walking back through the twilight..."(Brookner, 1993: 22) refers to a transitory between conscious and unconscious which enables Edith to question what happened to her and also to lessen the gap between conscious and unconscious that she has ignored. "Edith Hope... remained standing at the window, as if an access of good will could pierce the mysterious opacity with which she had been presented..." (Brookner, 1993: 8). It is a mysterious opacity because there are some questions that Edith should answer about her existence and autonomy. There is a close connection between Edith's long walks at the hotel and her existence since *Hotel Du Lac* both represents her psychological questioning to realize her problems and her physical journey. These journeys have been strengthened with existential splits that Edith experiences; and moreover, they show the gap between Edith's real self and her social face. It is obvious that she experiences both physical and psychological journey which pave the way for facing chaos, confusion and disorder. "As in dreams she felt both despair and a sort of doomed curiosity, as if she must pursue this path until its purpose were revealed to her... the aspect of the path itself, seemed to promise an unfavourable outcome: shock, betrayal... the light, too, was

that of dreams, an uncertain penumbra surrounding this odd pilgrimage” (Brookner, 1993: 21). The light and an uncertain penumbra are contrasting items which indicate that there is a chaos and confusion that Edith has to face. She realizes her dilemmas, confusion and ontological splits on her walks at the hotel and tries to bring order to her nature and identity by getting rid of her dilemmas and complexities.

Then there was nothing to do but go for a walk. Through the silent garden, through an iron gate... and along the shore of the lake she walked in the fading light of that grey day. The silence engulfed her... This solitude to which she had been banished by those who knew best, was not what she had had in mind. And this dim, veiled, discreet, but unfriendly weather... The lake was utterly still; a solitary lamp gleamed above her... (Brookner, 1993: 21).

Edith’s presence at the hotel is intensely depicted with the usage of images in order to illustrate her existential problems. Garden symbolizes the escapism from the society and civilization since it is the place where Edith gets rid of norms of the society. The iron gate is an entrance into unconscious and this entrance is strengthened with other symbols such as lake and fading light of day which also stand for unconscious. Unconscious is the dark psyche that is full of dilemmas, complexities, confusions, desires and repressed feelings. When Edith walks along the shore of the lake, the silence engulfs her, which is a symbolic punishment for Edith in Tartarus which is a place of pain and torment in the dark regions of the underworld. “Tartarus is engulfed by three layers of darkness or night because it is located so far away from the light of the sun. It is known as a very damp and horrible place engulfed by pain and gloom” (GreekGods. Info). Tartarus is a cosmic place, and it is a prison surrounded by iron gates. Iron symbolizes “natural truth” (Swedenborg, 1) that Edith becomes aware. The fact that she is sent to the hotel because of her illicit relationship which is not approved by the society makes her realize that patriarchy is dominant in the society. The fact that the superiority and dominance of patriarchal society will not change is a dead end that Penelope supports. The natural truth is that individuals are imprisoned due to the limiting norms and rules of the society. It is also possible to associate the natural truth with the unconscious, a part of human psyche since it consists of repressed feelings, memories, problems dealing with the past, present and ontological splits which are all ignored.

Taking responsibility for who we are crucially involves affirming the past- not in the sense of an impotent nostalgia that seeks to escape from the present into an idealized past,



but of an affirmation of the casual chain of events that has led to just us. We are, in sense, our pasts, and so to become who we are, we have to take ownership of our history, of the fate that has led us and, in important ways, is us (Gemes, 2009: xvii).

Individuals have to take the responsibility of their actions in order to be an authentic self that knows its existence by expressing its feelings, thoughts and emotions and that is aware of its sovereignty. Besides responsibilities which shape identities of people, the affirmation of the past and memories are important for the individuation process, and individuals should be in peace with the past. The fact that Edith is not in peace with the past illustrates the problems between her mother and herself. The problematic relationship between mother and daughter and uneasiness with the past are the major factors for Edith's existential traumas, anxiety and ontological splits which influence her very much.

Mothers tend to experience their daughters as more like, and continuous with, themselves. Correspondingly, girls tend to remain part of the dyadic primary mother-child relationship itself. This means that a girl continues to experience herself as involved in issues of merging and separation, and in an attachment characterized by primary identification and the fusion of identification and object choice (Chodorow, 1978: 166-7).

As mothers are at the centre of development of their identities, girls feel connected to their mothers. Edith is unable to differentiate herself from her mother, and her identity merged with her mother. Edith feels the lack of her mother so much that she establishes a similarity between her mother and herself. "As I [Edith] grow older myself I perceive her sadness, her bewilderment that life had taken such a turn, her loneliness. She bequeathed to me her own cloud of unknowing. She comforted herself, that harsh disappointed woman, by reading love stories, simple romances happy endings. Perhaps that is why I write them" (Brookner, 1993: 104). Edith perceives her mother as a lonely and disappointed individual who reads love stories and romances with the happy endings. Reading romances is a kind of escapism through fiction since her mother tries to find peace and happiness that she cannot find in real world. "[W]omen are described as resembling/being the unconscious" (Whitford, 1991: 67). The unconscious of Edith's mother arouses in Edith's unconscious. There is a bond between them, and it is continuation of mother's unconscious through her daughter's. For instance, there are no clear boundaries between self and the other since Edith writes the stories that her mother likes. That Edith writes romances her mother likes refers to the fact that "mothers

transmitted to their own anxieties and conflicts about femininity” (Chodorow, 2004: 102). The writings of Edith are transmission of her mother’s anxieties and wishes. Her mother’s choice to read romances is a kind of escapism and shows that she is not happy in real world. It also signifies that Edith is not happy in real world, and she creates her own world and realities through fiction. There is a close connection between mother and daughter about how they perceive the world and feel. “...Mothers come to symbolize dependence, regression, passivity and the lack of adaptation to reality. Turning from mother (and father) represents independence and individuation progress, activity, and participation in the real world...” (Chodorow, 1978: 82-3). Edith cannot be an active and independent individual since she does not handle the influence of her mother who symbolizes dependency and passivity. She empathizes with the situation of her mother. She thinks that she writes romances with happy endings since her mother comforts herself with romances and love stories. Edith writes *Beneath Visiting Moon*. Moon is the symbol of femininity and mother. It is possible to associate the name of the novel with Edith’s longing for her mother. As there is no dialogical relationship between them, Edith tries to create connection with her mother through fiction because it seems that there is an unbreakable wall between mother and daughter in real world. Edith does not have a healthy and strong mother and daughter relationship. As a result of the problematic relationship, Edith feels the lack of her mother in every aspect of her life. This lack pervades her life and makes her feel lonely, which creates traumatic situation for her.

Edith feels loneliness at the hotel, and in order to get rid of this psychological breakdown, she needs someone to talk. The hotel and each character in the novel enable her to face her isolation, her weak character and to judge the past. Her loneliness and alienation lead her to feel ontological insecurity. The lack of mother is one of the reasons for her ontological insecurity. “I [Edith] wish that I had had a mother... I never knew my poor mother to do much more than bark with derision. And yet I think of her as my poor mother” (Brookner, 1993: 104). Edith sighs for her mother since “... separation from mother, breaking of dependence, and the establishment and maintenance of a consistently individuated senses of self remain difficult psychological issues...” (Chodorow, 1974: 58). As Edith does not have a strong mother figure from whom she wants support, affection, confidence and protection, it is apt to say that she suffers from absence of mother and feels ontological insecurity because of her loneliness. “...Edith felt purged by her grief, obedient and childlike, as she had on so many occasions, reaching back into the mists of childhood to that visit...with her

mother. And, childishly anxious to please, she went forward, when the signal came, to join the Pusey's at their table" (Brookner, 1993: 62). She wants to overcome lack of mother with Mrs. Pusey who functions as a mother figure. In order to have affection, she behaves obediently and childishly to please Mrs. Pusey and joins their table when Mrs. Pusey wants her in their peaceful atmosphere. "...Edith felt constrained by a kind of loyalty to wait upon Mrs. Pusey, although it was not quite clear to her why loyalty was involved" (Brookner, 1993: 56). Edith feels a kind of loyalty to Mrs. Pusey. She tries to give meaning to her life through a mother figure, namely Mrs. Pusey. "... [T]o Edith, at this strange juncture in her life, there was something soothing in the very existence of Mrs. Pusey, a woman so gentle, so greedy, so tranquil, so utterly fulfilled in her desires that she encouraged daring thoughts of possession, of accumulation, in others" (Brookner, 1993: 39). Edith perceives her meeting with Mrs. Pusey as a strange juncture since it is a chance for her to overcome her lack and to feel sense of belonging to someone. Thanks to Jennifer and Mrs Pusey, Edith reflects her lack and her desire to have mother, and she confronts with her past. When she sees Mrs Pusey's attitudes towards her daughter, Edith remembers her mother. "She felt a pang of wistfulness for such a mother, so good- humoured, so elegantly turned out, so insistent that her daughter should have tea....She felt a pang of wistfulness too for the daughter, so confident, so at ease with what was provided for her..." (Brookner, 1993: 19). On her first day at the hotel, Edith sees mother and daughter figure. As she suffers from lack of mother, she perceives their relationship as perfect. Due to the illustrated perfect/idealized daughter and mother relationship, her pain and lack reach at highest point at the hotel; "... loss of the mother, at a certain stage, threatens the individual with loss of his self" (Laing, 1969: 116). Lack of mother impresses Edith very much and she cannot overcome this lack in her life.

Mother is an important figure for children. She is a guide, protector, shelter and an affectionate person. "... [T]he mother always plays an active part in the origin of the disturbance, especially in infantile neuroses or in neuroses whose aetiology undoubtedly dates back to early childhood. In any event, the child's instincts are disturbed, and this constellates archetypes which, in their turn, produce fantasies that come between the child and its mother as an alien..." (Jung, 1981: 85). As Edith does not have a relationship based upon mutual understanding, she is always alone. Her mother turns into an alien and frightening being for her. Therefore, Edith reflects their problematic relationship through Jennifer and Mrs. Pusey's mother and daughter relationship. Edith assumes herself as an unwanted child. As time passes, Jennifer and Mrs. Pusey are

transformed into a step mother and sister. Because of this transformation, Edith thinks that she is ignored like Cinderella.

...[Edith] studied Jennifer...Everything about her was as expensive as her mother's money could make it...Edith wondered how old she was. She looked very young, as did Mrs Pusey, but in a way she could not define they were both out of date. They referred almost constantly to times gone by, times illuminated by glamour, happiness, success, confidence, and security... (Brookner, 1993: 54).

As there is an admirable relationship between mother and daughter based upon happiness, success, confidence and security, Edith envies them. She perceives their mother and daughter relationship as perfect one that she cannot have. Mrs. Pusey “saw her daughter not as a rival... but as a successor, to be groomed for the stardom which would eventually be hers by right” (Brookner, 1993: 39). Nancy Chodorow (1974) illustrates possessive mother and daughter relationship in *The Reproduction of Mothering*: “Mothers by virtue of their gender (whatever the individualized conscious and unconscious fantasy and emotional casting they give to this gender) experiences daughters as, a certain sense, like them...(viii). Daughters are supposed to be continuation of their mother. “[T]he care and socialization of girls by women ensures the production of feminine personalities founded on relation and connection” (Chodorow, 1974:58). Mother and daughter are connected through the production of feminine personalities. Mrs. Pusey sees Jennifer as the continuation of her personality. Mrs. Pusey as “a narcissistic woman may believe her self to be the very model of perfect womanhood, the standard by which all others are measured, and she will try to force her daughters to be just like her...” (Ashmun, 4). Jennifer is idolized and transformed into an adorable daughter for Mrs. Pusey. While Mrs. Pusey is a protector of Jennifer against uncaring and cruel world, Edith is left alone with increasing ontological insecurity. Edith wants to connect with someone and says: “I must try and talk to her. There will, she thought painfully, be nothing else to do after dinner” (Brookner, 1993: 25). She feels pain because of her loneliness, and she wants to talk with Puseys. “She [Edith] was already aware of powerful and undiagnosed feelings toward these two: curiosity, envy, delight, attraction, and fear, the fear she always felt in the presence of strong personalities...they seemed destined for better things” (Brookner, 1993: 33). Edith does not think herself as a strong character and confident before Mrs. Iris Pusey, and she feels fear she always felt in the presence of strong personalities. She does not feel her existence as strong one because there is no mother to support her, and thus, “Edith sat near them, as if to gain some bravery, some confidence, from their

utterly assured presence” (Brookner, 1993: 34). However, Mrs. Pusey, a narcissist, does not let Edith speak, and she interrupts her:

My name is Edith Hope and I only arrived today. I...  
I am Mrs. Pusey said the lady. Iris Pusey.  
How do you do? Have you been here....  
And this is my daughter, Jennifer (Brookner, 1993: 34-5).

Besides being destined for better things, Mrs. Pusey and Jennifer are undoubtedly strong characters because of their supportive mother and daughter relationship. Mrs. Pusey, who is the representation of narcissism, is an oppressive character and does not let Edith speak, but introduces her daughter immediately. She behaves as a perfect person and says to Edith: “I [Mrs. Pusey] said to Jennifer, do go and ask that lady to join us. I hate to see anyone on their own” (Brookner, 1993: 35). Mrs. Pusey is an arrogant character and acts as a supreme being dominating other personalities under her narcissist attitudes. “... [L]ies something entrenched, non-negotiable as if they can really take no one seriously but themselves. As if they feel sorry for anyone who is denied the possibility of being a Pusey” (Brookner, 1993: 109). Although Puseys look down on other people and see themselves as superior beings, Edith is so much affected by the narcissism of Mrs. Pusey that she says: “I [Edith] adore her, she is totally serene, supremely confident woman who has... simply made the best of what the good Lord gave her” (Brookner, 1993: 46). As Edith does not have a strong mother figure, she is affected by the confidence of Mrs. Pusey.

Mrs. Pusey comes to the hotel for one purpose: to shop. Shopping is a way to express her identity. She thinks she is respected thanks to her high standards, her gorgeous and expensive appearance. “... [O]ne thing I will not do is lower my standards. I have always striven for the best. It is an instinct, I suppose. As my husband used to say, only the best is good enough. “Mummy” cried Jennifer hotly. “You are the best” she grasped her mother’s hand...” (Brookner, 1993: 53). Mummy is a childish and an unusual expression used by a middle-aged woman, and it implies that Jennifer is not able to be an adult since she is under the shadow of her mother who is domineering. At the same time, it is a desperate cry for the purpose of silencing the mother since Jennifer is so much oppressed by her mother that she wants to get rid of her oppression and dominion. Jennifer wants to be herself and wants her mother to see her as an individual. Mummy, in this context, is used as a metaphor for silencing the woman since mummies are supposed to be silent and still. Mrs. Pusey interferes with her daughter, Jennifer’s life, so unceasingly that Jennifer wants to silence her mother to become an autonomous

individual. "... The daughter leads a shadow-existence, often visibly sucked dry by her mother..." (Jung, 1981: 89). Jennifer is a shadow figure under the reign of her mother. Their mother and daughter relationship is illustration of Electra complex. It depicts a rivalry between mother and daughter and hatred of mother.

...interminable rivalry between women. This is because there is no room for more than one at a time in the place of mother. Since the place of the mother is unique, to become a mother would mean occupying this place, but without a relation with her in this place. For women, love for the mother perhaps must only or could exist in the form of a substitution? Of a taking her place? Which is unconsciously suffused with hate? (qtd in Whitford, 1991: 78)

Electra kills her mother, Clytemnestra. It shows a daughter's need to save herself from the sphere of her mother and to become an individual by replacing her mother's place. The mother sees her daughter as an extension of her own body and identity. Mrs. Pusey gives importance to appearance so much that she buys clothes for her daughter, and she perceives her daughter as reflection and mirror of her own identity. The mother possesses her daughter and even absorbs her. That is why Jennifer wants to silence her mother. "I [Margaret] am twenty-nine. In three month's time I shall be thirty. While Mother grows stooped and querulous, how shall I grow? (Waters, 2002: 201). Margaret is another woman that is engulfed by her mother in Sarah Waters' novel *Affinity*. Because of their mother's pressure, daughters do not find chance to become an individual separated from their mother. Daughters feel so much oppressed that they do not feel themselves grown-up. They stay connected to their mother, and thus, there is an embattled relationship between mother and daughter.



6-The Return of Persephone, 1891 by Frederic Leighton. Demeter welcomes her daughter, Persephone.

Myths and “fairy tales have functioned as a secret history of embattled female relationships- a history that we repress only at our own peril” (Chesler, 2009: 167). Daughters suffer from engulfing and limiting mothers who do not let them go and celebrate them as individuals. This engulfing relationship between mother and daughter refers to the mythical mother-daughter relationship between goddess Demeter and Persephone. “Some Demetrian mothers refuse to let their daughters go. They bind them with maternal envy, disapproval, anger, insecurity, depression; they remain merged together in embattled relationships” (Chesler, 2009: 187). Mrs. Pusey is a Demetrian mother that engulfs and limits her daughter. She always wants Jennifer by her side. Taking care of Jennifer by ordering tea for her and buying clothes for her are ways to control her daughter. Mrs. Pusey does not want to let Jennifer go. Even if Jennifer will get married, Mrs. Pusey will not leave her. Jennifer’s marriage will include her mother, too. There is a protecting mother figure. She is so keen on her daughter that Jennifer wants to silence her mother. However, due to her arrogance and vanity, Iris Pusey sees herself as a perfect being. Her identity and soul are reified since Mrs. Pusey gives importance to her physical appearance in the public sphere. “Narcissists are grandiose. They live in an artificial self invented from fantasies of absolute or perfect power, genius, beauty, etc.” (Ashmun, 4). Mrs. Pusey creates an illusion. She seems as a perfect person; however, artificial self is a distorted reality because when lady stands up, “Edith saw with some surprise that the older lady was in fact rather stiff in the joints, and that the shining impression of fairly youthful maturity, so impressive from a distance, was not prolonged when she stood up” (Brookner, 1993: 20). Furthermore, the illusions that Puseys create are depicted with their suite which is resembled to “Aladdin’s cave” (Brookner, 1993: 44) full of treasures and valuable things. The distorted reality consists of illusions which are in her suite, namely cave. Cave image is closely related to Plato’s cave allegory. Mrs. Pusey isolates herself from the outer world and comes to the hotel to shop every year. The only reality for her is to shop and have the best. She creates false consciousness, indeed. She does not deal with other things and real world, but she is absorbed in the world she has created with shopping and flattery. As a result, Mrs. Pusey, a woman of materialism, lives life on the surface. She is satisfied with the material life, and she ignores her inner peace. Furthermore, the surname of Pusey is related to womb which is depicted as the caves in archetypal criticism since “the caves are the primal womb from which we all come and primal tomb to which we all turn” (Stone, 1966: 307). The connection between cave, womb and her surname illustrates her false consciousness and distorted reality that Mrs. Pusey creates.





7- Water and Narcissus, 1969 by Franklin Jones.

As a narcissist, Mrs. Pusey is in love with herself. "... [Narcissists] are in love with an ideal image of themselves or they want you to be in love with their pretend self... Narcissists don't see themselves doing anything except being adored, and they don't see anyone else doing anything except adoring them..." (Ashmun, 4). Mrs. Pusey likes to be adored owing to her flamboyant appearance. She wants other people around herself and gathers other characters in her public sphere. Edith is one of those characters who adore Mrs. Pusey.



8- Cinderella by Jennie Harbour.



Edith becomes a friend of Puseys, in a metaphorical sense; she is the step daughter of Mrs. Pusey. As in the Cinderella story, there is a step daughter and step mother relationship, and thus, their relationship cannot be a real and sincere mother and daughter relationship. She is despised since Mrs. Pusey takes her daughter, Jennifer, to Montreux to get her fitted out like a queen. Unfortunately, Edith turns slowly back into the hotel and “went up in the lift, met a fresh effusion of scent in the corridor, and sat down thoughtfully at the little table in her room” (Brookner, 1993: 46). She confesses to herself that “she was somewhat disturbed by Jennifer’s cheerful but steady refusal of any kind of mutuality. After all, she thought we are almost of an age, although she is a few years younger... and yet she belongs to her mother, as if her mother had been cast upon an uncaring and philistine world...” (Brookner, 1993: 55). Edith is disturbed due to cheerfulness and happiness of Jennifer because she is the beloved daughter. Jennifer belongs to someone, but Edith does not have anyone to belong in this story. “...I [Edith] might prove an acceptable companion for her daughter Jennifer, although Jennifer is clearly destined for higher things” (Brookner, 1993: 46). As Jung states in *Psychological Types* “...a man identifies himself more or less completely with the most favoured, hence the most developed, function” (Jung, 1923: 564). Edith tries to identify herself with Jennifer, but when she compares herself with her, she feels weak. She is captured by inferiority complex. She is subjugated, and she does not see herself as equal to Jennifer. She is not at peace with herself for many reasons such as oppression of the society, lack of mother, affection, the other and self-authority. Edith wants the affection and interest of the most prominent figure among the other characters in the hotel. The most prominent figure is Iris Pusey. “In any event Iris held the stage; Iris, it was clear, was the star. Like many a star, she could only function from a position of dominance...Edith, having been briefly the recipient of Mrs Pusey’s compassion...” (Brookner, 1993: 38). Iris is an outstanding and a dominant figure for Edith who wants compassion of Iris. She is the illustration of Narcissus, a mythological character who is captivated by the beauty of his reflection.

The portrayals of the characters and the relationship between them are depicted with the usage of mythology and fairy tales. Anita Brookner’s usage of tales is not vain and ordinary since she uses tales in order to reveal truths about existence in any terms. “... [T]he tales have sought to uncover truths about the pleasures and pains of existence, to propose possibilities for adaptation and survival, and to reveal the intricacies of our civilizing processes” (Zipes, 2006b: 42). Tales are indications of realities, and it does not matter whether they are narrated in supernatural, fantastical or imaginative ways.

There is a connection between the life itself and the tales. In the novel, it is possible to talk about Cinderella complex. "... [A] network of largely repressed attitudes and fears that keeps women in a kind of half- light, retreating from the full use of their minds and creativity. Like Cinderella, women today are still waiting for something external to transform their lives" (Dowling, 1981: 21). When the prince comes, he changes the lifestyle of Cinderella in a good way. Edith's relationship with David can be implication of Edith's desire for an external power to change her life and to express her existence and autonomy. Whenever Edith feels depressed, she wants to be with David since she thinks that he is the one who can understand her. The fact that she observes him as a person who is not concerned with the norms of the society makes her feel safe.

When Edith comes to the hotel, her Cinderella story transforms into a different one. A mysterious guy in the hotel approaches Edith and flirts with her. The story is a deconstructed version of Cinderella in modern times. This mysterious guy is Mr. Neville who is always in grey suit and adopts the role of prince. Mrs. Pusey, as a step mother, is aware of this interest and says to Edith "it seems you have an admirer. He's had his eye on you since you came in. she spoke roguishly, but her eyelids drooped, as if this merely added to the day's disappointments. Jennifer, Edith saw, was still glassily smiling" (Brookner, 1993: 56). Mrs. Pusey is not happy about this situation, and it is a disappointment because Jennifer should be the one admired by the prince. "In each new stage of civilization, in each new historical epoch, the symbols and configurations of the tales were endowed with new meaning, transformed, or eliminated in reaction to the needs and conflicts of the people within the social order" (Zipes, 2006a : 6). Rather than a romantic representation of love between Cinderella and the prince, it is the representation of betrayal and love in sexual terms. Jennifer's smile is a hint for the deconstructed version of Cinderella story because in later parts of the novel, Jennifer and Neville have a secret relationship which is revealed by the close of a door. Edith is disturbed by the close of the door at midnights, which is the clear indication of betrayal. The loyal prince transforms into dishonest and trickster unlike in fairy tales. Edith is betrayed by the prince, Neville, and step-sister, Jennifer.

It is possible to evaluate tales, stories and fairy tales as the reflections of unconscious. Edith dives into her unconscious through Cinderella tale; Edith sees her betrayal since she has a relationship with a married man. Overall, betrayal is the reality that people ignore or escape, and thus, they create distorted realities. For instance, Jennifer and Mr. Neville try to hide their secret relationship like David and Edith.

Thanks to tales, the unconscious part of individuals is emerged. Furthermore, fairy tales are a kind of escapism to alternative worlds. “[T]he fairy tale estranges the child from the real world and allows him or her to deal with deep-rooted psychological problems and anxiety-provoking incidents to achieve autonomy” (Zipes, 2006a:173). Tales help people to achieve individuation process by dealing with their psycho-social problems. As they are representations of real life, they are not only for children but also for adults. In the novel, tales are ways for Edith to question herself, her existence, suspense, anxiety and alienation. “...“Bluebeard”, “Little Red Riding Hood,” “Cinderella,” and so on were transformed into gendered discourses about the mores, norms and manners of men and women; the specific discourse embodied feminine and masculine dispositions within a larger patriarchal context that can be discerned in variations of themes about power relations...” (Zipes, 2006b: 158). Tales and fairy tales are not belittled genres under the name of children’s literature because they point out psychology of people, their individuation process, gendered discourses, norms, rules and power relations and quest.

Edith’s existence is knitted with the retellings of the fairy tales and mythological stories. They are used to describe Edith’s quest, her discovery of self and her relationship with other characters. Before Edith does not know Mrs. Pusey very much, she is filled with admiration for Mrs. Pusey. However, her thoughts change later as Edith thinks that Mrs. Pusey does not understand other people and try to have a dialogical relationship with people. Edith is disappointed because Mrs. Pusey is not the idealization of mother figure that Edith thinks. Hence, Edith finds herself in a paradoxical situation. While she assumes Mrs. Pusey as an ideal mother, Mrs. Pusey transforms into “...old and vain and she cannot afford to feel afraid; it is essential for her to deflect her feelings onto someone else...But from now on, I think I shall make myself less available to the Puseys. After all, we have nothing in common” (Brookner, 1993: 141-2). As the time passes, Edith understands the real nature of Mrs. Pusey, and realizes that her adorable narcissistic appearance turns into old and vain. Mrs. Pusey tries to be seen as a strong woman and reflects her fears on someone else. Edith does not like Mrs. Pusey’s narcissistic behaviors anymore since Mrs. Pusey looks down on other people. For instance, Mrs. Pusey wants to dismiss Alain who works at the hotel. “... [Mrs. Pusey] has been allowed to proceed to her present monstrous cosiness through her sheer ignorance of the world. Yet when her defences are breached she reveals an altogether shrewd grasp of the tactics needed to repair them. Poor Alain, she [Edith]

thought” (Brookner, 1993: 144). Mrs. Pusey ignores other people, and even she feels pity for them as they are not Puseys. She ignores the world via her monstrous comfort.

Monica, she [Edith] said suddenly. Are you fond of your mother? ...yes, of course, I adore her. Why? ‘I just occasionally get the feeling that I must be an unnatural daughter. My mother is dead and yet I find that I hardly ever think of her. And when I do, it is with a wistfulness that I never felt for her in real life. Pain. And I think that that is probably how she thought of me. But I only miss her in the sense that I wish she could have lived long enough to see that I am like her in the only way she valued: we both preferred men to women (Brookner, 1993:144-5).

The fact that Edith cannot overcome the absence of her mother leads her to ask questions about Monica’s relationship with her mother. Unlike Monica’s adoration for her mother, Edith does not have such a feeling for her mother. That Edith does not have a dialogical relationship with her mother and cannot think about her mother very much causes her to feel sometimes as a bad daughter. It seems that she has lost her connection and relation with her mother. When she remembers her mother, she feels pain. Indeed, she feels pain for herself, too. Edith expresses that she resembles her mother through the only way she valued: they both preferred men to women. Edith expresses for many times that their mother and daughter relationship is a simplified version, and they do not have many things in common. “...We [Monica and Edith] both came here to get other people out of trouble, thought Edith; no one considered our hopes and wishes... It seems that I shall never learn the rules of correct behaviour, she thought, those rules that girls are supposed to learn at their mother’s knee” (Brookner, 1993: 150). It seems that Edith is both excluded from maternal relationship and from the social circle in order not to disturb other people. She does not learn how to adapt and to behave according to the rules and norms of the society that girls have to learn with their mother. Mother and child relationship is crucial for the development of the child because “...women in most societies are *defined* relationally (as someone’s mother and daughter, daughter-in-law...)” (Chodorow, 1974: 57-8). However, Edith suffers from the lack of strong, affectionate and beloved mother figure, and she is dependent upon her mother.

Women are perceived as beings that cannot differentiate themselves as individuals owing to patriarchal ideology. “[S]overeign individual which embraces a kind of wholeness of character, acceptance of what constitutes and constrains oneself as an individual, and a creation of one’s own values” (Gemes, 2009: xix). Sovereign individuals are the ones who are able to achieve integrated selves and who create their

own values by being aware of their responsibilities. Freedom and autonomy become the focus point for individuals who create their own values and take responsibility of their actions. A sovereign individual is able to create his/her own values by excluding himself/herself from the herd, and he/she is not the representation of herd morality that Nietzsche refers. "...[T]he herd man tries to create the impression that he is the only permitted type of man, and glorifies as the really human virtues the attributes which make him tame, agreeable and useful to the herd: to wit, public spiritedness, benevolence, consideration, industriousness, moderation, modesty, understanding and compassion..." (Nietzsche, 2007: 147). Herd person is proud of being a member of the society, and he/she becomes the representative of the values and the norms of the society. He/she praises those norms which make him/her tame, agreeable and useful. Modern individuals who are assumed as herds are valuable if they are useful according to utilitarian understanding of the society. If individuals are useful and become representative of the society, they are respectable. Due to the public spirit, they have to be benevolent, considerate, moderate and industrious. These are the features that society expects from the individuals to accept them into the herd. "The strange limitation of human development, its hesitant, long-drawn-out, frequently recoiling and cyclic nature, is due to the fact that the herd instinct of obedience is inherited most easily and at the expense of the art of giving commands" (Nietzsche, 2007: 147). Obedience is the most important issue for the society. It limits human development in many aspects since society controls people with obedience and commands.

People are conducted with concepts of shoulds. They are commanded about what they should do or should not do. As a result, herd people are surrounded by taboos. However, "the sovereign individual, who has a unified, independent, protracted will counts as having a genuine character, being a person. Modern man, who is at the mercy of a menagerie of competing forces, internal and external, has no such character" (Gemes, 2009: 38). In modern world, people who are under pressure of external forces such as oppression of institutionalized apparatus, society and working conditions, struggle to achieve wholeness in fragmented realities and in a decentered world which is surrounded by chaos. They try to achieve self-autonomy by giving their own decisions. "...Edith in her veal-coloured room in the Hotel Du Lac, sat with her hands in her lap, wondering what she was doing there. And then remembered, and trembled" (Brookner, 1993: 88). The quotation shows that there is a gap between real self and idealized self which is constructed by the values, norms and rules of the society. Edith questions her incapability to decide and divert her life. The oppression of the society is so much that it

fears Edith. She trembles because she is afraid of not to feel her essence. When she remembers the reason for her exile, she trembles because there is so much powerful authority than her self-autonomy. "...We want to become those who we are- human beings who are new, unique, incomparable, who give themselves laws, who create themselves" (Nietzsche, 1974: 266). Edith is not a sovereign individual who makes her own decisions because she is forced by Penelope for this brief exile at the hotel. The hotel enables her to question her past and her present situation since she is on her own to listen to her inner voice. She realizes her inability to make her own decisions, and she wonders why she is at the hotel. She questions the authority, the norms and rules of the society which make her feel existential problems. When she remembers the reason for the exile, she trembles before the authority, namely the society because she did something that the society does not approve. Furthermore, Edith feels alone since there are no supportive relationships among people. Instead, they prefer to judge each other. Rather than supporting and appreciating, people criticize each other and expect to hear what they want. "People expect writers to entertain them, she [Edith] reflected. They consider that writers should be gratified simply by performing their task to the audience's satisfaction. Like sycophants at court in the Middle Ages, dwarves, jongleurs. And what about us? Nobody thinks about entertaining us" (Brookner, 1993: 91-2). There is a kind of division, classification and expected qualifications from certain people in the society. Edith, a writer, is defined as someone who has to entertain people. Writing is assumed as entertainment as if there was no seriousness in it. Edith questions these general and fixed definitions that are ideologically created.

Fiction is not only entertainment, but it is also a way to express identity crisis, problems, dilemmas and ontological splits. Edith writes under the pseudonym Vanessa Wilde that is a contradictory name and surname illustrating her self-alienation. Vanessa means butterfly and cute (Babynology); however, her surname signifies the wild side of Edith's nature. Edith is fragmented into two identities. At the beginnings of the novel, she is depicted as a woman that society respects. She is kind and cute because she behaves according to her superego which stops individual from doing the things that id wants him/her to do. Vanessa is her social face. When she pursues her wishes and has an illegal relationship with David, she acts according to her id. She acts how she wants by ignoring the norms of the society. It is apt to say that her pseudonym shows dilemmas and paradoxes in her identity. Edith is passive, submissive and wild at the same time. As Edith cannot fulfill her existence, she uses pseudonym which reflects her self-alienation from her true nature. On the other hand, Edith's choice for her

pseudonym, having double meaning, is meaningful. Vanessa originates from Phanessa, a primeval god of procreation and the first king of the universe in the Orphic cosmogony. As an author, Edith who has godlike power creates and produces her writings. Furthermore, her real name, Edith Hope, is meaningful. Edith means wealth, prosperity, happiness and war. (Online Etymology Dictionary) Throughout the novel, it is possible to see Edith's struggle to understand her true nature and to criticize social norms, values and rules that cause her to feel existential problems. Edith's presence at the hotel is a kind of hope for her since she is able to realize the effects of lack of her mother, her alienated self and her clashes with the society. She questions the society by focusing upon inconformity that Neville reflects.

Edith wonders why Neville is at the hotel. She asks: "what on earth are you doing here, asked Edith. He [Neville] smiled again. "Why shouldn't I be here? She gestured with upturned hands." Well, that hotel is hardly the place for you. It seems to be permanently reserved for women. And for a certain kind of woman. Cast-off or abandoned, paid to stay away, or to do harmless womanly things, like spending money on clothes. The very tenor of the conversation excludes men you must be bored stiff. "You, I expect, have come here to finish a book" he said pleasantly. Her face clouded (Brookner, 1993: 92-3).

The fact that Edith wonders why Neville is at the hotel, and she does not see Neville as a suitable person for the hotel which is full of outcast females illustrates that Edith has the same thoughts with the society, and she reflects the clichés of patriarchal society. She thinks that the hotel is for women, which clarifies that she is shaped by cultural genes and norms. The hotel seems to be reserved for women who are excluded by the society. There is a close connection between the hotel and the situation of women. The hotel is unpopulated, silent and still place in which there is no sign of liveliness. It is a limited place which is associated with the limitation of women in the society. To exemplify, the old woman who is sent to the hotel by her son is cast-off and abandoned. Monica is paid to stay away, and Puseys are sent to do harmless womanly things like shopping. Women have difficulty in differentiating themselves as individuals since they are not accepted as individuals according to patriarchal discourse. Although Edith is thought to be a writer who has come to the hotel intentionally to finish her book, she is another woman character who is excluded by the society. The characters in the novel help to realize her problems, alienation, lack of self autonomy and control. For instance, Mr. Neville guesses about Edith's social and private life.

Let me see, he said mildly. Let me see if I can imagine what your life is like. You live in London. You have a comfortable income. You go to drinks parties and dinner parties and publishers' parties. You do not really enjoy any of this. Although people are glad to see you, you lack companions of first resort. You come home alone. You are fussy about your house. You have had lovers but not half as many as your friends have had; they, of course, credit you with none at all and worry about you rather ostentatiously. You are aware of this. And yet you have a secret life, Edith. Although only too obviously incorruptible, you are not what you seem.' Edith sat very still (Brookner, 1993: 162-3).

Edith is a respectable woman who obeys the rules and wishes of the society. Although she does not enjoy the parties, she attends them inasmuch as the society expects to see her there. Demands of the society force her to wear her social mask. As she is not able to communicate, she feels alienated and the lack of friends in the parties. Edith is meticulous about her private sphere, namely her house, since house is an important place for individuals. It symbolizes the individuation process and shapes individuals and their personalities. Edith's house is the place where she can feel peaceful since she is away from the suffocating atmosphere of public sphere. Public sphere does not let Edith make her own decisions. To exemplify, although Edith's friends have lovers, they do not let Edith love someone. Rather than allowing Edith to be happy, they worry about her ostentatiously. Indeed, it is a kind of defense mechanism. People try to project their own anxieties and ideas upon someone to maintain a socially accepted image. They are not capable of facing their own anxieties, problems, psychological traumas and spiritual muddledness on their own. In the novel, Neville adopts the role of midwife and asks many questions to Edith. On the one hand, Neville tries to colonize Edith through his questions and defining her existence, but on the other hand, he helps Edith to think, and face her anxieties. For instance, Edith and Neville discuss happiness.

Do you think a lot about being happy? He [Neville] asked.

I [Edith] think about it all the time.

Then, if I [Neville] may say so, you are wrong to do so. I dare say you are in love, he said, punishing her for her earlier carelessness. Suddenly there was an antagonism between them, as he intended, for antagonism blunts despair.

...it is a great mistake', he resumed after a pause...Since I freed myself from all that have discovered the secret of contentment (Brookner, 1993: 94).

Neville correlates happiness with love. As he is a man of reason, he perceives happiness and love as wrong decisions. He does not give importance to emotions, and assumes them as the sign of weakness. The fact that he has been deceived by his wife



leads him to feel insecure; and therefore, he tries to get rid of all emotions to feel secure. It is Neville's way of expressing his existence. Rather than taking responsibility of his actions, he accuses other people. He does not feel commitment to anyone since he is not on the side of emotions, but he is on the side of reason. "... [W]ithout a huge emotional investment, one can do whatever one pleases. One can take decisions, change one's mind, alter one's plans. There is none of anxiety of waiting to see if that one other person has everything she desires, if she is discontented, upset, restless, bored. One can be as pleasant or as ruthless as one wants....simply please oneself" (Brookner, 1993: 94-5). Neville thinks that one can do whatever he/she wants without emotions. To him, emotions are obstacles to feel secure; and therefore, he is on the side of reason which blesses his happiness without any sorrow. "Because you are misled by what you would like to believe. Haven't you learned that there is no such a thing as complete harmony between two people, however much they profess to love one another? Haven't you realized how much time and speculation are wasted, how much endless mythological agonizing goes on simply because they are out of phase?" (Brookner, 1993: 95). Neville thinks that Edith is punished by the society because of her emotions and feelings, and he assumes Edith as a woman who cannot behave according to her reason. As Neville has been deceived by his wife, he chooses denial as a way to express his existence. The fact that he suffers from such deception results in denial of love and harmony between two people and in tendency to be a solipsist. Neville's thoughts about love reflect that he does not feel the lack of the other.

You are wrong to think that you cannot live without love,  
Edith.

I [Edith] cannot live well without it. I cannot think or act or speak or write or even dream with any kind of energy in the absence of love. I feel excluded from the living world. I become cold, fish-like, immobile. I implode. My idea of absolute happiness is to sit in a hot garden all day, reading, or writing, utterly safe in the knowledge that the person I will love come home to me in the evening. Every evening (Brookner, 1993: 98).

Edith needs love because of lacks that she suffers from. She needs particularly the protective affection of man. Edith talks about idealization of love which is associated with women. Such an idealization of love is social thought that is inserted into the unconscious. Love is dynamism and the energy of life. The absence of love makes her lack energy in her life since it is a forcing drive for her to live. Without any kind of love, she feels excluded from the living world, and becomes senseless because

the lack of love and energy mean stillness and deadness. Edith loves her garden through which she expresses her existence. It is a safe place where she can feel her soul, self and individuality. Garden not only enables Edith to write her novels but also it provides happiness for her since she imagines that she waits her lover in the garden. Garden, love and writing are the stimulus of energy and liveliness for Edith. While Edith thinks love as driving force to live, Neville disagrees and says:

... you are wrong. You do not need more love. You need less. Love has not done you much good, Edith. Love has made you secretive, self-effacing, perhaps dishonest? She nodded. "Love has brought you to the Hotel Du Lac, out of season, to sit with the other women, and talk about clothes. Is that you want?... those tiny domestic pleasures, those card games you talk about, they would soon pall. "No she repeated. Never"...and then you would discover that you had a lot in common with all the other discontented women, and you'd start to see a lot of sense in the feminist position, and you'd refuse to read anything but women's novel (Brookner,1993: 100).

The fact that Neville has been deceived by his wife transforms him into a man of reason who is against love and emotions. Moreover, he is a fixed and finished man since there is no change and development in him. He is so obsessed with his ideas that he does not respect anyone's ideas. He tries to absorb the ideas of other people. For instance, he looks down on Edith because of her ideas about love. As Neville is aware of the fact that Edith is sent to the hotel for her failure in love relationship, he thinks that love transforms her into a weak and a self effacing type. Neville describes Edith as an impotent woman who thinks that women have been suppressed by patriarchal society. He wants to see her as a strong woman and he despises her. "What you need, Edith, is not love. What you need is a social position. What you need is marriage" (Brookner, 1993: 101). Every feeling has lost its core: love, marriage, respect and affection are arranged according to status of people. Neville's thoughts are the discourses of patriarchal society. He thinks that marriage is essential in order to have a social position. The fact that Edith receives a proposal from Neville although she has denied a marriage with Geoffrey who has a social position shows that she cannot escape from the norms of patriarchy. Edith does not feel herself safe at her wedding and she feels like a stranger to the celebration: "[W]as it that she was simply a stranger to the very act of celebration?" (Brookner, 1993: 115). The strangeness arises from her doubts about marriage since Edith does not accept Geoffrey as the other that she really needs in a dialogical relationship. Both Neville and Geoffrey are not in favor of dialogic

relationship. Neville is illustration of solipsism and he only gives importance to himself and his wishes. He tries to divert Edith into being a solipsist. “You have no idea how promising the world begins to look once you have decided to have it all for yourself. And how much healthier your decisions are once they become entirely selfish. It is the simplest thing in the world to decide what you want to do- or, rather, what you don’t want to do- and just to act on that” (Brookner, 1993: 95). Neville is alienated from other people, and he is not on the side of dialogism. His being deceived by his wife affects him in the deeper parts of his unconscious, and he excludes other people in his life. As betrayal is traumatic event for him, he does not give importance to other people, and he does everything to attain what he wants; it does not matter whatever it costs. Neville suggests Edith to be selfish about her decisions and says: “You must learn to discount the others. Within your own scope you can accomplish much more. You can be self-centred, and that is a marvelous lesson to learn. To assume your own centrality may mean an entirely new life” (Brookner, 1993: 95). Centrality that Neville mentions and suggests to Edith is solipsism. He thinks that Edith must learn to disregard other people. The fact that he sees himself at the centre of the universe and excludes others results in his alienation from other people. He is not on side of dialogism which describes two-way communication and mutuality between the self and others, between two ideologies or discourses. Edith who is on the side of dialogism suffers from the conception of monologism. She is aware of the fact that she needs the other in order to understand her existence and to share her life. As she is against Neville’s thoughts, “[b]ut if you would prefer to share your life? Asked Edith. Supposing that you were a person who was simply bored with living their own life and wanted to live somebody else’s. For the sheer pleasure of the novelty” (Brookner, 1993: 96). Neville disagrees with Edith and says to her:

You cannot live someone else’s life. You can only live your own. ...Whatever they told you about unselfishness being good and wickedness being bad was entirely inaccurate. It is a lesson for serfs and it leads to resignation. And my policy, you may be surprised to hear, will ensure you any number of friends. People feel at home with low standards. It is scruples that put them off (Brookner, 1993: 96).

Neville tries to destroy the socially formulated definitions about being good and bad. He accepts these definitions as a means to control people by creating moral rules. He wants to persuade Edith according to his own thoughts and philosophy. “...[S]he was seduced by the power of his [Neville] language, his unusual eloquence. And I

thought him quiet, she [Edith] marvelled” (Brookner, 1993: 96). Edith is affected and deceived by the power of his rhetoric which can be deceptive.

That is why I [Neville] so much enjoy our dear Mrs. Pusey, Mr. Neville continued. There is something quite heartening about her simple greed. And one is so happy to know that she has found the means of satisfying it. And, as you see, she is in good health and spirits: altruism has not interfered with her digestion, conscience has not stopped her sleeping at nights, and she enjoys every minute of her existence (Brookner, 1993: 96).

As Neville deals with worldly things and bodily functions for satisfaction, he finds a similarity between his ideas and Mrs. Pusey’s philosophies about life. Both Mrs. Pusey and Neville do not take life seriously. The concepts of altruism and conscience are debased by them. To Neville, Iris Pusey seems healthy who enjoys every minute of her existence without mentioning the satisfaction of her soul. Rather than dealing with Jennifer’s satisfaction as a whole being and a separate individual, Mrs. Pusey possesses her daughter. “...Driven by ruthless will to power and a fanatic insistence on their own maternal rights, they often succeed in annihilating not only their own personality but also the personal lives of their children” (Jung, 1981: 88). Mrs. Pusey satisfies herself through her greed about everything. Her ruthless desire to have power and to be a powerful mother makes her absorb the individuality of her daughter. As she is a possessing mother, she does not celebrate her daughter’s individuality and let Jennifer live her own life. Mrs. Pusey’s insistence to possess and dominate her daughter resembles to Medea who kills her children. Metaphorically, Mrs. Pusey kills her daughter by annihilating her identity and limits Jennifer’s authentic existence. “...I doubt if all this is good for Jennifer, said Edith. Or good enough, I should say. At her age there should be more to life than buying clothes” (Brookner, 1993: 96). Edith who is aware of the domineering mother figure thinks that Jennifer cannot be an autonomous individual since Mrs. Pusey does not give any chance to Jennifer to differentiate herself from her mother. Previously, although Edith admires Mrs. Pusey, she prefers to lessen the time she spends with Mrs. Pusey and prefers to be alone.

...she felt her heart beat, and her reason, that controlling element, to fragment, as hidden areas, dangerous shoals, erupted into her consciousness. The careful pretence of her days here, the almost successful tenor of this artificial and meaningless life which had been decreed for her own good by others who had no real understanding of what her own good was, suddenly appeared to her in all their futility...She had thought that by consenting to this tiny exile she was clearing

the decks, wiping the slate, and that she would be allowed to return, suitably chastened, in due course, to resume her life. I'm clearing the decks, Edith" she remembered her father saying...but his eyes were full of sad knowledge. He had known...that this stay in the hospital was not to be the brief interlude he had bracingly told her mother it would be. And he had not come home. And maybe I shall not go home, she thought, her heart breaking with sorrow. And beneath the sorrow she felt vividly unsafe... (Brookner, 1993: 117).

The fact that she feels her reason and erupts into her consciousness symbolizes the eruption of her into reason which is associated with man according to patriarchal understanding. There is a connection between eruption of volcano and Edith's eruption into consciousness. The fact that volcano erupts its lavas to the surface of the earth resembles to Edith's awareness of pretence of her days at the hotel and her consciousness about being inauthentic self. She complains about an artificial and meaningless life that had been decreed by the others. Edith is not self-autonomous although "Da-sein is always essentially its possibility, it *can* "choose" itself in its being, it can win itself, it can lose itself, or it can never and only "apparently" win itself" (Heidegger, 1996: 40). Da-sein is able to be a being because of its possibilities that Da-sein is able to choose and decide. However, Edith is powerless to resist against the orders of Penelope who is a strong figure leading Edith to go for an exile. Edith has to obey the orders of Penelope and the society. Friends of Edith who are representatives of the society do not let Edith be an autonomous being and decide what is good or bad for her. They think that they do their best for Edith; however, what they do is not for the benefit of her since they alienate Edith from her real nature and force her to be a pretender. As Edith erupts into her consciousness and reason, she becomes aware of her problems about her existence. She questions her pretended, artificial and meaningless life. As she is resembled to Virginia Woolf, people expect her to behave like her. "I have taken the name of Virginia Woolf in vain, she thought" (Brookner, 1993: 88). It is an attribution and label by the society, and Edith thinks that her pretender-ship as being Virginia Woolf is vain and futile. Furthermore, Edith is depicted as the one who clears the decks and wipes the slate. Clearing is a role that is attributed to women by the society. Deck and slate stand for the society that Edith pleases by accepting the exile. She has been suitably chastened by the society, and she thinks that she will be allowed to return to that society if she obeys its orders. In the quotation above, she draws a similarity between his father's stay at the hospital and her stay at the hotel. Hospital and hotel are the places which are associated with the hope of recovery. For a second, Edith thinks that she should not go to home as his father does; however, she feels sorrow. This

sorrow strengthens the idea of being insecure. As she does not return to her home, she will not feel that she belongs to somewhere. Houses are important for the psyche of people since they shape identity and individuation process. Owing to houses, people feel sense of belonging to somewhere. As Edith will be unsafe without her home, she feels sorrow.

On the day of her wedding Edith had woken earlier than usual, her senses alerted by the quality of the light, which was hard, white and uneasy, harbouring surprises of an unpleasant nature... She took the weather as an omen, and her abrupt awakening as a sign... she caught sight of her face and was shocked to see it so pale and drawn. I am no longer young, she thought, this is my last chance. Penelope is right. It is high time I forgot my hopes, the hopes I was born with, and faced reality ...and I always a reasonable woman, she thought. We are all agreed on that (Brookner, 1993: 118).

Edith is not calm on her wedding day. There is a close connection between her mood and the atmosphere. Her senses are disturbed by the quality of light which makes her uneasy. She assumes that such an unpleasant nature is an omen, and her abrupt awakening is a sign. When Edith agrees with Penelope about her getting older, she is captured by anxiety. She thinks that she has to face reality that is her last chance to marry. She has to give up her hopes and desires since the society perceives Edith to be a reasonable woman who adapts the norms of the society. However, Edith sees her wedding day as an awakening time, and she begins to criticize Geoffrey Long, the voice of patriarchal society. "... [Geoffrey] was a personable man, if a little old fashioned in his views: he did not, for example, approve of women working, and he teased her about the amount of time she gave to her books... Everyone said how lucky his wife would be. Everyone said how lucky Edith was... she was lucky. I am lucky, she [Edith] reminded herself, looking at the drawn face in the glass of her dressing table" (Brookner, 1993: 119). Geoffrey is not happy about the fact that Edith spends her time writing her books. He is not aware of the fact that writing is a means for Edith to express her identity, her problems and her existence. "...I haven't written anything for three days. No wonder I feel depressed. I need to get down to some work" (Brookner, 1993: 148-9). It is not possible for Edith to give up writing that enables her to feel her existence. If she does not write, she feels depressed and ontologically insecure. Wedding day is a threshold for Edith, and she tries to find answers to the questions about existence. For instance,

...She could not see herself ever repairing to this bedroom after a day's writing, or taking a nap on the splendid cane-headed bed. ...there was no garden, so that her day would

have an entirely different pattern when her writing time was over. But then she would not be writing. Perhaps she would never write again. She would have that life she supposed other women have: shopping, cooking, arranging dinner parties, meeting friend for lunch. All those worldly acquaintances who had been so kind with their invitations to little gatherings and whom she had hitherto repaid only with a desire to that they should see her garden...(Brookner, 1993: 123).

Edith is aware of the fact that if she gets married with Geoffrey, she will not have a garden, and she will not write anymore. Garden is a private and safe sphere where she feels herself happy and good because it enables her to produce her writings. For this reason, the lack of garden will influence her marriage life and impede her writing that is a means to make her feel fertile and creative. If she accepts to marry Geoffrey, she has to leave her garden and give up her writings. As a consequence, she will transform into an ordinary woman and will have that passive life she supposes that other women have. The fact that she will become an angel in the house by doing the housework and routines that other women have to limits her existence. In other words, she will have to accept someone's reality as if it were her own reality. "... [A]id of Penelope who had guided her expertly through a selection of department stores, while discoursing on the ways to please a man. 'It's no good being wishy-washy, Edith,' she had said, several times. 'A man can't feel at ease in a cell. You have to recognize his needs.' Edith, feeling faint in this airless world and apologetic because she found so little to arouse her enthusiasm..." (Brookner, 1993: 122). Edith imagines what kind of lifestyle she would have if she would marry Geoffrey. Penelope who gives instructions to Edith how to behave like a woman is a domineering guide in every sphere of Edith's life. To Penelope, Edith shouldn't be a wishy washy, she has to understand the needs of her husband and she should be an angel in the house. She is expected to be submissive and devoted to her husband. She is dominated by the power of patriarchal norms. Such limitations on her existence and her identity make Edith feel suffocated because there is no place for her to feel her existence. Hence, Edith decides not to marry Geoffrey. "Leaning forward, in a condition of extreme calm, she said to the driver, 'Would you take me on a little further, please? I've changed my mind'" (Brookner, 1993: 130). As Edith knows what she wants, she stays calm and saves herself from the chaos. It is a threshold for Edith as she is able to deny marriage on her own by disobeying the society. As she tries to disobey the society, she is sent for the exile.

...she listened to Penelope and Mrs. Dempster discoursing on her moral turpitude, her childishness, her lack of dignity,

trust, loyalty, and decent feminine sensibility. ...they wondered how she could hold up her head. That the best thing she could do would be to go away until she had come to her sense and could make decent reparation to society for the outrage she had committed. She had listened to all this in silence, her head bowed, until finally the voices had stopped, and the steps had retreated and the front door banged, and she was alone (Brookner, 1993: 132).

Penelope and Mrs. Dempster judge and criticize Edith as she does not get married with Geoffrey who has a social status. The fact that Edith is criticized harshly by Penelope and Mrs. Dempster owing to her rejection to marry indicates that there is no sisterhood among women. Penelope and Mrs. Dempster are the representations of patriarchal society, and Brookner uses the name of Dempster to show the lack of support between women. Dempster means “to judge” (The Internet Surname Database) and Mrs. Dempster criticizes Edith harshly on her moral turpitude. Edith is depicted as indecent, childish and disloyal by the patriarchal society that accepts Edith’s act as a big crime against the society. She has to be punished by excluding her from the social circle until she would come to her senses again. She has to repair the outrage that she has done against the society.

Edith has been sent to the hotel to come to her senses again but “...she was anxious to escape, for the room have become a prison, witness as it was to all her past misdemeanours, and she had no heart for the pleasantries she might be called upon to exchange with the Puseys, or Monica, or indeed with Mr. Neville” (Brookner, 1993: 136-7). The fact that Edith does not internalize the hotel room that is an impermanent place for her makes her not to feel belonging to the hotel room which becomes a prison for her. Hotel room limits her freedom because it stands for punishment for Edith’s past misdemeanours. “...[E]ven the impersonal sadness of this late season, seemed to her more salutary than the enclosed world of the hotel” (Brookner, 1993: 143). The hotel is not salutary as Edith thought because it is a limited and enclosed place unlike nature and open space which seem more salutary and have positive effects upon her. The absence of restrictions in nature makes her feel free; and moreover, nature gives energy and tranquility that she needs. That nature functions as a combining element for the split personality enables people to lessen the gap between conscious and unconscious. That is why nature is more salutary than the enclosed area which suffocates people.

The hotel, an enclosed area, is not only factor that suffocates Edith, but Puseys is another factor making Edith unhappy. Edith does not want to communicate with Puseys



and other characters. "... [Edith] felt ill-equipped and out of sorts, but also instinctively averse to going back to the hotel for a sweater. Coffee, she thought. And then a very long walk, and if possible lunch somewhere far away. I need not come back until this evening. In fact, it might be better if I kept out of everybody's way for a while. My patience with this little comedy is wearing a bit thin" (Brookner, 1993: 142-3). The fact that Edith, a tea addict, prefers to drink coffee is significant for her. Tea and tea parties are important in English traditions, and tea parties are social gatherings. Tea symbolizes social values and traditions. While tea symbolizes social values and traditions, coffee symbolizes individuality. As Hemingway writes in his novel, *The Sun also Rises*, "[c]affeine puts a man on her horse and a woman in his grave" (Hemingway, 2006: 120). Caffeine is a stimulus effect upon man for dynamism and awakening reason. The horse rearing up buries the woman into his grave that stands for logic and reason. Coffee awakens reason that is associated with man. Edith's preference for coffee is awareness for her. Through the end of the novel, Edith prefers reason and individuality by rejecting the proposal of Neville and the wishes of the patriarchal society. The fact that she feels herself as a prisoner at the hotel, and she does not want to come across Puseys whom she does not like anymore prevents her from going back to the hotel. She wants to drink coffee or wants a long walk in order to feel relaxed. Long walks enable her to be away from the social circle that she does not like much. The feeling of being a prisoner at the hotel makes her miss her house that she belongs to. "...With an aching throat Edith thought of her little house, shut up and desolate, and to which no one came. I must go home, she thought. And then, no, not yet, not while this sadness is on me. I will wait until I am more buoyant. I will get through somehow" (Brookner, 1993: 145). As Edith does not feel any emotional attachment to the hotel, she wants to go to her house where she belongs to. Until her individual consciousness is formed, she does not realize the difference between house and home. House is a building lack of sincerity and stands for system and cliché; however, home includes memories, past experiences, emotional aspects, sincerity and attachment. There is a parallelism between the self and the home. When she thinks that her home is in bad condition and desolated, she feels bad and ruined.

Edith is furious since she does not have self-autonomy. She cannot make her own decisions as she is under the pressure of society. She is forced to be an outcast character due to her exclusion from the society. "Back in her room, she ran a bath until the bathroom was dense with steam. She brushed her hair furiously...She studied her crimson face in the glass...An altogether different creature sat down at her writing table

and uncapped her pen” (Brookner, 1993: 155). Edith feels the burden of her ontological splits, alienation, self-denial, self-ignorance and psychological problems. In order to get rid of them, she takes shower since water, in metaphoric sense, functions as a cleansing effect that soothes her. She brushes her hair furiously, and she looks at her image at the mirror. As she is doubtful about her authentic existence, she wants to come across her real face. It is a kind of interrogation of self. It is also possible to associate water with unconscious that she has ignored so far. When she is alone and away from the society which always keeps eye on her, she is able to consider her unconscious. Her rebellious self comes to surface and triggers her to write and produce something after the long walks around the lake. Walks are important since they are associated with the revelation of repressed feelings, thoughts and discovery of self. One of those walks, Mr. Neville says:

I [Neville] need a wife whom I can trust. ...I have watched you [Edith], trying to talk to those women. You are desolate. And without the sort of self-love which I have been urging on you, you are never going to learn the rules, or you are going to learn them too late and become bitter. And when you think you are alone, your expression is full of sorrow. You face a life of exile of one sort or another...You are a lady, Edith. Unmarried, I'm afraid you will soon look a bit of a fool (Brookner, 1993: 165).

Neville is not on the side of dialogism about his relationships. He needs a wife whom he can trust rather than whom he can love. He wants to marry because of the demands of the society and to have a respectful status in the society. He tries to persuade Edith to marry him by manifesting her loneliness. He looks down on Edith and assumes her as a weak individual who desperately tries to speak to other people. He suggests self-love, namely solipsism, to solve the problems. In parallelism with solipsism, he mentions about the masses of the rules which are needed to have a respectable place in the society. Marriage is one of those factors to have a respectable status, and women should marry according to these rules. Neville adds “you will not shame me, will not ridicule me, *will not hurt my feelings*. Do you realize how hard it is for a man to own up to being hurt in that way? I simply cannot afford to let it happen again” (Brookner, 1993: 166). Neville undergoes a traumatic situation because of the betrayal of his wife. “She studied him sadly. ‘And what will I do in your fine house, when you are away?’ she asked. And when you are not away, she thought, but kept the thought to herself” (Brookner, 1993: 165). Edith is afraid of hearing Neville’s thoughts about what they will do when they are together and they get married. Neville answers:

“... you may begin to write rather better than you ever thought you could. Edith Neville is a fine name for an author. You will have a social position, which you need. You will gain confidence, sophistication. And you will have the satisfaction of knowing that you are doing me credit” (Brookner, 1993: 165). Mr. Neville, unlike Geoffrey, does not interfere Edith’s writing, and even, he takes credit for her writing. He thinks that Edith Neville is a good name for an author. To him, Edith will have a social position because of her marriage with him. He has patriarchal discourse and does not accept women as individuals but beings that need the help of men in order to be successful. Neville thinks that Edith will be happy because of the fact that she satisfies him by being an admirable wife. He assumes that Edith complies with the criteria that he looks for to marry since she is not a hysteric woman. “... I am proposing a partnership of the most enlightened kind. A partnership based on esteem, if you like. Also out of fashion, by the way. If you wish to take a lover, that is your concern, so long as you arrange it in a civilized manner” (Brookner, 1993: 166-7). Neville does not want to love someone again due to the betrayal of his wife, and he offers partnership. When Edith asks him whether he loves her or not;

He [Neville] smiled, this time sadly... ‘No, I don’t love you. But you have got under my guard. You have moved and touched me, in a way in which I no longer care to be moved and touched. You are like a nerve that I had managed to deaden, and I am annoyed to find it coming to life. I shall do my utmost to kill it off again as soon as possible. After all, I am not in the business of losing my centrality (Brookner, 1993: 170).

Betrayal has created a kind of traumatic situation that Neville does not want to be disappointed again. He closes himself to any emotion that will hurt him. He confesses that he has felt something for Edith but he has deadened that feeling in order to feel safe. He says to Edith: “...The union between us would be one of shared interests, of truthful discourse. Of companionship. To me, now, these are the important things. And for you they should be important” (Brookner, 1993: 167). Neville talks as if marriage was a business partnership by ignoring soul and love which are stimulus for life. While Neville talks about what kind of life they will have after they marry, Edith thinks about her house and her beloved.

Edith seemed to see her house, shut up, no fires lit, dust settling, letters unopened on the mat, the windows dirty, the rooms airless, neglected...herself forgotten...And of David, what news? If she went back, could she bear to find out how he felt, whether he would welcome her return? And if he

were not there? ... Or perhaps he was quite happy with things as they -were....Was I simply a rather touching interlude for him, or did he think me far more practised than I was? (Brookner, 1993: 168).

Edith is afraid of not to find her house like she left. To see her house shut up, neglected and the rooms airless, dirty and herself forgotten increases her psychological alienation since the house stands for soul and self. The neglected and devastated house stands for the ignorance of the self. She associates David with the house because the house is the place in which she feels safe and David is the person whom she trusts. Her mind is full of questions about David because he does not call her. "I have imagined you at home, with your wife, and your children, and those times were bad. But much worse were the times when I suspected that your attention, your curiosity, had been aroused by somebody new, some girl whom you might have met somewhere, at a party, perhaps, as you once met me. And then I would scrutinize women in the street, in the bus, in the shops, looking for a face that I could fit into your fantasy" (Brookner, 1993: 180). The fear of losing David is a traumatic feeling that Edith cannot bear. She suffers from Tinker Bell syndrome. Tinker Bell is a little fairy in Peter Pan and James (2007) suggests Tinker Bell "is unable to form stable relationship and fears Peter will abandon her for Wendy" (85). As the relationship between Edith and David is not a stable one, Edith is captured by the fear that David can be with another woman. Before she comes to the hotel, Edith believes that David was saviour for her. She admired him because he is the sovereign individual who gives his own decisions unlike Edith. She tries to express her existence and self to David through "delicacies she had salvaged for him from the wedding breakfast" (Brookner, 1993: 133). David does not touch these delicacies which stand for Edith's existence. It implies that David ignores Edith, and not to touch the delicacies is an implication of break-up of their relationship. Furthermore, the fact that David does not call her leads her to think that David might find someone else. She is so obsessed with David that she would scrutinize women everywhere to understand whether she could be a lover of David. The compulsive occupation of this idea is a kind of psychological disorder which leads to anxiety. Besides being away from David, she is away from her house, and she is homesick, which makes her nervous.

Homesick, said Edith finally. 'Yes.' But she thought of her little house as if it had existed in another life, another dimension. She thought of it as something to which she might never return. ...she was no longer the person who could sit up in bed in the early morning and let the sun warm her

shoulders...That sun, that light had faded, and she had faded with them. Now she was as grey as the season itself (Brookner, 1993: 153).

The fact that Edith has been away from her house leads her to think that her house exists in another life and dimension. She has been captured by traumatic feelings and fears. She fears that she might never return to her house which is the only place to feel safe. Furthermore, she is anxious about the fact that she is not the same person to feel safe at the house. She associates herself with the sun that is the “symbol of the male principle of generation and of the principle of authority” (Chevalier, 1996: 950). The sun is identified with male entity, and it represents masculine principle, reason and logic that Edith wants to adapt. The fact that the light of sun transforms into artificial and grey manifests that the realities men offer become unreal and artificial. Edith was grey as the season itself since she cannot conform herself with the sun. The season is winter having an artificial sun that metaphorically does not heat Edith who cannot identify herself with the sun. If she is able to awaken, she will turn to her real nature and form her own consciousness and awareness through which she will see the difference about her house. “The thought of going home, or rather, back, would have to be faced, but she found herself unwilling to contemplate taking so decisive an action. This curious interlude in her life, uncomfortable though it was, had relieved her of the necessity of thinking about what was to come” (Brookner, 1993: 162). She does not find herself courageous enough to go home; and moreover, she is not ready to face the society as she is not an autonomous individual. In this uncomfortable interlude, Edith begins to think about what will happen to her when she returns.

...she had been braver, younger, more determined to sit out her banishment and to return home unchanged by it...Since then she felt as if she had acquired an adult's seriousness for the first time in her life...She was about to enter a world which she had instinctively recognized as belonging to others, in which she had no claim, a world of, among other things, investments, roof repairs, visitors for the weekend (Brookner, 1993: 174).

Edith was braver and more decisive to pay the penalty of her illicit relationship and to return home as if nothing happened; however, she has acquired an adult's seriousness which complies with the norms of the society. She will return to that world which she recognizes as belonging to other people. She will not embrace that world but she will adapt herself to that sphere. The fact that she makes concessions from her real nature results in self-ignorance and self-deception. Concessions cause self alienation

and “...psychological alienation, wherein a character becomes extremely solipsistic, or centered in on the self, is contingent with social alienation, a separation of self from society, and with a fragmentation or dissolution of self” (McCallum, 2002: 115). Because of her self-alienation, Edith accepts Neville’s marriage proposal; and furthermore, she thinks that she will be invisible woman in the society if she does not take support of a man. She seems to submit the norms of the society. “Clearly, thought Edith, I am to be invisible until I agree to his [Neville] terms. And he is right. This is what it is like, and what it will always be like, if I don’t marry him. This is what he is letting me see. Very well. But first there is something I must do” (Brookner, 1993: 178). Neville might be a new shelter for her. Brookner’s metaphorical choice of names symbolizes something in the lives of people since the name of Neville means new village. Neville functions as a new village and a shelter that Edith wants to live. Edith says:

I [Edith] am to live in your house... I am to be air-lifted out of my present life, as if a wand had been waved. I am to become sophisticated, relaxed, worldly, and discreet. I am to provide that conjugal calm that will ensure that your feelings will never be hurt again.  
 “And yours,” he [Neville] said. “And yours.”  
 “I [Edith] don’t love you. Does that bother you?”  
 “No. It reassures me. I do not want the burden of your feelings. All this can be managed without romantic expectations” (Brookner, 1993: 169).

Edith is aware of the fact that she has to change herself when she marries Neville. She accepts to change as there is no news from David whom she trusts very much. She finds her change pathetic, dramatic and quick. Thanks to her change in personality, she would become sophisticated, discreet and worldly. She would deal with external world rather than inner world. Due to the disintegration of self and her social persona which is tailored according to the diversion of Neville and society, she would be alienated from her real nature. When she tries to commit herself not to hurt Neville’s feelings, what would she do about her wounded soul? She would prefer denial of her feelings and emotions which are the stimulus for Edith to write. There would be no love between them and their marriage would be like a business contract which is based upon Edith’s commitment to be a good wife to him. “I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship toward another consciousness, (towards a thou)...” (Bakhtin, 1981: 287).

Edith would not be conscious of herself anymore because she decides to marry someone who suppresses her real identity and who shapes her according to his own demands. An individual needs the other in order to understand and feel his/her existence. He/she understands her real nature when she reveals it for the other in a dialogical relationship. Edith thinks that she has found such a chance with David with whom she is in a dialogical relationship. "...I can see things you cannot, and you can see things that I cannot, is that our excess of seeing is defined by a lack of seeing: my excess is your lack, and vice versa. If we wish to overcome this lack, we try to see what is there *together*. We must share each other's excess in order to overcome our mutual lack" (Holquist, 1990: xxvi). An individual needs the other because of excess of seeing. He/she can see the things the other self cannot or it is vice versa. In order to overcome such a lack, there should be mutuality and dialogism between people. To Edith, the other self she needs was David; however, he does not call and write to her, although he knows where Edith is. Edith writes a letter to David in order to point out her disappointment: "I [Edith] do not love Mr. Neville, nor does he love me. But he has made me see what I will become if I persist in loving you [David] as I do... He assures me that I will very soon, under his guidance, develop into the sort of acceptable woman whose confidence and stamina and indeed presumption I have always envied. Rather like your wife, in fact" (Brookner, 1993: 179-180).

Edith confronts herself and David through writing. She corroborates the fact that Mr. Neville does not love her, but he will guide her. One of his guidance is about love; he persuades Edith that she will be in bad condition if she goes on loving David. As she is not in peace with her past deeds, she thinks that she needs to be guided and controlled. "...[S]ense of a personal identity an individual has of her/his self as a distinct from other selves, as occupying a position within society and in relation to other selves, and as being capable of deliberate thought and action" (McCallum, 2002: 3). Her decision to marry Neville is a threshold for Edith, and she would be a different person because of self-deception and self-ignorance. She would betray to the personal identity which separates and distinguishes her from other people. She would change to marry Neville and to be an acceptable woman again in the society. When she gets accustomed to these ideas, she finds out that Neville has a relationship with Jennifer Pusey. "Jennifer was no doubt one of those trivial diversions of which he [Neville] spoke so dismissively. And that door, opening and shutting, in her dreams, in her delusive waking moments, had been a real door, the reality and implications of which she had failed to take into account" (Brookner, 1993:183). When Edith sees Neville close

Jennifer's door, she understands the reason of door close that she hears at nights. Neville is an insatiable man owing to his relationship with both Edith and Jennifer. For instance, one day, Edith and Neville walk through the nature beside lake and Neville says: "...I suggest we go out one day soon. Do you know the hills to the south of us? She [Edith] shook her head. "wine- growing country" (Brookner, 1993: 76). Wine refers to Dionysius, a symbol of light heartedness, extremity, boisterousness and pleasure. Neville is after pleasure rather than loyalty and devotion. Indeed, betrayal of Neville saves Edith from being a different person since Neville would transform her into a self-alienated individual. Neville who is the voice of patriarchal society is always described as man in grey suit. The man in grey suit is representation of system and authority that Edith wants to destroy and escape; for this reason, metaphorically they cannot be together. Edith rejects to marry Neville and the act of rejecting Neville, a representative of the society, denotes that she rejects the wishes and the norms of the society. By rejecting public consciousness, she attains individual consciousness. Edith decides to leave the hotel without telling anyone and sends a telegram. "...[S]he wrote. 'Coming home.' But, after a moment, she thought that this was not entirely accurate and, crossing out the words 'Coming home,' wrote simply, 'Returning' (Brookner, 1993: 184). The statement of coming home symbolizes the individual's consciousness and self autonomy since Edith realizes the difference between house and home. While house is more formal and stands for the system and cliché, home stands for sincerity and frankness. "Edith was about to enter a world which she had instinctively recognized as belonging to others, in which she had no claim, a world of, among other things, investments, roof repairs, visitors for the weekend" (Brookner, 1993: 174). Edith enters a world that she does not belong to. She has no claim, and accepts the society as it is since she realizes that the society will not change. Hotel enables her to observe the influence of the patriarchal ideology and human relationships that are shaped by the patriarchy.

Anita Brookner denotes the existential traumas of modern people, especially women, by describing them as non-autonomous beings who are forced to live in the hotel until they retrieve themselves again in order to obey the norms of the society. The hotel becomes an important place manifesting people's identity crisis and their tendency to adopt new identities due to their ontological insecurity and impotency to be an autonomous individual. Brookner uses myths and mythical figures to denote despair, belonging crisis, anxiety, existential traumas of people and their trials of new identities to get rid of their hated self.



## CONCLUSION

This study has attempted to examine the existential problems such as alienation, identity crisis, ontological insecurity and trauma in Henry Green's *Party Going* and Anita Brookner's *Hotel Du Lac*. This thesis portrays the disruption of the self by exploring the reasons that cause fragmented realities, split identities, self-estrangement and alienation from other people in the novels under investigation. It dwells on the despair of modern people who have lost their spontaneous relationship with the world that becomes an alien and decentered world because of the destructive outcomes of wars, social, political and economic changes. The destruction of essential relationship with the universe creates many illusions, fragmentations and dilemmas that modern people do not succeed in understanding and creating wholeness from the pieces. To live in a decentered world leads modern people to suffer from ontological splits and insecurity that has caused anxiety, despair and diminution of personality.

This thesis has argued human being's impotence to be an authentic self that knows its existence and that is aware of its sovereignty by expressing its feelings, thoughts and emotions. Rather than being autonomous individuals who are able to create their own values by excluding themselves from the herd, modern people become parts of masses that do not have any specificity and individuality. It is related to social constructionism since people are socially formed, and they exist owing to their relation to shared beliefs about social values, morals and rules, traditions and culture that construct their social selves. However, modern people cannot attain autonomy and authenticity as they cannot negate these limiting and framing concepts. They become herd that are proud of being members of the society, and become the representative of the values and the norms of the society that kills the individuality of people, limits and frames the existence of people. This thesis explores these concepts with an emphasis on the space which enables the characters to question their alienation, loss of autonomy, identity crisis and existential traumas.

Space, functioning as a means to question ontological insecurity and existential splits, becomes an important figure in both novels, and this study also discusses the influence of place upon traumatized individuals and upon re-creation of the self. The public place does not let individual feel ontologically secure, and it disturbs the existence of people. The intrusion of the place into private sphere creates traumatic situations, psychological problems, anxiety and identity crisis. In *Party Going*, the hotel

as a place, inhibits the characters' existence, liveliness and dynamism, on the other hand, the hotel as space enables individuals to be free to emerge their repressed feelings and create spatial identity which "...arises through an awareness of the power of space, and its variable effect on an individual's identity...The power of space in hotel fiction is exhibited in its capacity to alter events and emotions and identities in general" (Pready, 2009: 2). The characters of *Party Going* that are entrapped in the hotel due to dense fog try to adopt new spatial identities, which indicate the desire to escape from hated self that is perceived as inferior. Rather than portrayals of adopting new identities, the hotel as space in *Hotel du Lac* reflects the ontological splits, insecurity, disruption of self, oppression of society, impotence of individuals to be autonomous selves and alienation among people. The place that is used in both novels is hotel which is a transient place, and indeed, it illustrates the compartmental life styles of people who do not feel belonging to somewhere owing to threatening presence of public place.

This thesis has endeavoured to reflect the self-estrangement of people and non-autonomous beings who cannot succeed in negating their social selves which is formed by social constructionism. It is obvious that past, biology, status, culture and the society shape individuals; however, what an autonomous self is supposed to do is that he/she does not have to adapt himself/herself to the standards and norms of the society that he/she was born in since he/she can negate and nihilate the framing situations by creating his/her own values, trying or choosing many possibilities in order to be sovereign and free individuals unlike representation of his/her facticity. However, modern people cannot achieve to be autonomous beings owing to their existential and psycho-social problems, which inhibits them from attaining autonomous existence and authentic self. Because of meaninglessness, fragmentations, loss of faith in values and of unrealness of perceptions, true self has lost the spontaneous and direct relationship with the world, and as a consequence, it has lost the relatedness with the world and other people. Owing to such a break with the world and other people, modern human beings perceive themselves as unreal, dead and alienated.

Through references to myths and fairy tales, which are significant sources and means, the present situation of modern people, their existential traumas, ontological insecurity, splits, alienation and disturbed psychology are expressed and highlighted since myths and fairy tales are universal and timeless; and, furthermore "myths offer ways of ordering experience....inform man about himself" (Barbour, 1976: 17-8). Modern people use myths in order to bring order to the chaos that they feel and to create

meanings in a senseless world through the meaningful guidance of myths about the problems of their existence and their psychology since "...the myth in psychoanalytic theory has functioned both as an atemporal archetype and as a means of understanding an individual's development through time" (qtd in Vanda, 2006: 24). Although modern people try to bring order to their lives that myths offer, they cannot achieve to bring order to their lives and to diminish chaos and disorders in their lives. The fact that they cannot experience the order that myths offer leads people to feel anxiety and identity crisis. Besides myths, fairy tales are realities about psychology. "...[O]n a psychological level, through the use of unfamiliar symbols, the fairy tale liberates readers of different age groups to return to repressed ego disturbances..."(Zipes, 2006a: 177). Fairy tales do not only entertain people but also they educate and enable to foster the personality development of children and their psychological disturbances. In this study, the various myths and fairy tales such as Tinker Bell, Cinderella and Electra, Demeter and Persephone myth, Sisyphus myth, tale of hare and tortoise and moreover mythical figures such as Clotho, Tartarus, Medea, Hermes, Artemis, Melusine are used in order to reflect the psychology of modern people, their individuation process and relationship with other people, identity crisis, ontological insecurity, impotence to attain integrated authentic self.

The impotence of individuals to be autonomous selves creates traumatic experience which "...produces a "temporal gap" and a dissolution of the self" (Balaev, 2008: 2) since trauma "...disrupts previous ideas of an individual's sense of self and the standards..." (Balaev, 2008: 1). Trauma destroys the individual's integrated balanced self, the values and criteria that shape his/her identity and disturbs ontological security of individual whose meaningful bonds have been transformed into absurd ones. This thesis has explored that modern people are trauma victims since they experience the dissolution of the self owing to threats to their existence that originate from the social constructionism, lack of mother, betrayal, alienation and domineering patriarchal ideology. Because of these threats, modern people cannot feel their existence and define their essence through the way they live and their choices although "...the existence of Dasein precedes and commands its essence -human reality in and through its very upsurge decides to define its own being by its ends" (Sartre, 1969: 443). Da-sein that means entity has to attain authentic and autonomous self by negating the social values, norms and rules, traditions, culture and facticity. However, modern people cannot achieve such a process.

*Hotel Du Lac* is analyzed in order to illustrate the self-estrangement of Da-sein and its alienation from other people, which causes existential traumas and ontological insecurity. Alienated characters in the novel that are impotent to attain autonomous selves are not able to decide on their own since they are under the shadows of a domineering and narcissist mother, husband or friend, namely the representatives of the society which suppresses autonomous individuation process. Seclusion and removal of women characters from the society is analyzed from the perspective of a female writer, Anita Brookner, rather than from a perspective of phallogocentric discourse. “The law that orders our society is the exclusive valorization of men’s needs/desires, of exchange among men” (Irigaray, 1985: 171). As Irigaray states, the society considers men’s needs and desires while it ignores the individuality of women by making males as superior. This thesis has explored the ignorance of women by the patriarchal ideology that depicts women as a lack and deficiency. Women cannot achieve to be autonomous and authentic because their autonomous individuation process is under the influence of patriarchal ideology. “The architectonics of the text, or texts, confounds the linearity of an outline, the teleology of discourse, within which there is no possible place for the “feminine” except the traditional place of the repressed, the censored” (Irigaray, 1985: 68). Brookner illustrates the problems of women and their repressed situation and psychology in her writing unlike male authorship that ignore women as individuals. Although this thesis seems to argue the problems of women, it, indeed, illustrates woman as an individual and a human being.

*Party Going* is analyzed to depict the identity crisis of Da-sein with an emphasis on the transient stay of the characters and instability of their existence at the hotel. The identity crisis and existential traumas of people are portrayed in a metaphoric sense because of the fact that the entrance of characters into the train station and the hotel is resembled to the entrance into the underworld. The characters in the novel are in between characters in liminality which “...is frequently likened to death...to invisibility, to darkness, to bisexuality, to the wilderness...” (Turner, 1969: 95). Their liminal position and identity crisis are depicted through their entrance to the train station and hotel which stand for the underworld. The hotel is a kind of threshold that has both positive and negative meanings for individuals. While one character feels ontological insecurity, depression and despair at the hotel, the other character considers the hotel in positive sense since “the threshold is open and free, as opposed to the boundary, it is the brink of hope rather than the cut-off point of experience” (Preedy, 2009: 45). The hotel

does not mean boundaries because people find opportunity to reveal their repressed feelings, desires and emotions, and even, their tendencies for homosexuality.

This thesis has argued the identity crisis, alienation and existential traumas of modern people in *Party Going* and *Hotel Du Lac* who break the link between themselves and the world. They lack spontaneous relationship with the world and “inner self thus develops an overall sense of inner impoverishment, which is expressed in complaints of the emptiness, deadness, coldness, dryness, impotence, desolation, worthlessness, of the inner life” (Laing, 1969: 90). Modern people feel ontological insecurity which leads individuals to be “...afflicted with a sense of anxiety and insecurity, and complained of dizziness sometimes resulting in nausea, of a heavy head and difficulty in breathing...” (Jung, 2005:3). The ontological insecurity and anxiety of people are related with the struggle between place and space. This thesis has focused upon the hotel image as a place which indicates the intrusion of the public place into private space that is disturbed by public place. The public place does not create a sense of security; and moreover, it threatens the private space. Although the characters of the novels under investigation are both men and women, the ontological insecurity and anxiety of women is much more than men in both public place and private space.

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### Publications:

1. Yüksel, Gülden. (2012). "The Connection/Alienation in *Howards End*", in *esse English Studies in Albania*, Vol 2 /1 Mirgeeralb, Albania. 60-68.
2. Yüksel, Gülden. Identity Crisis and Ontological Insecurity in Anita Brookner's *Hotel Du Lac*. (Paper is presented in Seventh International IDEA Conference: Studies in English 17-19 April 2013, Denizli, yet is not published).