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## The Significant Role of Trauma in Literature and Psychoanalysis

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### Abstract

Considerably, literature has influenced in the life of human being. It has an empowered language to display the inner world of man. There is a space for memories, introspection, retrospection, foreshadow, flashback and awful remembrances that are colored by pain, wound and trauma. Now is the time of producing the plot of anxiety in modern world. Margaret Atwood as a distinguished writer and poet criticizes the social, political, and spiritual bonds for female characters in her stories and poems. She has an aim to illustrate the pain and suffering of female characters in order to gain self knowledge of and self-confidence for women. In *The Handmaid's Tale* (1985), *Cat's Eye* (1988), and *The Robber Bride* (1993) she has elaborately examined her understanding of creativity in the dream, fantasy and art of the protagonists. She takes the data from the current emphasis on trauma, inter-subjectivity, mentalization, association, dissociation, nonlinear dynamic theory, and mental enactments. In conclusion, she discusses the effect of language on the developing self. She uses Sigmund Freud's views, as a psychoanalytic, of how the stormy life, difficult relationship with family, friends and not speaking cause the wound in female characters' mind. Key Words: trauma, Margaret Atwood, interdisciplinary, psychoanalysis

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*Keywords:* memories, introspection, retrospection, foreshadow, flashback

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### 1. Trauma in Atwood Literature

Margaret Atwood is a poet, novelist, short-story writer, and author of many critical essays. She has become one of Canada's major writers in recent decades. Born in Ottawa in 1939, Atwood spent her childhood between the city and the bush. Her father was an entomologist who conducted scientific research. This causes the deep respect for nature

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which pervades Atwood's work. Atwood's interest is in Canadian literature and culture. The University of Toronto as a centre for poetry, with its major figures, such as Jay Macpherson, Northrop Frye, and E.J. Pratt operated a decisive influence on Atwood's career. Her poems and novels moved towards international recognition in the last three decades of the twentieth century. It is necessary to mention that her works have become the subject of numerous academic publications. She has won several outstanding awards. She crosses between various traditions: the feminist, the nationalist, the postmodern, and, the postcolonial. Her stories have engaged several debates. She demonstrates her concern for current world affairs. Nevertheless, her fiction cannot be fixed within these labels, because she is an elusive writer with diverse interests. Vehemently, psychoanalysis and literature make the intimate connection. With this in mind, psychoanalysis is concerned with the psyche of the people on the one side and on the other side literature concerns with literary texts which illustrate the imaginary people as representations of the real individuals. Significantly, individuality and subjectivity are the great terms for both of them. Similarity, trauma is a significant word in Atwood's novels. The meaning of the term trauma has been taken from a "stress or blow that may produce disordered feelings or behavior" to a "state or condition produced by such a stress or blow" (Erikson, 1995, 184). In other words, the term trauma refers to the state of mind which results from an injury. It is a fantasy which can be read as an articulation of trauma. It is a devastating and damaging experience. It is an experience lived belatedly at the level of its unspeakable truth which is revealed in psychoanalytic theory. So that psychoanalysis can consider the "textual anxieties" surrounding the representation of trauma. It is about women who want to express the painful and personal experiences in the society. Furthermore, they get the new knowledge or skill because the society has done this action many times. Thenceforth, the female moves forward to find something in the fresh forms, with the new attitudes, in order to seize the day and get self knowledge and self understanding. Individuals are the people like us that we live with. However, when we live with them we realize that they are true monsters in human shape.

## **2. Interdisciplinary study of Trauma significantly in Literature**

### *2.1. Interdisciplinary Studies*

The alliance between feminism, psychoanalysis, postmodernism, and literary criticism can create a new form of epistemology for feminist. These approaches helped the researcher to continue with the movement from trauma to self-knowledge. We accept Atwood position as the postmodernist writer. Currently, she breaks the margin and borders in the literature. She interestingly inserts women in the center of the novel. She expresses the tale by the language of a female character who tells the narration, by the help of a traumatized tape in *The Handmaid's Tale*, the traumatized painting in *Cat's Eye* or the traumatized memories of the past time in *RB*. Significantly, this is there is a useful means to express the trauma of a group, the gender, race or a class. The teacher is not limited itself to the terminologies that the psychologist or psychoanalyst can find in his or her field of study. Literature illustrates the mental trauma by the literary studies. It is a social challenge for gaining the new, fresh, and sharp knowledge by self. Interestingly, trauma has an inherently ethical, social, political and historical dimension. Therefore we cannot limit it only in the psychological studies. It influences naturally to the different fields of the studies in order to show its interdisciplinary role and its profound impact that it has both within and beyond the field of studies.

#### *2.2.1. Trauma significantly in Literature*

Trauma or traumatize means a traumatic event which involves a single event or experience; it involves the feelings and emotions. Moreover, psychoanalysis trauma engages serious long-term negative consequences. Essentially, past trauma and traumatic memories affect the mind of the characters. confusion and insecurity cause trauma ; typical causes of psychoanalysis trauma are sexual abuse, employment discrimination, police brutality, bullying, domestic violence, and particularly childhood experiences. Significantly, childhood trauma can lead to violent behaviour. Psychoanalysis trauma are caused by catastrophic events, war, treachery, betray and sexual abused. However, the main point is that the different people will react differently to similar events. In other words, not all people who experience the same traumatic event will become psychoanalysis traumatized. Interdisciplinary, trauma has a close relationship with the other field such as psychology, sociology, history, war, politic, and significantly literature.

Trauma as a new phenomenon makes an interdisciplinary role for itself. It starts a movement to illustrate an episode of changing; the path of suffering and pain continue to reach to a point of knowledge and understanding. Margaret Atwood selects the female characters and their psyches to begin a quest with the two major approaches: Feminism and Psychoanalysis. It is necessary to say that when these two approaches find the way to come to literature, literary criticism as in another approach can join to them. Female characters would be inserted in a traditional and modern society to gain the new insight. Nevertheless, it costs pain and suffering. Nearly everyone agrees that literature is very broad. It takes the influences of other fields in order to signify some aspects of life. Margaret Atwood as a Canadian poet and writer criticize the environment and society that we live in it. She received several literary Awards (Toronto Arts Award, Governor General's Award and Los Angeles Times Fiction Award). She portrays trauma in the life of female. The traumatized Female is in the center of the novel. Apparently, the female characters are dominated by patriarchy. Currently, the opposite positions of victim and victor are necessary to represent a scale of self-consciousness and self actualization. In this paper Atwood's three novels *The Handmaid's Tale* (1985), *Cat's Eye* (1988) and *The Robber Bride* (1993) and the female characters in them will present the traumatized past of the childhood and adulthood in literature. It seems reasonable to assume that human being is a social creature who engages to different fields in the universe. He or She can make this universe as a utopia or dystopia. Harold Bloom believes Atwood's imaginative sensibility' is gothic which a 'mixed genre' is. Atwood makes this attitude works. Bloom praises her cautious, consistent and frightening tone in her speech. (Bloom, 2009, 2) Significantly, this paper tries to demonstrate the close relationship between psychoanalysis and literature. In particular, for presenting this closeness, trauma as a term has been taken from psychoanalysis and Atwood's novels have been chosen from literature. Now, the important task is to search trauma in her novels. Fiona Tolan works on the psychoanalytic theme in Atwood in the following article: "the psychoanalytic theme in Margaret Atwood's fiction: A Response to Burkhard Niederhoff". Tolan refers to the traumatic past of Atwood's characters. *Psychoanalysis* by Freud helps her to find out something about consciousness and unconsciousness. Eliss Marder in her Essay "Trauma and Literacy studies "Enabling Questions"" acclaim trauma has a privileged relationship within interdisciplinary studies . She refers to the influence of trauma in the different fields which can not completely cover the phenomenon of trauma. Cathy Caruth and Shoshana Felman are two prominent members of the Department of Comparative Literature at Emory. Since the early 1990s, both Cathy Caruth (Winship Distinguished Research Professor of Comparative Literature and English Language) and Shoshana Felman (appointed as Robert W. Woodruff Professor of Comparative Literature and French last year) have been working creatively on the intersection of trauma, literature, and psychoanalysis. In 1995, Cathy Caruth wrote a critical introduction to a collection of essays titled *Trauma: Explorations in Memory* and in 1996 she published *Unclaimed Experience: Trauma, Narrative, and History*. Consequently Cathy Caruth has been recognized as a pioneer of trauma theory. Shoshana Felman's engagement with trauma began with her important 1992 book (written in collaboration with psychoanalyst Dori Laub) *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. In the 2002 book *The Juridical Unconscious: Trials and Traumas in the Twentieth Century*, Felman explores the relationship between literature and psychoanalysis to trauma and testimony and critical studies. Caruth and Felman, both insist on the belatedly understanding of the events and vehemently listening to the indirect expressive experiences.

### 2.2.2 Female Anxiety and Trauma

Generally speaking, some stories focus on women and their inner selves. Feminist criticism concentrates on how women are oppressed in the society as well as on their anxieties and trauma. Female identity is Atwood main theme. She realizes that women are subordinated and downtrodden all over the world. She proves herself to be a passionate advocate of the rights of women in Canada. She rebels against her patriarchal society. Images of women will show self-fulfillment and self-expression. The important point is that her woman characters do not accept the traditional role in the society and they try to get the new forms of values; change the attitude of the society and the people's mind especially men. In her novels she traces the images of women to depict their strength and not their weaknesses. Traumatic experiences are illustrated by the author in order to achieve two aims: the first is to place women in the center of discussion and the second is to show the society which traumatizes her. *The Handmaid's Tale* (1985) imagines a future for North America as a misogynist dystopia. *Cat's Eye* (1988) portrays Elaine's traumatic, unpleasant or anxious childhood which make the retrospective show or art exhibition in this novel. *The Robber Bride* (1993) is a masterpiece in female writing. In these novels Atwood shows her several aims of illustrating gynecriticism, misogyny, hegemony, psyche and psychoanalysis of the characters. These concepts seem to be useful

in the study of trauma in Atwood's novels. As it was said she offers great insight into trauma through the female characters. The pain and the sufferings emerge from the traumatized experiences which are seen in the childhood as in *Cat's Eye* for Elaine or in the adulthood as in *The Handmaid's Tale* for Offred or in *The Robber Bride* for Tony, Charis and Roz. Atwood creates not a linear but a circular structure emphasizing the protagonist's return to the scenes of her childhood and her reunion, in her imagination, with key figures from her past. *Cat's Eye* begins with Elaine's return to Toronto on the occasion of a retrospective art show. The return to her childhood home, along with the review of her art, causes her to reconstruct the past, assembling the fragments, as she has subconsciously assembled fragments of her past in her paintings. Atwood's subsequent novel is *The Robber Bride* in which three women are tormented by Zenia. She is a villain and is also dealing with past trauma. Again the retrospective episodes reveal the secret history of the characters. Now Zenia, thought dead, has suddenly reappeared. Atwood skillfully evokes the past as she retraces three women's lives, until we are back in the present; we are witnesses of confusion and lack of order, especially causing damage or trouble.

### 2.2.3 Changing with the Help of Trauma

Significantly, trauma does not always have a negative meaning; Atwood likes to give a new attitude to this evolution. It is a movement which illustrates an episode of changing which begins from trauma, suffering and pain to knowledge and understanding; it is this female psychoanalysis development that makes the novels receptive to feminist-psychoanalysis reading. Consequently, feminism, psychoanalysis and Freudian method in particular, fuels this project. We must know that theme in Atwood's works, encompassing the political, the moral, and the psychoanalytical attitudes. She agrees with Freud's explanation of neurotic people. Freud describes that:

They have, indeed, driven it out of consciousness and out of memory, and apparently saved themselves a great amount of psychic pain, *but in the unconscious the suppressed wish still exists*, only waiting for its chance to become active, and finally succeeds in sending into consciousness [...]. (Freud, 1382, 21)

Laurie Vickroy suggests that in *Cat's Eye* Elaine's "artistic expression reveals trauma but also provides evidence and structure with which to work through it." (2005, 129) Art expresses Elaine's unconscious trauma, but it also marks her moment of recovery. (Tolan, 2010, 100) Art helps her to review the past experiences "not as a fear but as a temptation" (409). Indeed, to discard the past is tempting, even freeing, but for Atwood, as for Freud, it must first be recovered before it can be relinquished. (Tolan, 2010, 101) In *The Robber Bride*, Atwood envisions Charis's act of 'forgetting' to suppress (rather than repress) the unwanted past. She chooses to forget. "Karen is coming back, Charis can't keep her away any more" (266). Karen becomes Charis's alter; Karen/Knowledge "come[s] to the surface" (266). When Charis involves between knowing and not knowing, she is always cognizant of the truth. She knows the truth. *Cat's Eye* and *The Robber Bride* show each of "Atwood's traumatized protagonists achieve some kind of emotional equilibrium," (Tolan, 2010, 102). "Elaine utilizes art as a powerful means of expression; and Charis finds comfort in meditation and spiritualism." (Tolan, 2010, 102) Art and meditation are the power of true knowledge that after the suffering and pain the characters reach to it. In all of these novels, the revelation of truth is a morally urgent process. Atwood places the main features for the female protagonists. Unlike this writer, her female predecessors tended to sympathize with the female characters for being victims. (The female author supports the female victim.) But the new form of subjectivity by Atwood to place monstrous females who want to victimize the other women is a novelty in fiction writing which needs more attention and awareness because it conveys a lesson and knowledge. To be powerful is the motto for Feminist movement. Alliance between capitalism and patriarchy brings the catastrophe for women. It designates sexism as the particular character of women's oppression. Simone de Beauvoir in her book *The Second Sex* (1949) challenged male definitions of "woman" and called on women to define themselves outside the male/ female dyad. Women, she urged, must be the subject rather than the object (other) of analysis. Elissa Marder in her essay "Trauma and Literary Studies: Some "Enabling Questions" states: "the importance of finding new ways to acknowledge the impact of events that can only be known belatedly and of listening to the power of experiences that can only be expressed indirectly." (Marder, 2006, 2) Traumatized experiences in the female society bring suffering and pain in order to give the new insight. Marder gives more explanation: "Literature is one of the ways we tell one another about aspects of human experience that cannot be contained by ordinary modes of expression and that may even exceed human understanding". (Marder, 2006, 3)

In *Unclaimed Experience: Trauma, Narrative, and History*, Cathy Caruth refers to literature—and literary forms of interpretation—to emphasize the structure of traumatic events and belated experience. She emphasizes the significant role of literature which enables us to bear witness to events that cannot be completely known and opens

our ears to experiences that might have otherwise remained unspoken and unheard. Caruth points out that because the event in the fiction and reality was not assimilated as it occurred; it only comes into being “belatedly.” She writes: “[T]he impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time”. The belated event is a trauma which is “absence” or “missed encounter” (Caruth 1996, 9). Zenia for example as a ghost is in the center or the heart of the traumatic event. And because of this absence, people who have suffered traumatic experiences can become so “possessed” by them that they frequently describe themselves as living “ghosts.” As usual this has paradoxical meaning in literature. Here to be absent has the positive meaning. This absence brings the insight about trauma so that it opens the new doors to the new possibilities for experience and new modes of understanding. This study investigates the presence of what is known as trauma in the three selected stories. It is for the first time that this kind of investigation has been done on Atwood’s novels. In the novels under discussion Atwood focuses on the traumatic experiences and their effects. This is as the theme of this research in which the researcher illustrates the incorporation of the trauma into the conception and knowledge to get the epiphany after the suffering. In other words, it is a means to heal the wounds inflicted from their individual traumatic experiences in the Canadian wilderness.

### 3. Cooperation of literary critiques and psychoanalytic thinkers

At first we must accept that there is a close relationship between literary critiques and psychoanalytic thinkers. We want to explore how some feminist literary critics and psychoanalytic thinkers work and reach to the assumption that talking about the past will bring their greater clarity, knowledge and insight. Freud as a psychoanalyst highlights these terms “the talking cure”, “cleansing of the soul” and being healed (Freud, 1382, 10, 17). Atwood as a literary writer wants to go beyond the entanglement of past trauma, however profound and obsessive it has been. She begins with a psychoanalytic examination of the characters' trauma and ends with their self-knowledge. Remembering the past and retelling the history are only part of the solution, as revealed in *The Handmaid's Tale*, *Cat's Eye*, and *The Robber Bride*. The thesis will show that the female development must be accepted or praised, especially when there is an insight and knowledge at the end of the story. This concept of “Evolution” will be for all women in the selected stories; we accept female identity is changing, and the other identity is performed and actualized over time within the social constraints. (Suzuki, 2010, 5) We must believe that woman is a flexible subject. The flexibility of women coincides with the suffering and pain that they must endure when they live in the society and among the people. Bravely, in Atwood’s selected novels the protagonists and narrators, Offred, Elaine, Tony, Charis, and Roz, determine the enigmatic details in their stories. All of them relate the traumatic past. Offred as prisoner, Elaine as a painter or artist, and the triple as the wounded women illustrate their trauma and the painful memories. They like to recover and examine further memories of their exploited childhood and adulthood in order to achieve self-knowledge and self-acceptance. It is psychoanalytic narrative of repression. Elaine has anger, hatred and distress to her childhood trauma. Her remembrance of the past will bring her greater clarity and insight. Tony, Charis, and Roz enter into the “talking cure” to undergo what Sigmund Freud once referred to as a “cleansing of the soul” (Freud, 1382, 10, 17) and be healed. The revelations of past traumas and the efficacy of psychoanalytic practice are the main theme of her fiction. Offred as the traumatized narrator has certain (traumatic) experiences. The narrators belatedly acknowledge their pain and loss and are subsequently able to contemplate a return to society and selfhood. These novels are characterized by themes of memory and recollection. The central theme in Atwood’s works is the return from death and/or the underworld. The survival, the return from the dead, the shape of a ghost and the repressed memories are making the details of psychoanalytic practice. The novel contains repressed trauma which affects the memory. The novels represent a secret or repressed knowledge that is associated with the return of the dead. There is a hint about Atwood’s interest in memory and psychoanalysis. Traumatic pathology cannot be located in a traumatic event; Caruth proposes that trauma makes people imagine that traumatic events do not simply occur overtime, event comes into being “belatedly.” She writes: “[T]he impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time” (Caruth, 1995, 9). Apparently time will be divided in three forms: the past with painting in *Cat's Eye*, present in the form of telling adventures in *The Robber Bride*, and future has been in the form of a tale as *The Handmaid's Tale*. Introspection, memories and past time are very important in this research. In *Cat's Eye* Elaine



uses the recovering memories of the past to lead to her own recovery. She creates a complete sense of herself through art, dream, and memory. Atwood uses the structure of the feminist psychoanalytic theorists as a way for achieving self-knowledge. It is as an inspiration forces Offred to tell her tale of menace and threat of the future, it is an inspiration for Elaine to draw her paintings to design the persons who live in her mind, it is an inspiration for Tony, Roz and Charis to present the devil or demon in their minds in order to get the new insight about the environment and the people like Zenia in their life.

### 3.1. *Introspective novel*

Novel in literature is a term which has a narrator who narrates about the interior and exterior world. The valuable role has been placed for introspective novel that expresses the interior attitude of the narrator who reveals the inner world. By the help of a psychological term, like introspection, the narrator expresses her inner story. She pours out everything that she has in her mind, thoughts and feelings. These are the sources of introspection, retrospection and memories. Individuality of every person transfers to her images or her mental picture. The power, race, ability, identity, misery, strangeness, exoticness and trauma pave the road of knowledge. These three novels share in having the common element in them: introspection which is the careful examination of a person's thoughts and feelings, intuitions that every character tends to think a lot about her own thoughts or feelings. In *Cat's Eye* painting is a means or medium of introspection for thinking about the past which is full of pain and grim. In *The Robber Bride* Zenia is a factor of introspection for three women to think more about themselves for living in present time. In *The Handmaid's Tale*, Gilead is a factor of introspection about the menace and the threat of future for the new generation. In front of every element that we refer as introspection, we see a woman or female is presented as passive and expressionless. Having hoped for altering the future from this disastrous situation is the same as the situation when Offred is imprisoned in Gilead and she hopes for her freedom and for a different future. She was born in the 1970s, which coincides with the birth of women movement, when Offred is 33. This novel centres on 'human rights abuses and particularly the oppression of women under a fundamentalist regime, is entirely social and political in its agenda' (Howells 2006, 163). The world that Atwood makes as Gilead is the future world, the dystopian impulse; she gives an awareness of dangerous trends in our present catastrophic world. The narrator is a handmaid, who has subjectivity, Personality or Identity that Atwood gives to her. It means 'Atwood's primary focus is on human' (Howells, 2006, 164). The other common element in three stories is autobiography. As we know *Cat's Eye* is the semi autobiography of Atwood herself. It is a memory of her childhood which could be designed in every painting. However, *The Handmaid's Tale* is also Offred's fictitious autobiography. What about *The Robber Bride*? Can this novel be as an autobiography of three women who constantly meet Zenia in their memories? As you know there is a close relationship between memory and trauma. All three novels establish this connection: In *Cat's Eye* Elaine has the traumatic memory of the panic past time. In *The Handmaid's Tale* Offred has the traumatic memory of her lost husband and girl. In *The Robber Bride* three women and Zenia have the traumatic memory of losing their marital life or their friendship with Zenia. Articulate trauma is for observing the woman role; Atwood erases herself from the text. The female character departs a journey after suffering and pain; she begins her quest of trauma with one aim. Her aim is self-knowledge. For gaining this interior power she must change something. Now she needs to articulate the traumatized experiences that she has in her unconscious mind. These are saved unconsciously, however they have the significant power in the female life. The female character begins the quest for gaining the power. If she has the language of speaking she can change the direction of the word. Their subjectivity, individuality and personality can mute the other not needed factors. Accordingly, to be exotic and strange can help them to pave the road of articulation. Because the characters are women, feminism and because the articulation is used to articulate trauma, the psychoanalysis are used as the two approaches for expanding these ideas. Atwood gives the magic and domestic power to Cordelia and Zenia. They do not have any direct expression in the novels. However, they have the power to control of the opportunities for the sake of themselves. The significant point is the response of others to trauma by a language. Literature in the form of novel, poem or short story conveys the truth of life which is full of trauma for female characters. It is necessary to say that the source of trauma can be man or a mute woman. An exotic is a strange woman who has the language to express the traumatized conditions to the witnesses. Her aim is to reshape and become extract that condition for finding more evidences.

#### 4. Significant Roles of Female Characters

Women are recreating themselves, using what Foucault calls ‘technologies of the self,’ transforming their “bodies and souls, thoughts, conduct, and way of being” through “their own means or with the help of others” in order to attain a higher state of existence. (Foucault, 1988,18) Continuously, the female characters like ‘Aunts’ who run re-educational centers in *The Handmaid's Tale* have the power to control “women’s appetites for freedom and knowledge, slimming down their minds and behaviors to be acceptable to Gilead’s social standards” (Stein,1999,82). ‘Aunts’ are doing the act of surveillance, they observed the act of female carefully; they suspect the female as a criminal who may have committed a crime. By regarding to feminism and psychoanalysis, we see ‘Aunts’ with the new roles. Increasingly, it is segregation. By contrast, there is not the integration that they had in patriarchy. Obviously, transformances come to take a significant role for human extinction in the future dystopias which will be occurred for women societies. Atwood had written *The Handmaid's Tale* in 1985, she foresees the future which is present. Arguably, the effect of trauma on the psyche of women brings future dystopia and horrifying universe; accordingly, fertility stops and women are forced to bear children. The mute women are the prisoners in the world; betrayal and jealousy are common; the privilege of sex and gender is for men; the strict gender rules must be obeyed by females. Cruelty and terrible things crystallize in Atwood’s novels in which women do them to each other. In *Cat's Eye* has seen a live burial under bridge. In *The Handmaid's Tale* aunts as the men in patriarchal society are the subjects to control and dominate other women. In *The Robber Bride* the mental and physical cruelty, in addition to the nostalgic remembrances make the traumatized past. (Macpherson, 2010, 54) The society with lack of choice or a little choice is the predictable society that Atwood foresees. It is dystopia society which has a place in the universe it is somewhere. The name of this place in *The Handmaid's Tale* is Gilead where was ‘a society dying... of too much choice.’ (*The Handmaid's Tale* 35) Fred in *The Handmaid's Tale*, Elaine in *Cat's Eye*, and Tony, Charis and Roz in *The Robber Bride* are non-hero. There are mute in the time of trauma. They are the witnesses of the hard times. They rely on their belated experiences. Atwood uses them to illustrate menace and the trees of the universe in the dystopia, and futuristic fiction. They are concerned with the pitiless, ruthless, criminal, jealousy and naughty women. They are wanderers. The traumatized past forces them to make a journey from reality to imaginary. They departure to their introspection, memories and remembrances to get the power of not be mute but express the trauma and find a solution for not being a victim. They attempt to survive. There is no escaping the fact that to be survived is a result of self knowledge.

#### 5. Conclusion

In conclusion, the haunted subject who is muted in different field of the study no longer wants to be hunted by the hunters and she makes a decision to get rid of anything. It is widely supposed that she rejects to be victimized and to be dominated or controlled by the hunters. Significantly, she breaks the rules. She makes a distance with trauma; after that her aim is to free herself from the boundaries of the society. Continuously, there is a moment in Atwood’s novels, when the character makes a critical discovery. It is, seemingly, the time of understanding or anagnorisis. It is the hero’s sudden awareness of a Real situation. In this revelation, the hero no longer is a mute and passive character, but she gets the new insight; she expresses her interior mind, she represents the knowledge and the recognition that she has got after suffering and pain in different fields of study. The notion is attractive when we accept it has been down for emphasizing on the significant role that trauma can have on different fields of this study and outstanding its role of interdisciplinary. Hero gains self-knowledge and self confidence to improve her life. More specifically, she teaches a lesson to the other female characters she makes a new form of archetypal figure of herself; she becomes an anti hero in different fields of a study. Thus, not only there is a woman as a survival, but also she is a winner. She is full of hope and prosperity to change the world of dystopia into a utopia, and by her power she wants to extinguish the disastrous past days.

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