

The Examination of Pathological Symptom of Trauma in the Context of Jamaica Kincaid's novel, "Lucy"

Mia Kim^a

^a
Associate Professor, Jeonju university, Superstar College, Jeonju, South Korea

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Abstract: Jamaica Kincaid was the writer who tried hard to embrace the unique and unavoidable traumatic aspects of people who have lived their life in helpless and passive. When it is looked in the category of social and political senses, these negative tendencies are clearly appeared in the third world people or black people, who had a very unstable and immigrant life under colonization or slavery. Both of them show some traumatic symptoms which are the psychological occurrence appearing on the people who had suffered from social, cultural and political oppression of society. Confused political and social structure or fearful disaster of nature causes the phenomenon. It never easily disappears by any unceasing effort. Once trauma is formed, it recurs repetitively and intermittently. Its unexpected intervention of their life prevents them keeping their life normal and their identity. In the novel 『Lucy』, Kincaid embodied these pathological symptoms through Lucy's life journey based on her diverse experiences in new land. With the adaptation of Herman Judith Lewis's theory, this study will examine the fundamental reason of trauma dominating the social and political scheme based on Jamaica Kincaid's novel, "Lucy". For this research, it will analyze the symbolic objects stimulating Lucy's trauma in the structure of society. It will be proceeded with Lucy's rememory of her traumatic object 'daffodil' and her mother, and the meaning of her full name 'Lucy Josephine Potter'. Next, this paper will look into Lucy's gradual change and growth through the purifying symbol, water and tears grounded on Sigmund Freud's theory

Keywords: Lucy, Daffodil, Water and Tears, Trauma, Change

1. Introduction

When trauma is examined in the context of historical, social and political structure, it is deeply in relation to its surrounding circumstance. The suppressive war, colonization, unexpected disaster of nature surrounding the people in that society, they are apt to show some abrupt paroxysm or they are overwhelmed with the unimaginable fear. [1] It is evidently manifested that these phenomena are related with the potential symptoms of trauma later on. These negative aspects explicitly appear on black people or third world people, especially women. Researching on the footsteps of social and cultural trace, this study will look into how the trauma is formed in to those targets, and how they can overcome it.

Based on the examination of the world history, there is a tendency that people having diaspora life tend to show instable identity in their normal life cycle, and they have the experience of not being treated well enough as a human being. Black people's life in American society was very similar to the immigrant people in the third world. Domestic or international suppression in the battle of political power produced a lot of drifted immigrants who wanted to escape from inhumane atrocity of reality. Colonized people are also included in that group. They have never been respected as a person in the society they belonged to. Their life was naturally an absolute disaster and chaos. Scattered immigrants' and wanderers' life was chaotic as it was. They could not set up their identity properly in the environment. People who could not have a natural relationship with their mother got lost in the direction forwarding their life. It was natural that they had a difficulty extending relationship in society. It becomes a deficiency factor as they grow up, and such deficiency forms trauma in relationship. It leads them to have deprivation in relations, and it affects their identity.

Unexpected environment where they were stuck - incomplete identity yet, chaotic ego, no brothers and sisters around them, absolute absurdity, mental and physical persecution, inhumane insult, - lets the third world people or black people be exposed to the frame of mental instability. This circumstance was the factor causing mental trauma. This trauma dominates their life step by step, and the domination invades their right as a human.

This paper will explode the structural ground of trauma, and it will embody the example of such analysis through the examination of Jamaica Kincaid's novel "Lucy". The study on the formation and development of trauma will be proceeded in parallel. In terms of the analysis of Lucy's pathological symptoms concerning trauma, this study will look into symbolic objects in the novel, 『Lucy』 in parallel with Sigmund Freud's theory. This study will focus on how Lucy can overcome the trauma of alienation and loss from her mother and her homeland in the United States and seek to form an independent identity from a psychoanalytic perspective based on Judith Herman's trauma theory.

2. The Potential Aspects of Trauma in the Context of Social structure

Trauma that is already engraved in some person never goes away even with constant and indomitable effort. It can be related with the fact if it is personal or national issue in the category of social and political history. Concretely speaking, it is the matter of mental mechanism. That is to say, once trauma gets in someone's mind, it does not completely disappears. It unceasingly works on their mental representation. It appears again whenever they are exposed to any oppressive or unexpected situation similar to their experience.[2] It can not be solved out easily and recovered as time goes by. With that reason, plenty of writers ranged from Toni Morrison, Langston Hughes, Nora Zeal Hurston through Jamaica Kincaid tried to embrace their nations' instability and mental shock into their novels. They also advocate to supply appropriate social and political scheme where their psychological scar can be healed.[3]

The term of trauma is originally deviated from the word meaning 'scar' on body. However, it is broadly translated and understood by the meaning of the scar not only on body but also on mind, which perspective on the definition of the term 'trauma' was strongly claimed by Sigmund Freud. He defined the mental scar of trauma in his book, "Beyond the Pleasure Principle". According to him, the cracks in the mind's experience of time, self, and the world, that are not simple and curable events like wounds on the body. It is rather unexpected and fully unknown experiences, and it leads them to the point of self-change and self-destruction by being repeated in nightmares and their normal life. [4] But it is clear that language plays a major role in the theoreticalization of trauma, as it sometimes faces language inadequacies in revealing trauma, but at the same time its curing also begins with talking about what has happened to them. From another point of view, trauma can only be claimed to exist and move toward treatment when it is clearly expressed and heard by sympathetic listeners. Therefore, at first, the unconscious language of trauma triggered by flashbacks, nightmares, emotional outbursts, etc is replaced by conscious and structural language through memory. In this regard, Herman also argues that the basic steps to recover from symptoms of trauma lie in the establishment of safety, the reconstruction of trauma stories, and the restoration of links between survivors and their communities.

As Bouson points out, memory is the center of the self-description process in Kincaid's novels. The process of remembering the trauma to Kincaid, that is, the reconstruction of the story, involves the restoration of past events and the process of mental reflection on the basis of knowledge of those events that were later acquired. And the memory always has a mother in the middle. Kincaid also recognizes the mother of a coercive presence that appears repeatedly in the process of remembering the past. By constantly remembering and reflecting on past events that have remained traumatized by her, Kincaid is gaining an extended awareness of what has happened. This process serves to refine and correct her ongoing self-introspection process. Especially, Kincaid expresses her fondness for the mother she remembers, remembering that she was the one who had a destructive influence on her brothers. The traumatic negativity of Kincaid's relationship with her mother is literally reflected to Lucy in 『Lucy』 . [5] As they can infer from the interview in which Kincaid mentions her life, the traumatic story concerning her shadowy mother suggests that her mother is always attached to Kincaid's narrative. Kincaid emphasizes the importance of memory, saying her past stories, including memories with her mother, are complete truth. Therefore, whether Kincaid is a personal or historical past, the process of remembering and restoring past events and reconstructing stories is the process of Lucy clearing her trauma and overcoming it to gain an independent identity. Through the process of Lucy's clearing and overcoming trauma in 『Lucy』 lets Kincaid herself regain her independence and complete identity.

In 『Lucy』 , Lucy's memories of facing anger and despair in a new life of migration abroad remind Lucy of her mother's coldness and devastation due to her loss of her mother and mother country. Lucy's sense of betrayal and anger can be equated to the trauma that was deeply entrenched in her. As Herman explains, a person who experiences trauma loses basic self-consciousness and can't control emotional state due to abrupt evoking of fear, anger and sadness over and over again. Also, an event of trauma that leads to a problem with basic human relationships can destroy the self-forming that is formed and maintained in relation to other people.[6] Lucy's relationships with various characters in "Lucy" often appear to be in the form of repeated relationships with her mother and resisting the standards of sexuality her mother defined. Herman also describes chronic and repetitive trauma as occurring only in a confined environment, saying the trauma repeats continuously when the victim is unable to escape and under the control of the perpetrator.

Like it is already pointed out above, trauma is not simple symptom that is resisted easily. It is really hard to get over it with their free will. Trauma unexpectedly and intermittently shows up in different patterns in normal life. It has a pathological symptom, and is transformed into unexpected phenomenon. Its abrupt invasion into life seriously disturbs normal life. Lots of psycho-pathologists defined this mental disorder as 'post-traumatic stress disorder'(PTSD). Psycho-pasthologists suggested a few possible potential treatments for them, and it is using drugs

of psychosomatic medicine and having regular psychological treatment. They say that it is not a perfect cure for them, but it will help them be healed inch by inch. Many scholars insist that people have to find out the truth of conflicts or persecutions from the social structure they belonged to exactly diagnose symptoms of trauma revealed in individuals or group of people. [7] They should try to find out the foundational cause of trauma and stick to its cure. A lot of psychosomatic doctors or professional psychologists who has studied on post-traumatic stress order tend to reach a conclusion that each individual patient's research has to be processed first and then therapeutic treatment has to be accompanied by it.

When researching the originality of the word, 'trauma', it has the etymology of Greek culture. Based on Greek etymological background, it meant 'the scar' on someone's body. It does not mean simply the scar or hurt on someone's body, but it includes double meaning on it for medical scientists. Looking in to the meaning of the wound in the viewpoint of medical scientists or writers, it embraces the meaning of scar on their mind. According to Judith Lewis Herman, that scar which can be called 'trauma' is not the simple abrupt symptom appearing on designated time. It is a kind of obsessive symptom which shows up that person's mental crack from the frame of stability. It gradually gets bigger and bigger and has a serious influence on that person's identity. It harms his mind and destroys his normal life by show up the phenomenon of nightmare or paroxysm. It sometimes causes paroxysmal dyspnea.

Judith Lewis Herman points out in his book 『Trauma and Recovery』 that trauma is an invisible obstacle which hinders someone's normal life. [8] They tend to keep their exhausted life without realizing the entity, what bothers their mind. It is so natural that they becomes to get exhausted and inert step by step. They cannot have a stable relations with others in society. Because they show up paroxysmal symptom in front of them, and they themselves do not know the reason why they have those symptoms. Until trauma gets to show some repetitive patters, they are exposed to social bias and pain.

As John N. Briere also explains, traumatic people show up similar tendency in the way of controlling their mind when they have to face fearful situation in society. Especially when it is in relation to their experience of trauma, they tend to be helpless. It "reminds them of terror, anger and devastation they experienced in repetitive form". [9] It hinders them from keeping social relationship as a human individual, and it finally leads them to lose self-esteem as a grown-up person. The lack of self-esteem and self-identity produces various types of side effects on people, and it becomes a trigger that causes trauma. These people hesitate to make their own decision to start something in society. This can be connected with unstable relationship with their mother. But this tendency often stems from unstable relationship with motherhood.

People having a problem of mental shock or trauma tends to show wrong relationship with mother in the starting of their life. The establishment of an unstable relationship with a mother derives negative aspects of a person's growth in many respects. This propensity is based on the circumstance of diaspora and war, and it takes a long time to restore themselves. This research targets on examining these tendencies on trauma in the context of social and political background. When it comes to this research, this paper will analyze one of Jamaica Kincaid's representative novels, 『Lucy』. It will look into Lucy's escaping from her mother, diaspora life in unfamiliar land, the meaning of traumatic symbols in Lucy's life and her gradual change as a mature person.

3. The Recurrence of Trauma in the Relationship of Mother and Mariah

Jamaica Kincaid is very powerful and influential writer in the field of diaspora literature all over the world. She represents the third world literature. She tried to embrace people's story living diaspora life. Naturally, Jamaica Kincaid's novel includes female wanderers' life ranged from third world people through black people isolated from cultural protection. Her story mostly delineates third world women's unstable and fearful life as immigrants. These women's adventure in new territory was horrible. Everything surrounding them was not smooth. They had to go through kind of pilgrimage whatever they do in this new land. With regard to the work of "Lucy", lots of critics claim to be a story about Jamaica Kincaid herself, and says there is a similarity in the autobiographical source. 『Lucy』 is composed of five chapters, "Poor Visitor", "Mariah", "The Tongue", "Cold Heart", and "Lucy", and each of them were included in the journal of *New Yorker* from 1989 through 1990. In 1990, all of the chapters are collected and published as a novel, 『Lucy』.

Like other work of Kincaid, 『Lucy』 is a portrait of a young female artist who reveals her position as a third world black woman in the relationship between rich and poor, black and white, colonialists and colonists, and tries to become the subject of her fate as a writer in a new world. Most of all, 『Lucy』 is the work that has received the most attention from critics, and has been studied a lot among scholars from the perspectives of diaspora, colonialism, post-colonialism, and black feminism. In particular, Gayatry Spibak insists in the preface of 『A Critique of Postcolonial Reason』, 『Lucy』 shows how neo-colonialism and post-colonialism are portrayed

properly. Spivak evaluates 『Lucy』 as a work that conveys the love, rights, and responsibility of the rejected subject who wants to choose action in the victim's situation without losing any sharp blades against the exploiters.[10] In other words, 『Lucy』 can be discussed as a story of postcolonial subject providing a migration narrative in which the post-colonial entity gains power on its own in the big city of the United States, which is a neo-colonial environment. as a mature person.

However, one of the key themes of Kincaid's novels is her mother. Kincaid writes in 『My Brother』, an autobiographical form of writing, "I once did not see my mother for twenty years." [11] The anger and shame that Kincaid has about her mother is becoming an insurmountable trauma in her life. The mother of Kincaid, on the one hand, means love, care, a source of creativity that provides happiness, and on the other hand, an authoritative being that is contemptuous, oppressive forcing obedience, eventually resulting in a painful feud and separation from the daughter. Especially in 『Lucy』, hatred and anger at Kincaid's mother are at the center. [12]

When Lucy arrived at the house of Lewis and Mariah to work as a nanny, the room where she would stay was a small maid's room, like a box of luggage that carried slaves who had been brought to America. This is a reminder of her past life, when she had to choose an inevitable separation from her family and her mother country due to economic hardship. It also evokes the history of life in which Kincaid herself had to move to the United States to work for such circumstances. The exotic immigrant life in the United States, which is bound to degenerate into a current servant owing to the colonization of her motherland, the humiliation and shame of her mother, and the poverty of her family, has left Lucy with a sense of psychological devastation and self-deprecation as well as neo-colonialism. Lucy's life in America was thought to be a lifeboat for the drowning soul, but life in New York, considered only a poor visitor, is an uncertain, gloomy, dark world in which she seems to be in a rain-swept vast sea of gray. Lucy is trapped in two places, her homeland and New York, and she tries to forget her motherly past, but she can't escape the mental burden that weighs on her.

Lucy's relationship with Mariah, a white hostess, can be interpreted as containing both stories. First, Lucy and Mariah's relationship can be read as a story of a strong obsession including both the love and hatred that Lucy has for her mother, while the other can be read as representative of the colonial power that Mariah conspires with. [13] The background of North America placed in the structure of new power relationship, gives Lucy a broader perspective in identifying conflicts with biological mother and her mother country. In this conflict, Lucy is seeking self-exploration in face of Western white imperialism by reconstructing memories of her trauma, and speaking out from the perspective of a lower-class subject. Mariah includes Lucy in everything and lets her experience the best things in her life, but in doing so, she wants Lucy to see things the way she sees them. The sheer beauty Mariah sees in the world hides the perpetuating oppression of people in the third world, because she is using violence against Lucy by imposing her own views on her. Lucy compares Mariah's love with her mother's. At the moment Lucy is about to be overwhelmed by Mariah's love, she also feels fear. Lucy's attitude is typical of people with traumas, and the worst fear a person who has experienced traumas is being afflicted with the fear that past fear may recur, raising questions about basic human relationship, family, friendship and love for the community.

As Paravisini Gebert pointed out, the existence of mother in Jamaica Kincaid's novel has a significant meaning. There is a clear correlation between mother and her colonial home country, the feud that Kincaid goes through with mother not only has a destructive relationship with mother, but also has an extended meaning of the conflict of Antika culture under British colonial rule. [14] Laura Niesen de Abruna indicates a similar point, pointing out that Kincaid's novels often reveal the main character's metaphors that lead to alienation from her mother. [15] In other words, in Kincaid's novels, the mother does not only exist as a personal mother, but also as an interconnected mother between motherhood and her mother in colonial rule. In Kincaid's novel, the reenactment of motherhood explains why mother-daughter relationships often seem to be expressed very badly in her novels.

The situation is particularly expressed in the novel 『Lucy』 as she herself describes her life as, her past was her mother itself. Everything including her mother, her colonial homeland representing her mother presses Lucy who begins a new life abroad. In this regard, the existence of a mother representing colonial power is represented by a reenactment of the enigmatic place of trauma to be expelled and overcome forever. J Brooks Bouson says that Kincaid's strong feeling of love and hatred for her mother are delineated enigmatically in her works, including 『Lucy』. [16] It means Kincaid is reluctant to describe in her novel about the abuse she suffered from her mother in the course of her growth. Indeed, Kincaid's hatred and annihilation against her mother in her novels is impossible without an understanding of her autobiographical life. Therefore, it is significant to examine the relationship between mother and daughter in 『Lucy』 from the perspective of mother, colonialist and daughter, and colonized one.

4. The Existence of Traumatic Symbol for Lucy: Daffodil

As it is examined, Jamaica Kincaid suggests Lucy as her mirror. Kincaid in this novel, 『Lucy』. She conveys her philosophy as a third world person to readers through her mirror, Lucy.[17] In this new territory, Lucy makes new relationship with people, and its process tends to show repetitive pattern that she had with her mother. Lucy sometimes retrieved contempt adversely to break the fortress of her mother and move on. Her way of discontent against mother turns up in the aspect of sexual action. Her mother excessively oppressed her attitude in terms of sexuality. This form of her mother's oppression lets Lucy have an obsession on it. This propensity affects Lucy to have trauma in the state of unconsciousness. Ever since this experience, Lucy shows up some traumatic symptom when she is exposed to similar confined situation.

Jamaica Kincaid implicatively suggests colonizer's power through Lucy's landlady, Mariah. Mariah is seemingly generous and understanding to Lucy, and she is compared to Lucy's mother later on in this novel. At the same time, she becomes an object who irritates Lucy's potential traumatic symptom. Lucy's experience staying in Mariah's house leads Lucy to have unconstrained world view. It also makes Lucy re-set up her past memory in colonized country and lets her discover herself. In the early part of this novel, Lucy is very impressed with Mariah the way she acts to her and her caring. Mariah does not look narrow minded, and she seems to be generous to all people regardless of race and class. Mariah's that way of attitude is very unfamiliar to Lucy, but it is touching enough to move her mind. Lucy even thinks of Virgin Mary's unconditional love and generosity through Mariah's caring for her. Moira Ferguson points out that Kincaid is using very intentional comparison by adapting colonizer's symbol, Mariah to Virgin Mary in 『Lucy』.[18] Therefore, readers need to read between the lines in terms of Lucy's constant proclaim to Mariah who is delineated to have the image of innocent mother.

As Moira mentioned, Kincaid suggests on purpose this symbolic image of goodness through Mariah. This flow of story can give more dramatic effect on readers, and writer's message can be conveyed to them more strikingly. Mariah's pure and innocent image symbolizes colonizer's fancy illusion. Colonizers have a clear goal to incapacitate colonized ones to keep perpetual suppression and wield their power. Colonizers never acknowledge that they abuse their power to colonized nations. They only see the world in their own point of view. This study implicitly digs up most of this dominant structure in the category of social, historical and cultural inter relations between colonizer and colonized one.

Lucy realizes truth in a time that she already has mother she loves, but she feels terrified the moment Lucy had heavy burden on her mother's love. In relation to Lucy's compatible behavior, J. Brooks Bouson indicates as follows.

This invisible but potential factor which might turn up again in any time in life is the worst enemy to maintain common life. This fear constantly suppresses diaspora people to be deviated from stable routine of their life. It never perishes, and it only looks perishable. This possible risky factor interrupts traumatic person to hesitate to make some relationship in society, and lets them ask questions to themselves if it is possible for them to co-exist with other people. [19]

This realistic phenomenon hinders third world women or black women from being sustaining normal human relations including family and even loved ones.

In "Lucy", the episode of daffodils plays a role of awakening colonized people's buried soul.[20] In particular, episodes related to daffodils between Mariah and Lucy serve as a reminder of the trauma deeply imprinted on Lucy's inner side as a colonial people. As a symbol of early spring, she rejoices in the expectation that daffodils will rise from the ground, and tries to make Lucy feel the same way as she does. However, Lucy who has never experienced spring, recalls a poem called "daffodils" of William Wordsworth, which had to be memorized under the British colonial educational system when Mariah talked about yellow daffodil flowers. Recalling the fact that Lucy had to recite a poem called 'daffodil' in front of the parents, teachers and classmates during a school inquiry session reminds Lucy of the traumatic event which she had a nightmare of falling while being chased by yellow daffodils under pressure and being buried in a pile of daffodils. At that time, Lucy pledged to delete every line of the poem from her memory. Daffodils are a herald of spring for Mariah, but for Lucy, they are a symbol of colonial oppression. Nevertheless, Mariah is not aware of the tragic parts of Lucy's experience and uses tricks to inject her own perspective into Lucy, like the colonialist's cunning strategy. One day, Mariah covers Lucy's eyes with a handkerchief and takes her to a garden full of daffodils to see the daffodils, releasing her handkerchief. In response, Lucy responded that she had no idea what the flowers were, but somehow she was determined to kill them.

Kincaid has an intention to stimulate colonized ones' memory, and let them evoke their potential trauma through the episode of daffodils. In this novel, daffodils are symbol of joy and beauty to Mariah. It is very superficial object to colonizers. In general, daffodils sprout in Spring, and it lets Mariah remember the bright side of the world. However, daffodils are the object which reminds Lucy of helpless and inert world in her past. It guides Lucy to

think of her poor and vulnerable childhood and her colonized homeland. Due to Mariah's tenacious pressure to go to the garden of daffodils, Lucy gradually memorizes her traumatic incident in school when she was young. She had to make a speech on reciting a poem, 'Daffodil' in public.

Lucy was extremely nervous and her memory did not work properly. She was very shameful of other students' response and her teacher's insult. The pressure to memorize and recite it lets Lucy dream of being chased and fallen by yellow daffodils. She was finally buried in a pile of daffodils in that nightmare. By that experience, daffodils become a sort of symbol of traumatic symptom. To surmount the traumatic memory, Lucy has to erase each phrase of that poem, word by word from her memory.

Lucy's shame and anger about daffodils exemplify how cultural form in some society induces culturally impaired psychology of it. Nancy Chodorow says, "psychological and cultural experience of childhood is accidental, filtered, personalized in some certain psychological activity. Those activities are individually structured and revived in both each individual and culture." [21] Lucy's remembrance on her life in her homeland which was dominated by English colony culture reminds her of insult and shame she experienced there. She always had the feeling of revenge in her mind to their contempt. Daffodils which looks weak and beautiful superficially are symbolic object of violence wielding its power to Lucy.

Lucy expresses daffodil's violence on her to Mariah how terrible that memory was, and it had bothered her for a long time since that incident. She had to memorize the poem about daffodils and recite it in public, which she had never seen it before that moment in life. The shame and anger of the daffodils Lucy talks to Mariah is a fitting example of how cultural forms cause culturally impaired psychology. As Nancy Chodorow points out, childhood psychological experiences and cultural decisions are filtered and they are accidental and personally constructed in a sense. They continue to live vividly in both individuals and cultures. [22] When referring to the shameful effects of British colonial culture on Lucy through poems related to 'daffodils', Lucy who was humiliated as a way of resisting her colonial education pays back the contempt that she gained with her own counter-destruction. Lucy expresses a great deal of anger at the daffodil and the violence she reveals in her life, saying, "Mariah, can you understand that you had to memorize a long poem about a flower that you had never actually seen before until you turned nineteen." [23] By projecting the daffodils that Mariah loves in the scenes of the conquered and the conquerors, Lucy reveals the weight of different histories between them. Kincaid uses Lucy's words to remind her that a heavy and painful history cannot be erased or mystified, just as the wounds her mother gave her developed hatred. Conquerors and the conquered have explicitly different historical consciousness on the culture and circumstance they coexisted together. Image of Lucy and Mariah symbolizing those two classes reveal their different viewpoints on daffodils. The fear of colonialism, violence, and oppression has shaped people's consciousness and divided the world into two classes of oppressors and oppressed people, and Lucy finally admits that each world has its own perspective and that neither experience was a fault. Through Lucy's inner conflicts, Kincaid claims to remind people of the historical record that third world people's hurt and trauma must not be mystified and deleted in world history.

5. The Hidden Meaning of Lucy's Full name and Symbolic Objects, Water and Tears

At the end of this novel, Lucy leaves Mariah's house and secures her own room to live with Peggy in apartment. A new job provides her economic independence, but it puts her in solitude. This novel starts in season, winter and ends in winter, and it shows a circular structure. Lucy, for the first time, reveals her full name, Lucy Josephine Potter. As Kincaid insists that names, naming, renaming are necessary to Lucy for definition of the self, change of the self, possession of the self, and creation of the self. [24] "Josephine" was named after her uncle, "Joseph", made a fortune from sugarcane farm but died of poverty. "Potter" was named after the owner of her slave ancestors. When Lucy asked to her mother the reason how she could get that name, her mother explained the background of birth of her name, Lucy. She says that it is quoted from the bible, satan Lucifer. What Lucy's mother explained about her name conjures up her illegitimate identity, and she accepts herself as she is now.

However, in this point, Lucy defiantly accepts insulting name of Lucifer. She confesses that she has emotionally changed into new and determined person getting out of old and exhausted feeling ever since she accepted the real meaning of her name. Lucy links Lucifer's bad identity and power who was made to challenge existing order and rules like Satan to herself. Lucy, in reverse, derives victory from failure. She becomes actively involved in her name now. As Lucifer settled down in new land, Lucy becomes to accept her life and settle down in new land. She starts to get stable and move on her life positively.

In order to completely get over trauma, traumatic people need to restore their identity and reconcile with themselves. [25] And then they can make another positive relationship in society. Therefore, Lucy also needs to regain true reconciliation with herself first. Selwyn Cudjoe says, "If traumatic people desperately restore normal

human relationship with others, they have to open their false ego painfully stricken to past scar and memory which were caused by trauma, then they have to restore basic relationship in life. It means to restore the relationship with mother.”[26]

Lucy’s anger against her mother and her devastation on her homeland has conquered most of her life, but she needs to reconcile with inner self-ego in order to be reborn in this new world. Kincaid puts out Lucy as a totally different human being having her own stable self-ego by being reborn. Lucy can be broken away from the confinement of colonizer’s dominance. Kincaid uses device of water and tear to let Lucy see the light in world. Freud insists that the period of mourning for traumatic people is necessarily required to get over its symptom and to be out of it.[27] Those people need to be indulged into absolute sadness and mournfulness for the time being to completely heal themselves. The definition of mourning should be distinguished from the concept of retaliation. Repetitive apparition of traumatic people’s retaliation is prone to be magnified, and the apparition of forgiveness constantly bothers their scar.

After all, Lucy becomes to collapse with emotional tears yearning for true love. As tears and water symbolize the pilgrimage of self-purification, Lucy washes off her trauma from the little box of world which had suffocated her whole life. These movements of Lucy means that she is developing herself to another level of reconciliation and self-healing. Lucy finally re-discover her buried identity by mourning her mother sincerely, and her lost love gets into the stage of healing. This novel looks like it ends before readers witness Lucy’s complete change, but they realize Jamaica Kincaid will keep writing in the direction of advocating women’s equal right and self identity. In the long run, Kincaid implicitly shows hope for women’s future through Lucy’s tears having the message of change.

6. Conclusion

As it is examined through whole process of this research, Lucy is representative figure of third world people who have had serious mental scar cause of political and social absurdity oppressing them in reality. The reality full of absurdity, recklessness, inhumanity unceasingly suppressed third world people, especially women who had double oppression in family and in society, and this social and cultural atmosphere made them wanderers. They had deep hurt in their soul. They were political and social victims, and this circumstance became the seed of their trauma. Third world women’s diaspora life drifting away here and there was very similar to that of black women in American society. The social and political scheme they belonged to was overwhelmed with insult and inhumanity, and it naturally gave birth to trauma.

This study looked into trauma appearing in third world people or black people through the examination of Lucy’s growth in the context of social and cultural background. The symptoms of trauma were being expressed in the form of individual portent or collective portent. With the movement of time and space, trauma which had been trapped in traumatic people’s subconsciousness tends to reveal its entity and comes to surface. By analyzing trigger factors which stimulate the suppressed trauma, this study suggests an opportunity to lay the groundwork for quantum leap. It also encourages to establish cultural and social mechanism for diaspora people suffering from trauma in the category having the limit of social and political movement.

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