

Conceptualizing Trauma in Don DeLillo's Falling Man: A Cognitive Approach to 9/11 Trauma Metaphor

Daban Qasim Jaff¹ Yasir Allawi Al-Jumaili²

¹Department of English Language, Faculty of Education, Koya University, Kurdistan Region, Iraq

²Department of English Language, Faculty of Humanities and Social Sciences, Koya University, Kurdistan Region, Iraq

ABSTRACT

This paper explores the mapping process which is used to conceptualize trauma in one of the post-9/11 novels, namely DeLillo's *Falling Man*. The paper focuses on how the traumatic experiences are represented through metaphors. Although many previous studies have attempted stylistic investigations to DeLillo's novel, very little research approached its metaphorical language. As far as trauma experience is concerned, most of the previous studies discussed these experiences thematically (Kensiton and Quinn, 2008; Gray, 2012; Pozorski, 2014; Keeble, 2014). This study, therefore, offers a stylistic examination of the metaphors of trauma which are used to communicate the negative mental experiences in this novel. It examines the conceptualization of traumatic experiences encountered by the main characters as they are exposed to disturbing events. The study applies insights from Conceptual Metaphor Theory (CMT) by George Lakoff and Mark Johnson (1980; 2003) to selected metaphors from the novel. The application of conceptual metaphor theory allows better understanding of how the abstract state of trauma is conceptualized and communicated through the course of the novel. The experience of trauma is represented variously in this novel, sometimes it is communicated through idiosyncratic metaphors (Moncef, 2016) and sometimes it is represented through using conventional metaphors. The study also examines the mapping process to see how conceptual structures are selected from different source domains and mapped onto the domain of the abstract state of trauma to convey the effects of these distressing experiences.

KEY WORDS: Conceptual Metaphor Theory, Don DeLillo, Source Domain, Target Domain, Trauma

1. INTRODUCTION

There is a large amount of research dedicated to show the impact of 9/11 attacks and their traumatic consequences on the American psychology. The impact

of these incidents was so huge that writers and critics expect a birth of a new literature that is related to 9/11 disaster. The representation of these brutal incidents and their impact has been the main task of many writers. DeLillo's *Falling Man* is one of the best examples that show the projection of the traumatic experience of American individuals. In his novel, DeLillo presents characters who suffer different traumatic experiences caused by the notorious attacks. In this paper, the abstract notion of trauma refers to a mental state that is difficult to understand literally. The use of metaphors helps writers and readers to grasp the meaning of such complex states as the mental or the emotional experiences. As for DeLillo, the author relies on the use of metaphoric language to express trauma in an easy and effective way. This paper investigates how

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Corresponding author's e-mail: daban.jaff@koyauniversity.org

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traumatic experiences in DeLillo's novel have been expressed via metaphors. As a model for the analysis, the paper uses the current view of metaphor – Conceptual Metaphor Theory (CMT) – which was promoted by George Lakoff and Mark Johnson in their book *Metaphors We Live By* (1980). A further discussion of this methodology will be presented later in section 1.3. Before starting the analysis, it is very important to have an idea about previous studies which were written about Don DeLillo's *Falling Man*. In the following section 1.2, some of the previous studies that examined trauma in this novel are visited.

2. LITERATURE REVIEW

The aim of this section is to present a review of the main literature concerning the treatment of trauma in DeLillo's *Falling Man*. For reasons of space and time, it is very difficult to cover all the previous research written in this respect. Therefore, a selection of most famous studies will be surveyed. For example, Aimee Pozorski's *Falling After 9/11: Crisis in American Art and Literature* (2014), is dedicated to discuss the connection between trauma representation theory and aesthetics of falling in five post 9/11 American literary texts, along with surveying a short account of thematic criticism towards character analysis. The study explores three main areas such as trauma generations, WWII trauma and Hiroshima disaster. The writer also discusses the representations of time reversing as recovering from trauma. Concerning Protagonist of DeLillo's *Falling Man*, Pozorski claims the tale is "part trauma narrative and part apoplectic tale" (2014, p. 81). Pozorski employs a psychoanalytic approach to examine what is meant to escape falling. In her analysis, she concentrates on analyzing the journey of Kieth Neudecker after escaping falling. She observes that Kieth walked out without learning anything, as the beginning of his exposure to traumatic event is almost identical to the ending. Pozorski believes that DeLillo's performing actor who attempts to mimic the act of falling is a chance for those who were not able to absorb the sense of actual falling (p. 82). Moreover, she states that abnormal behaviors like: gambling, random sex and sightseeing are indications of repeated traumatic symptoms. Pozarski's treatment of trauma in DeLillo's novel is utterly thematic; the linguistic and metaphorical representations of trauma were not examined.

Another study by Richard Gray's *A History of American Literature* (2012) has dealt with trauma representation in DeLillo's *Falling Man* and other works. Gray believes that *Falling Man*, and other post 9/11 literary texts are representative of symptoms of traumatic events rather than diagnostic. He argues that documenting a traumatic event through narration is much challenging and

"dreadful for words" (2012, p. 796). Gray also believes that Kieth's act of gambling is meant to provide him with "shelter from the storm in the numbness of card-playing"; even the structure of the novel should be interpreted in the same mode. Gray asserts that *Falling Man* draws a clear line between two opposite and clashing worlds, a world of "the oppressors and the victims" (p. 804). Gray's examination of trauma in *Falling Man* is psychoanalytic; he uses psychoanalytic tools to examine the psychology of the protagonist and other characters. Gray's study has not approached the metaphorical representation of traumatic experiences.

In Arin Keeble's *The 9/11 novel: Trauma, Politics and Identity* (2014), there is also an examination of DeLillo's *Falling Man*. The writer applies Ulrich Bear's three possible modes of responding to traumatic events to analyze the texts. He argues, based on Alex Houen's (2014) treatment, that *Falling Man* falls into second mode, which is "unconscious history writing" (2014, p. 71). Keeble argues that what *Falling Man* is transmitting is not an allegory of a traumatized person that never recover from trauma, but rather a 'subliminal' desire of balance, continuity, history restoration and restoring normality. Although this study analyzes DeLillo's novels thoroughly, yet it does not examine the metaphorical representation of trauma in these texts.

In the introduction to *Literature After 9/11* (2008) Anna Kensiton and Jeanne Quinn evaluate the representation and interpretation of trauma experience in post 9/11 literature. They have shown primarily literary attempts to react to brutal attacks and then interpret these reactions in narrative forms. They argue that the meaning of 9/11 attacks emerges from literature itself, as literary works reframe and focus on the meaning of 9/11 by employing representational strategies that emphasize the desire for constructing meaning. The authors believe in the fact that in all post 9/11 texts, there is a tension between private experience of author and social and public desire for 9/11 representative literary texts. They argue that the connection between critics and literature contribute to forming public debate over the exact meaning of post 9/11 literature. They further stress that: the "post 9/11 literature is characterized by the transition from narratives of rupture to narratives of continuity" (2008, p.1-4). They claim that DeLillo's *Falling Man* "employs a more straightforward but temporally and spatially disrupted narrative to dramatize the effects of 9/11 on a survivor from the South Tower and his family" (2008, p. 5). Although they examined the experience of trauma in DeLillo's novel, yet no reference to the metaphors of trauma is discussed.

In *Out of the Blue-September 11 and the novel* (2009) Kristiaan Versluys investigates different aspects of *Falling Man* and another three different post 9/11 novels. He sees Don DeLillo's book as a "pure

melancholic" post 9/11 novel. Among the novels written in the aftermath of the events, *Falling Man* is the darkest, gloomiest and most striking. He argues that *Falling Man* is endless and tireless attempt to working out of Trauma "acting out" (2009, p. 72). He claims that in *Falling Man*, Humanity, as defined lexically, has vanished and a new thin and "nomenclature" has replaced the old one. He also argues that *Falling Man* is anti-redemptive narrative of characteristics of post 9/11 novels that presents the shocking collapse of the Twin Towers as catastrophic catalyst that exposes "modernity and its discontent". It reframes modernity as "existential emptiness, as a state of irremediable, total, and immutable mental immobility and numbness" (2009, p. 21). He further argues that Don DeLillo's efforts in *Falling Man* is an attempt to provide different discourse against 'nationalistic interpretation' of 9/11 attacks, instead, it is an attempt to interpret the feeling of people who had no choice but to submit to their fate (p. 82). Although the study deals with trauma, no reference to the metaphorical representation is made.

Lewis S. Gleich in "Ethics in the Wake of the Image: The Post- 9/11 Fiction of DeLillo, Auster, and Foer" (2014), discusses visual effects of 9/11 attacks on the imagination of American novelists and the way authors interpret those images in post 9/11 composition. Additionally, he studies the texts aesthetically and ethically. Gleich claims that media cover of 9/11 attacks are rather threatening to block personal narratives of survivors. He shows how Kieth finds his ex-wife's house as the first, maybe the only, shelter. As he claims, "these novels deconstruct the processes through which images function both as material traces of history and as metaphorical signs of social discourse" (2014, p. 163). Gleich's examination of *Falling Man* is aesthetical, artistic and ethical. He does not analyze the metaphorical representation of traumatic mental state in these texts. Despite the fact that trauma is the main aspect in this study, the metaphorical representation of this mental state has not been examined.

Sonia Baelo-Allué in "9/11 and the Psychic Trauma Novel: Don DeLillo's *Falling Man*" (2012) Surveys the literary techniques and tools used in *Falling Man* to represent personal trauma and shortcomings that hindered the novel to be pondered as national and cultural American trauma. She shows how DeLillo's previous treatments of political, social and national trauma made critics like Richard Gray, Andrew O'Hagan and others motivate him to write a great narrative that represent national or cultural Trauma. Instead, DeLillo, unexpectedly, has dealt with personal trauma rather than collective one (2015, p. 64). For this reason, *Falling Man* was not welcomed warmly and received sharp criticism. Allué claims that critics expected DeLillo would produce and narrative that deals with 9/11 as nonfiction, while Don DeLillo in "Ruin of the Future"

showed that nonfiction narrative can provide a different discourse from journals and politicians (Allué, 2012, p. 8). The aim of her examining of *Falling Man* is to show what hinders nomination of *Falling Man* to be labeled as a national trauma. She studies the techniques that help readers to identify *Falling Man* as a personal trauma. Her approach is psychological and no reference to metaphorical representation of trauma is made.

Nikhil Jayadevan, in "Psychosis and Capture: Lacanian Individuation in Don DeLillo's *Falling Man*" (2015), applies psychoanalysis approach to analysis the representation of individualism in the novel and attempts to interpret novel under Lacanian ego-formation theory. The author claims that the different characterization of the main protagonists helps readers to appreciate the novel better. He argues that *Falling Man* is about the projection of the gradual collapse of towers in Keith's character (2015, p. 3). Jayadevan believes that when Kieth witnessed the collapse of the towers, he saw this collapse in himself. Having escaped the collapse of the tower, Keith finds unfamiliar world, a world of traumatic experience. He further argues that alienation and individualism shape the character of Kieth, the collapse of the towers leads Kieth to make little progress toward self-awareness. The brutality of the attacks develops a sexually oriented, hardly normal and 'a second-rate travelling gambler' (2015, p. 3). Jayadevan employs Lacanian psychoanalysis approach to examine traumatic projection in *Falling Man* protagonist; his study is not concerned with the language and metaphorical representation of trauma.

Aaron Smith's "Language as Technology in Don DeLillo's *Falling Man*" (2016) discusses how language as a symbolic system falls apart. He argues that DeLillo's language is not conventional. As the author narrates unpleasant moment of history, conventional language might fail to fulfill its function. Besides exploring language in *Falling Man*, the writer provides a thematic insight into the novel. He believes DeLillo's treatment of 9/11 is unique to a degree that "symbolic dimension of the attacks" is deeply rooted in both victims and victimizers (2016, p. 165). Smith's treatment of language as a technical tool to encounter the difficulties of representing traumatic experience is unique. Although language has been examined thoroughly, yet the study does not examine the way trauma is metaphorically expressed.

3. METHODOLOGY

This paper applies insights from Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980, 2003) to a selection of metaphorical expressions about trauma taken from DeLillo's *Falling Man*. CMT is used as a model of analysis that helps to understand metaphors of trauma in this novel in a better way.

Before conducting the analysis, it is important to introduce the model of analysis which is the Conceptual Metaphor Theory or (CMT). CMT is first developed by two prominent scholars, George Lakoff and Mark Johnson in 1980. Lakoff and Johnson argue that metaphor is the “understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson, 2003, p. 5).

Conceptual Metaphor Theory holds that metaphors are central to thought and not merely linguistic or ornamental rhetorical devices (Lakoff & Johnson, 1980; Lakoff, 1979; Kövecses, 2005). According to them, metaphor is mainly conceptual in nature; our conceptual system is metaphorical and not simply literal, and that we have a constant unconsciously operating conceptual conventional metaphor system. They state that “Much subject matter, from the most mundane to the most abstruse scientific theories can only be comprehended via metaphor” (Lakoff and Johnson, 1980, p. 244). Furthermore, they argue that a conceptual metaphor is a conceptual structure realized in language through linguistic metaphors. According to their model of analysis, metaphor consists of two parts, ‘target domain’ and ‘source domain’. They claim that metaphors work on conceptual level; we understand metaphor through a process called cross-domain mapping between the source domain which is usually concrete and tangible and the target domain which is usually abstract and unfamiliar (Lakoff and Johnson, 1980). According to Lakoff and Johnson, the source domain is based on our daily experience and interaction with world around us. The conceptual theory of metaphor is a departure from earlier theories based on the old literal-figurative distinction as it challenges the main assumptions that all everyday conventional language is literal (Searle, 1979) and that all subject matter can be understood literally and not metaphorically (Davidson, 2006). Lakoff and Johnson conclude that metaphors should be seen as words or phrases but as ‘sets of conceptual correspondences’ (Lakoff and Johnson, 1993, p. 207).

The excessive use of set of conceptual correspondents changes the unique metaphor to be conventionalized in the brain over time. The central claim is that the way we think is shaped and controlled by metaphors. Lakoff and Johnson (1980, p. 264) categorize metaphor into three main types according to their function for example: there are structural metaphors, spatial metaphors, and ontological metaphors. Structural metaphors help us structure our understanding of something in terms of another one. In structural metaphors, the source domain provides rich knowledge or conceptual structures for the target domain and thus, the target domain is understood through the structures which are mapped from the source domain (Kövecses, 2002, p. 33). For example, the sentence Life is Journey, our

understanding of ‘life’ is structured in terms of our understanding of ‘journey’. In this example, the source domain of ‘journey’ helps us to understand the target domain of ‘life’. The other type of metaphor is ontological metaphor. They involve projecting physical entity or substance from the source domain onto the target domain. For example, in the sentence we need to fight against poverty, the target domain of ‘poverty’ is objectified in a concrete way as if it is an enemy to be fought against. The abstract quality of poverty is presented in terms of physical enemy. The third type is spatial or orientational metaphor. It is a metaphor in which the two domains are compared spatially. For example, the sentence I feel up today, illustrates the conceptualization of happiness in terms of a spatial orientation, such as happy is up and sadness is down. These spatial orientations motivate a number of linguistic metaphors such as “I’m feeling down” or “boosted my spirit” (Kövecses, 2002, p. 36).

4. ANALYSIS

Before starting the analysis of metaphors of trauma, it is very important to define the term ‘trauma’ which is employed in this study. In this paper, trauma means a psychological (or emotional) state of mind. Cathy Caruth (1996) in her study ‘Unclaimed Experience’ discusses this abstract experience of trauma. Caruth defines trauma as “an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena”. Unlike physical wound, which mostly are healable, the mental wound is extremely stressful and mostly not healable (Caruth, 1996, p. 11). Caruth observes that trauma has been named differently, like: “shell shock, combat neurosis, or traumatic neurosis” (1996, p. 130). Studies about trauma are often mingled with other psychological disorders, like anxiety, depression, hysteria and alienation. According to medical discourse, the experience of trauma is attended with many physical and non-physical symptoms. In the analysis of DeLillo’s *Falling Man*, the researchers investigate how the traumatic experiences are conceptualized in the novel. In DeLillo’s novel there are plenty of conceptualization of the experience of trauma which were suffered by the main characters. For reasons of space and time, only selected metaphors are chosen for analysis. As the current paper is a sort of pilot study to check the feasibility of the methodology, only 6 metaphorical expressions are dealt with.

The paper starts with the main character, Keith and his representations of the traumatic experiences that he encounters after the 9/11 attacks. Keith is a middle-aged lawyer who works at the north tower for an insurance company. The traumatizing attacks of 9\11 strips Keith's

mind from his body, he is always absent-minded. The Pre 9\11 Keith is different from the post 9\11 Keith, the two versions of Keith are quite contradictory. One may argue that he suffers from the symptoms of trauma on different levels. For example, he suffers from shattered identity, Keith is not the same person as before the attacks, "He was not quite returned to his body yet" (DeLillo, 2007, p. 74). He lives in repeated traumatic experiences and imprisoned by their physical and emotional impacts. He loses the sense of time and place; he is in the middle of nowhere and he is living in a timeless loop that he will never manage to get over (Houen, 2012). This shows that whatever the victims have lost during the 9/11 attacks cannot be regained. But Keith realizes that his trauma is more mental than physical "it wasn't the torn cartilage that was the subject of this effort. It was the chaos, the levitation of ceilings and floors, the voices choking in smoke" (DeLillo, 2007, p. 50). Therefore, so as to communicate "complex phenomenon" and mental states such as trauma, sufferers usually resorts to use "figurative language" such as "metaphors and metonymy" because these mental experiences are so complex to be described literally (Lakoff and Johnson, 1999; Kövecses, 2000; Meier and Robinson, 2005; Demjén, 2010).

The first metaphorical representation of trauma occurs on page (66) when Keith was walking his son, Justin, home from school. Keith is depicted as "drifting into the spells of reflection" and unable to think in "clear units" which bear his "collected experiences" into some "dim spaces". These, of course, are attributed to the aftermath of traumatic experience, "now he finds himself drifting into spells of reflection, thinking not in clear units, hard and linked, but only absorbing what comes, drawing things out of time and memory and into some dim space that bears his collected experience" (DeLillo, 2007, p. 66). In this extract, Keith's traumatic experience is conceptualized in terms of a 'dim space'. Although 'dim space' may be interpreted literally such as describing a physical location which is dim and dark, in the given context, the speaker is not talking about an actual dim space. The noun phrase 'dim space' is used metaphorically because the things which are associated with "time and memory" are not physical objects to be born into a physical location 'dim space'. Therefore, comparing and contrasting the literal meaning with the contextual use suggest that the noun phrase 'dim space' is a metaphorical expression used to stand for an abstract quality. The abstract quality is Keith's traumatic experience which affects his mental health and prevents him from thinking in a coherent way and in return all the things he draws out of "time and memory" as well as the "collected experience" are located in that 'dim space'. Conceptually speaking, the 'dim space' can be considered as a source domain that provides the speaker

with conceptual structures to describe the target domain of Keith's negative mental state of traumatic experience. Throughout the process of cross-domain mapping, conceptual structures such as dimness, darkness, blackness and absence of vision are mapped from the source domain of 'dim space' onto the target domain of trauma. As a result of this cross-domain mapping, the abstract state of trauma acquired a new constructed meaning; Keith's trauma can now be understood in terms of 'dim space'. The analogy between the two different domains is that, as dim space hinders vision, Keith's trauma prevents him from thinking in a clear way or understanding things coherently. This metaphorical expression, the 'dim space', is the linguistic realization of the conceptual metaphors of DEPRESSION IS DARKNESS (McMullen and Conway, 2002, p. 168), SAD IS DARK and SADNESS IS DARKNESS (Kövecses, 2000, p. 25-26).

A similar metaphorical expression occurs on page (243) when the traumatic experience of Keith is conceptualized in terms of 'hazy visions'. The speaker states that "things came back to him in hazy visions, like half an eye staring. These were moments he'd lost as they were happening and he had to stop walking in order to stop seeing them" (DeLillo, 2007, p. 243). As argued by many trauma scholars, among the symptoms of trauma is that sad and painful memories come over and over to the victims in a form of stored memories in the mind (Caruth, 1996; American Psychiatric Association, 2013). This applies to Keith whose traumatic memories return to him in a form of 'hazy visions'; these visions are Keith's hallucinations of traumatic memories which keep visiting him even after some years of the attacks. Thus, the noun phrase 'hazy visions' can qualify to be considered as a metaphorical representation of Keith's traumatic experience. Actually, the speaker is not talking about actual visions that Keith is seeing, the context is about flashback of events that keep coming back to Keith's mind. The noun phrase 'hazy visions' can be considered as a source domain from which conceptual structures such as mist, fog, murk, and dim are mapped onto the target domain of the traumatic experience of Keith. The cross-domain mapping is performed between these two different domains; the source domain of hazy visions and the target domain of trauma. Our prior knowledge of the source domain helps us to understand the abstract target domain. The result of this cross-domain mapping is that the abstract experience of trauma receives new constructed meaning. The new constructed meaning is that Keith's trauma is viewed in terms of 'hazy visions' which block seeing the truth of things. As the hazy visions impair physical sight, Keith's trauma impairs his mental vision. The analogy between the crossed mapped domains is that both of them are impediments. The conceptual metaphors which

underpin the speaker's linguistic expression are DEPRESSION IS DARKNESS (McMullen and Conway, 2002, p. 168), SAD IS DARK and SADNESS IS DARKNESS (Kövecses, 2000, p. 25-26).

Another metaphorical representation of trauma occurs towards the end of the novel. Keith's trauma is represented in terms of 'heaving dreams', "these were the days after and now the years, a thousand heaving dreams, the trapped man, the fixed limbs, the dream of paralysis, the gasping man, the dream of asphyxiation, the dream of helplessness" (DeLillo, 230). Literally, the abstract dreams cannot heave or experience heaving. In the above extract, the noun phrase 'heaving dreams' is used metaphorically to conceptualize the traumatic stress suffered by Keith. Keith's traumatic experience is compared to a set of 'heaving dreams' that generate negativity inside Keith's mind. His mind is crowded with dreams about the traumatic events he witnessed on and after 9/11 attacks. Keith's mind is stuck in a timeless loop and the 'heaving dreams' may stand for his state of immobility or stagnation. As far conceptual domains are concerned, the noun phrase 'heaving dreams' can be seen as a source domain from which selected conceptual structures are mapped onto the target domain of trauma. For example, conceptual structures such as moving up and down forcefully and puling heavy weight with force are mapped from the source domain of heaving onto the target domain of trauma. As a result of cross-domain mapping, the target domain of trauma acquired new constructed meaning. The new meaning is that Keith's trauma is understood as a form of a mental heaving experience. This scenario is activated by the term 'heave' which is puling something heavy, so the experience of trauma is viewed in terms of a heavy weight. Therefore, the abstract experience of trauma is seen through the concrete domain of weight. In creating this linguistic expression, the speaker is motivated by the conceptual domains of SAD IS HEAVY (Kövecses, 2010, p. 101), A MENTAL STATE IS A PHYSICAL OBJECT (Yu, 2008, p. 258). Another Scenario can be activated here which relates to the other sense of the term 'heave', it is about agitation. Since the term 'heave' means something moving up and down, this would suggest upheaval, disruption or commotion inside Keith's mind. Contextually, these dreams are the reflection of Keith's disrupted mind. Mapping these conceptual frames from the source domain of 'heave' would provide a new meaning for the abstract state of trauma. As a result for the cross-domain mapping, trauma can be viewed as a state of mental agitation or disruption. Our prior knowledge of the source domain helps us to understand the target domain. This linguistic expression is underpinned by the conceptual metaphors: EMOTIONAL DISTURBANCE IS PHYSICAL AGITATION (Kövecses, 2005, p. 81), SADNESS IS A

FLUID IN A CONTAINER (Kövecses, 2010, p. 25), FEAR IS A FLUID IN A CONTAINER (Kövecses, 2010, p. 23), EMOTION IS A SUBSTANCE IN A CONTAINER (Kövecses, 2005, p. 65).

The other character who suffers from trauma is Lianne Glenn, Keith's ex-wife. Lianne is Alzheimer therapist; she runs writing classes for Alzheimer patients to help them to heal (Zubeck, 2017). As it the case with most of the New Yorkers, Lianne is psychologically injured as a result of being exposed to the traumatizing 9\11 attacks. She keeps thinking about the consequences of these events; she is very scared and she starts to seek religious meditation to find shelter for herself and her son. She realizes that working with Alzheimer patients is not helping her personally; it makes things worse because she fears that she might end up having the same condition. Moreover, she is also traumatized by the death of her father who committed suicide by shooting himself after finding out that he suffers from Alzheimer symptoms. Her father's suicide leaves a deep psychological wound on her life. The memories of her father's suicide haunt and traumatize Lianne's mind. She regularly checks herself clinically to make sure she did not inherit the Alzheimer gene from her father. Paul Giaimo claims that Lianne's journalistic Alzheimer writing group functions as "metaphor for epistemological and moral imperative facing 9\11 New York Community" (2011, p. 173).

Lianne's traumatic experience is also represented metaphorically throughout the novel. In this paper, only few examples are discussed due to time and space as mentioned on page 8 above. The first metaphorical representation of Lianne's trauma occurs on page (61) when she is depicted thinking about her father and his memories which are brought to her by the Alzheimer group. She realizes that the group meant a lot to her; she needs them more than they need her, "there was something precious here, something that seeps and bleeds. These people were the living breath of the thing that killed her father" (DeLillo, p. 61). The group stands for the connection between Lianne and her father that goes beyond family memories (Conniff, 2013, p. 58). Lianne's trauma is conceptualized in terms of 'seeping' and 'bleeding'. In this extract, the intransitive verbs 'seep' and 'bleed' are used metaphorically. Interpreting the two verbs as metaphorically used in this context means that we consider their contextual use as different from their prototypical use. Prototypically, these two verbs usually correlate with liquids and other fluids. The context in which these two verbs are used does not suggest that Lianne is physically injured or wounded. She only remembers her late father because the Alzheimer patients connect her with the memories of her dead father. Thus, her traumatic experience is first represented through the semantic item 'seep' which can

be considered as a source domain that provides conceptual structures such as flow, leak, drain, and ooze to be mapped onto the target domain of the abstract state of trauma through a process of cross-domain mapping. As a result of this cross-domain mapping, Lianne's traumatic experience is viewed in a more concrete way. It is compared to a container that leaks out its fluid. The analogy between the two compared domains is that as the container may leak out, Lianne's trauma flows out traumatizing memories. So as to create this linguistic expression, the speaker depends on some conceptual metaphors such as SADNESS IS A FLUID IN A CONTAINER (Kövecses, 2010, p. 25), THE BODY IS A CONTAINER FOR EMOTIONS (Kövecses 2005, p. 146), EMOTION IS A SUBSTANCE IN A CONTAINER (Kövecses, 2005, p. 65) and EMOTION IS INTERNAL PRESSURE INSIDE A CONTAINER (Kövecses, 2005, p. 65).

Similarly, the other source domain is activated by the verb 'bleed' which provides conceptual frames and structures such as losing blood and hemorrhage to be mapped onto the target domain of the abstract state of trauma. Pathologically, there are some studies which establish a link between trauma and bleeding, they argue that severe trauma often results in uncontrolled bleeding (Schöchl and Schlimp, 2014). In the above quoted expression "seeps and bleeds", the other cross-domain mapping is performed between the source domain of bleeding and the target domain of trauma. The result of the process of cross-domain mapping is that the experience of trauma acquired new constructed meaning; trauma is understood via the domain of bleeding. As the process of bleeding drains out the blood from the body, trauma drains out mental stability from its victims. Thus, our prior knowledge of the source domain (bleed) helps us to understand the abstract state of the target domain (trauma). In creating this expression, the speaker seems to draw upon familiar conceptual metaphors such as EMOTIONS ARE PHYSICAL ENTITIES, EMOTIONS ARE SUBSTANCES (Dirven and Pörings, 2003, p. 18). SADNESS IS A FLUID IN A CONTAINER, EMOTION IS A SUBSTANCE IN A CONTAINER (Kövecses, 2005, p. 65) and THE BODY IS A CONTAINER FOR EMOTIONS (Kövecses, 2005, p. 146).

The other metaphorical representation of Lianne's trauma occurs on page (222). Lianne is traumatized by David Janiak's performance who mimics the haunting and much disturbing image of the anonymous man who fell off the tower on the streets during the 9/11 attacks (Herren, 2014). This performance recalls the horrible and haunting captions of these attacks into Lianne's mind, "this picture burned a hole in her mind and heart" (DeLillo, 2007, p. 222). In this expression, there is more than one metaphorical element to be examined. First,

literally speaking, looking at a picture does not burn a hole inside a person's mind and heart. Second, the speaker is not describing an actual hole in Lianne's mind and heart, the nominal 'hole' is used metaphorically to describe a negative mental state experienced by Lianne after being exposed to the sad performance of the falling man on 9/11 attacks. Thirdly, it is impossible to have a burning hole inside one's mind and heart; therefore, the burning is used metaphorically in this context. Psychologically, in a field survey study that is conducted by Yochai Ataria on the ways the trauma stress is expressed, it is shown that the traumatized people tend to express their negative feeling in term of a 'hole' (Ataria, 2018, p. 180). Thus, the adjectival phrase 'burned hole' can be considered as a conceptual source domain from which selected conceptual structures such as deep, bottomless, darkness, fire and heat are mapped onto the target domain of trauma. As a result of this cross-domain mapping, the trauma notion acquired new features which are mapped from the source domain of 'burned hole'. The mapping frames are giving solid and more tangible grounds to understand trauma. As a result of cross-domain mapping, trauma is compared to a deep burned hole that hurts both Lianne's mind and heart. Suffering from trauma for a long time feels like having a deep hole inside. The linguistic expression of this metaphor "this picture burned a hole in her mind and heart" is based on the Conceptual Metaphors TRAUMA IS AN ABYSS, TRAUMA AS BLACK HOLE (Ataria, 2018, p. 170-180) and SAD IS DOWN (Kövecses, 2000, p. 25).

Finally, the last metaphorical representation of trauma in our list occurs on page (91). The experience of trauma is represented in terms of 'pitch of delirium' and 'dazed reality'. The two metaphorical expressions are used to describe Keith and Florence's traumatic experiences as they remember the catastrophic events of 9/11 attacks. They sit together and share their memories as they remember what had happened to them "in minute and dullest detail, but it would never be dull or too detailed because it was inside them now and because he needed to hear what he'd lost in the tracings of memory. This was their pitch of delirium, the dazed reality they'd shared in the stairwells" (DeLillo, 2007, p. 91). In this extract, there are two metaphorical expressions: 'pitch of delirium' and 'dazed reality'. As far as the first expression is concerned, the noun phrase 'pitch of delirium' is used by the poetic voice as a source domain to describe the target domain of trauma. Literally speaking, the medical condition 'delirium' does not correlate with the term 'pitch', the noun phrase is used in a metaphorical sense. It may stand for a negative mental state the two characters are suffering from (trauma). The flashback of the memories of the event becomes a sort of physical location 'pitch' where their traumatic

experiences are provoked and endured. Psychologically, there are some recent studies that connect the condition of delirium to the experience of trauma, they argue that "delirium is a well-recognized complication of trauma" which leads to "cognitive and functional decline" (Griffiths, 2014, p. 87). Moreover, suffering from delirium indicates lack of mental activities which confuses and slows the speaker's cognitive faculty. In this respect, the noun phrase 'pitch of delirium' can be considered as a conceptual source domain that provides conceptual structures such as lack of coherence illusion and mental instability to be mapped onto the target domain of the abstract state of trauma. As a result of the process of cross-domain mapping, the abstract state of trauma is viewed in a concrete way; it is understood in terms of a physical location (pitch). This metaphorical expression is motivated by a number of conceptual metaphors like: STATES ARE LOCATIONS (Lakoff and Johnson, 1999, p. 194), EMOTION IS LOCATION (Gibbs, 2005, p. 23) and A MENTAL STATE IS A PHYSICAL OBJECT (Yu, 2008, p. 258.) In addition to that, Keith's and Florence's trauma is also conceptualized in terms of a mental malfunction suggested by the term the medical condition 'delirium'. So as to create this linguistic expression, the speaker depends on the conceptual metaphors such as SADNESS IS ILLNESS (Kövecses, 2000, p. 26) and SADNESS IS A LACK OF VITALITY (Kövecses, 2005, p. 25).

The other metaphorical expression in this extract is the noun phrase 'dazed reality'. Literally, reality is not a human being to experience dizziness, the phrase is used in a metaphorical sense to stand for the mental state both Keith and Florence are experiencing in the moment of remembering the sad event. The phrase 'dazed reality' can be considered as a source domain which activate a physical scenario of dizziness. This source domain provides conceptual structures such as spin, whirl and giddy to be mapped onto the target domain of trauma. Throughout the activation of the cross-domain mapping, the abstract experience of trauma acquires new constructed mean. Trauma can be seen as a sort of dizziness; the selected conceptual structures of the source domain of 'dazed reality' help us to understand that suffering from a traumatic experience is a form of dizziness. To create this linguistic expression, the speaker relies on the conventional conceptual metaphors of SADNESS IS ILLNESS (Kövecses, 2000, p. 26), SADNESS IS A PHYSICAL FORCE, SADNESS IS A LACK OF VITALITY (Kövecses, 2005, p. 25). The speaker extends or elaborates these conceptual metaphors to create his own ones.

5. CONCLUSION

In conclusion, the experience of trauma is an abstract phenomenon, therefore, to represent this mental state, DeLillo relies heavily on using metaphorical expressions to conceptualize such negative state. The analysis of trauma experience has approached its metaphorical representation using a cognitive framework which is Conceptual Metaphor Theory. The pilot study shows that conceptual metaphor theory can be useful tool to analyze the metaphorical representation of trauma. It concludes that cross-domain mapping or conceptual mapping is very effective in understanding the way trauma metaphors are presented. Through conceptual mapping the speaker was able to represent abstract qualities in terms of concrete objects. As a result of applying CMT it becomes possible to see such abstract notions like trauma in a more concrete, tangible way. The abstract state of trauma has been represented throughout different scenarios: in the first example, trauma is compared to a 'dark space', in the second scenario; trauma is compared to 'hazy visions'. In the third expression, the experience of trauma is compared to 'heaving dreams', while in the fourth scenario, it is compared to the act of 'seeping and bleeding'. In the fifth example, trauma is compared to a 'pitch of delirium', and the sixth example compares trauma to 'dazed reality'. By using conceptual metaphors, it is possible to speak of complex and abstract states in a more concrete way. Selected conceptual structures are mapped from the concrete source domain onto the abstract target domain to make it more noticeable and easier to understand.

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