

“Your Now Is Not Your Forever” reading John Green’s Turtles All The Way Down as a Psychological Novel and the theme of psychoanalysis

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مقدمة البحث:

يستكشف البحث الذي نحن بصدد التمثيلات النفسية المتكاملة المضمنة في سرد اجتماعي شبابي يلتزم بجماليات العصر الأدبي الفيكتوري. تتناول رواية Turtles All The Way Down (٢٠١٧) للكاتب الأمريكي جون جرين أحد أكثر الاضطرابات النفسية شيوعًا بين الشباب وهو الوسواس القهري (OCD). نظرًا لكونه يعاني سابقًا من الوسواس القهري فإن المؤلف قادر بشكل كافٍ على إنشاء سرد تفصيلي ودقيق للأعراض ذات الصلة بمثل هذه الحالة العقلية على الأفكار الداخلية وأفعال المرضى. سيتم فحص الطريقة المثبتة التي يتخطى جرين من خلالها مجرد عرض الأعراض حيث أنه يعرض الإجراءات للتغلب على الوسواس القهري في شكل روائي. علاوة على ذلك يهدف التحليل إلى تصنيف الرواية كرسالة اجتماعية لكل من المريض ومن يحيط به لإعطاء إحساس بالراحة والطمأنينة باستخدام رواية نفسية والتحليل النفسي المفرط لتحقيق هذا الغرض.

الكلمات الدالة: سرد اجتماعي شبابي - جون جرين - الوسواس القهري - رواية نفسيه

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١. Introduction:

Following his admitted success in publishing six noted young adult novels, John Green published his latest fiction *Turtles All The Way Down* in ٢٠١٧. As the novel remains within the realms of the Young Adult genre, it takes an elaborate Psychological curve. Here, Green ventures to establish a young adult narrative based on psychological manifestations which integrate the intuitions of psychoanalytic procedures. The author outstandingly demonstrates his own experiences as an (OCD) patient who was successfully cured as way to reach out for all those who are victims of (OCD). The purpose of this research is to establish an analysis aiming to unravel the manner by which Green introduces the theme of psychology within a strait forward young adult novel the elements of the psychological novel.

Initiated by a consideration of the different aspects of (OCD), the research elaborates a detailed examination of the effects of this psychological condition on the mental state of the novel’s heroine, Aza. Consequently, an insight on the encapsulating obsessions that alienate Aza within a never-ending spiral is formulated to fully comprehend the general purpose of the corpses. Following this focus on the mental effects on the individual, a reference to the social impact of the disease will also be attempted. It is found that those who are in constant contact with Aza, such as her mother and best friend, are required to cope with her eccentricities, and are an essential part of her treatment.

٢. The Psychological Novel:

With the emergence of the therapeutic theories developed by Sigmund Freud (١٨٥٦- ١٩٣٩) during the ٢٠th century, came the growth of psychology and the true discovery of psychoanalysis. It is Freud who is mainly recognized as the founder of psychoanalysis which incorporates dialogues between patient and psychiatrist as a method of treatment to those who suffer from a range of mental disorders (Mitchell, ٢٠٠٠, ٣٤١).

His studies were based on the conclusion that rather than inherited traits, a person’s experiences and the events encountered during childhood are what mainly develop an individual’s mentality and behavior. These encounters which are often vague and even forgotten are hidden within what Freud termed as the “unconscious”. Moreover, a considerable number of individuals experience disturbing events during this period that are imbedded within their unconscious mind. These hidden events sometimes involuntarily and unconsciously emerge to the surface and are immediately resisted by the individual who is unaware of their roots as they could be against the norms of his personality and cognition. Eventually, this act of resistance and impulsive repression triggers a mental conflict between the individual’s conscious and unconscious. The individuals agitating perplexity enhances the development of a range of persisting mental disturbances. It is within the attempted Psychoanalytic sessions that the psychiatrist explores the patient’s thoughts and dreams to detect the subtle events causing the symptoms then confronting them. With confrontation come the patient’s awareness and the initiation of the healing process.

Nevertheless, Freud’s studies did not attain an exclusive interest on the human mind and mentality as his views progressively extended to reach the age’s literary works. Freud managed to bridge between the authors unconscious and his writing creating the foundations of what is recognized as the psychological novel. It is noteworthy to mention that although the notable emergence of the psychological novel began in the late Romantic epoch of literature and in the beginnings of the Victorian novel, it wasn’t until the 20th century that it reached to what could be referred to as its full form. With an admitted focus on the “inner person”, psychological novels are defined as:

“A vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action.” (Cuddon, 1998, 581).

Early literary works such as *Pamela* (١٧٤٠) by Samuel Richardson, the speculative writings of Virginia Woolf, and the insights of James Joyce adequately reflect the fundamental techniques of this type of novel with the elaborate emphasis of interior monologues, flash backs, and stream of consciousness. Moreover, one of the greatest contributors to this genre in the ١٩th century Russian literature was Fyodor Dostoevsky, where in his writings such as *Crime and Punishment* (١٨٦٦), his focus was primarily on characters' mentality and the inner motivations that function as the impetuous dynamic drive that controls the presented corpses. Actions and events are denounced and replaced by a rather descriptive account of the overwhelming inner motivations of the characters endorsed by their evident psychological status.

Within this perspective, the main subject of this comprehensive study is to interpret John Green's young adult fiction *Turtles All The Way Down* (٢٠١٧) within the hallmarks of the psychological novel and highlight its unique literary structure proclaiming it as a functional psychoanalytic treatment. These assumptions are based on the idea that the narrative remarkably institutes a comprehensive portray of the psychological symptoms and the announced treatment of one of the most common psychological diseases among teenagers, namely OCD (Obsessive Compulsive Disorder), through an appealing young adult storyline. Even more, it explores the potential by which the novel goes beyond the traditional psychological novel adding a realistic approach convenient to the targeted audiences being young adults.

٣. *Turtles All The Way Down* As A Psychological Novel:

Published on October, ١٠th ٢٠١٧ *Turtles All The Way Down* is John Green's seventh Young Adult novel. Instantly recognized by numerous magazines and reviewers, such as The New York Times and The Wall Street Journal, it became a #١ bestseller. In an article by Jennifer Senior titled *In John Green's 'Turtles All the Way Down,' a Teenager's Mind Is at War With Itself* in The New York Times, she reviewed the novel as "surprising and moving" as it is "by far his most difficult to read. It's also his most astonishing" (October ١٠, ٢٠١٧).

Furthermore, it was adequately announced book of the year by NPR, Time, and Southern Living. The narrative is the voice of a 16-year-old OCD patient Aza Holms who lives in the city of Indianapolis. She speculates her immersive struggle with OCD and its profound effects on her mental status, behavior, and the people surrounding her. The plot follows how, accompanied by her best friend Daisy, she attempts to search for a fugitive billionaire accused of corruption in order to collect a \$ 100,000 reward given to whoever provides the authorities information on his whereabouts. During their investigations, a romantic relationship is developed between Aza and the billionaire’s son, Davis, who was her friend during their childhood, but both eventually separated at the end of the novel. Discovering that Aza and her friend were actually pursuing the reward, Davis gives them \$ 100,000 to be sure she is not with him for only the money. Throughout the events of the novel, the reader learns that Aza and Daisy have discovered the apparent death of the billionaire within an unfinished drainage tunnel which his own construction company was responsible for establishing. Realizing the death of his father, Davis and his brother, deprived from any inheritance, decide to leave Indianapolis. The novel ends with both Aza and Davis parting and bidding each other farewell.

Reading the first pages of the book, it could be equitably proclaimed as a corpse tackling with the most elaborate Existential manifestations admitting the novel among the philosophical fiction. With Aza depicting an inscriptive image of her inner thoughts regarding her life as a mere fiction which is scripted by certain dictating forces, an immediate projection on the elements of the Existential is initiated. Nevertheless, the corpse steadily unravels its true literary nature directing the reader to an immense involvement with the perspectives of the psychoanalytic. The reader soon discovers that Aza is an OCD patient suffering from the instituted mental obsessions that encrypt such speculations. Consequently, it is validly postulated that a philosophical analysis of the narrative establishing any metaphorical or allegorical manifestations would macerate its true value and purpose. Introducing his book, John Green states "This is my first attempt to write directly about the kind of mental illness that has affected my life since childhood, so

while the story is fictional, it is also quite personal” (١٠ things you need to know about John Green's *Turtles All the Way Down*). Green, motivated by the fact of being a former OCD sufferer, aimed at sharing his personal experiences and suffering through a medium of a Young Adult novel as to enable his audiences to vividly reflect on the different anxieties he encountered during his illness. Clearly, the fact that he was successfully cured enhances his urge to present the related encounters and the potential treatment. His intention was progressively insisting as to guide and support those who are in need of assistance and at the same time suffer from their inability to openly describe and thoroughly explain their inner conflicts and disabilities.

Projecting on OCD from a purely psychological point of view, it is found that its related essential features “are the repeated occurrence of obsessions and/ or compulsions of sufficient severity that they are time- consuming, or cause marked distress, or impairment (Clark, ٢٠٠٧, ١٨). Eventually, Green succinctly interprets the psychological traits related to OCD by mirroring his personal experiences through creating his fictional ١٦-year-old Aza Holmes. Reading his novel, it is evident that Green portrays a unique and detailed account of the overwhelming inner thoughts coexisting with OCD in such a manner that could only be reflected by an individual who suffered the same anxieties. Clearly abiding to the literary mode of the Victorian era with its realistic revenue accustomed with a unique nihilistic concentration on character rather than action, Green associated a determination as to reveal a complex psychological trait in the form of a rather appropriate and appealing narrative for his young adult audiences. In this perspective, the narrative succeeds to provide a linear structure of events which partly averts a number of aesthetic elements that are considered the norms of the Victorian novels; such as those written the age’s most notable writers as James Joyce, and Virginia Woolf. *Turtles All The Way Down* is among the psychological novels that progressively exploits the traditional aesthetic techniques of this type of narrative, but simultaneously targeted to a young adult audience which necessitates simplicity and clarity of structure.

Admitting Aza as a ١٦-year-old young female adult who has suffers from OCD from her early childhood, Green was probably abiding to the studies that “report a slightly greater incidence of OCD in Women” (Clark, ٢٠٠٧, ٢٢) and it being a disorder of the young (Karno & Golding, ١٩٩١, ٢٠٤). Eventually, sixty- five percent of the individuals suffering this specific mental disorder progressively experience an onset before the age of ٢٥ (Rachman & Hudgson, ١٩٨٠, ٤٧). In context, to establish a fundamental psychological novel in the form of a young adult narrative analyzing a mental illness mostly occurring in the same age group is appropriately considered one of the potential factors that led to the success of the fiction at hand.

Through a psychological reading of the narrative within the context of (OCD), Aza is firstly introduced while confronting a mental conflict between her conscious and unconscious eventually taking a form of a metaphysical plateau tackling with issues of a philosophical nature such as existence and reality. Derived from a multitude of imposed thoughts which are ultimately repeated within her unconscious an intrusive obsession is finally composed leading Aza to admit “I might be fictional” and “that your life is a story told about you, not one that you tell” (Green, ٢٠١٧, ١١). Rendering these thoughts, Aza comes to manifest her futile existence which is determined “by forces so much larger than (herself) that (she) couldn’t even begin to identify them” (Green, ٢٠١٧, ١١). All her actions and choices where forced upon her by higher forces which were also preempting different choices with different outcomes. Eventually, the insisting thoughts do not end here as while eating her lunch at the cafeteria, Aza observed her classmates and began to visualize them, and describes her inner thoughts asserting “I thought about how we all believed ourselves to be the hero of some personal epic, when in fact we were basically identical organisms colonizing a vast windowless room that smelled of Lysol and Large” (Green, ٢٠١٧, ١١). She is encapsulated within a spiral of her inner dictating thoughts that, by continuously tightening, move Aza from one thought to another eventually redirecting her thoughts to the food she is eating. Aza confesses “I find the whole process of masticating plants and animals and then shoving them down my esophagus kind of disgusting, so I was

trying not to think about the fact that I was eating, which is a form of thinking about it” (Green, ٢٠١٧, ١١) and that:

“I was playing host to a massive collection of parasitic organisms, but I didn’t much like being reminded of it. By cell count, humans are approximately ٥٠ percent microbial, meaning that about half of the cells that make you up are not yours at all. There are something like a thousand times more microbes living in my particular biome than there are human beings on earth, and it often seems like I can feel them living and breeding and dying in and on me” (Green, ٢٠١٧, ١٢).

Aza did her own detailed research on the internet attempting to fully comprehend the imbedded obsessions, and as an outcome of their persisting nature.

Psychologist Rachman declares:

“Obsessions are unwanted, unacceptable intrusive and repetitive thoughts, images, or impulses that are associated with subjective resistance, are difficult to control, and generally produce distress even though the person having such thoughts may recognize their senselessness” (١٩٨٥, ٤٧).

Green outstandingly adopts the literary technique of stream of consciousness to adequately express the invasive complexity of obsessive thoughts. Aza is at constant battle with herself tackling with what she is aware of being nonsensical thoughts attempting to even bypass their persistence but in vain. A battle depicted by Green as he further intensifies the inherent page- long stream of consciousness by adding a shift in the narrative voice. The omniscient pronoun “I” is transformed into the second person “You” creating another inner self antagonist who is not only associated in her battles, but also triumphs over her. The other inner Aza is characterized by her therapist Dr. Karen Singh as Aza’s “intrusives” (Green, ٢٠١٧, ٣٥) mingling with contradictory thoughts eventually casting doubt and confusion clarified in Aza’s confession “I is the hardest word to define” (Green, ٢٠١٧, ٥٥). During her cognitive therapy, Aza informs her

Dr. Singh “I feel like not driving the bus of my consciousness” (Green, ٢٠١٧, ٥٨) giving way to another inner self to dictate its presence and thoughts that lead to intensive anxieties and a fear of infections; such as her constant fear of Clostridium Difficile (C-Cliff). In relation, intensive research is performed on the internet regarding the dangers and symptoms of (C-Cliff) and the related case studies of those who suffer the disease.

Following these occurring obsessions come the compulsions which are recognized as “repetitive, stereotyped behaviors or mental acts that are usually performed in response to an obsession in order to prevent or reduce anxiety or distress” (Clark, ٢٠٠٧, ١٨). In the case of Aza, the act of digging her thumbnail into her fingertip till it starts bleeding marks her compulsive behavior. She explicates her tendency towards this action by asserting “it had started off as a way of convincing myself that I was real” (Green, ٢٠١٧, ٧٠). It was chosen in response to her mother’s advice as she had told Aza “if you pinch yourself and don’t wake up, you can be sure that you’re not dreaming” (Green, ٢٠١٧, ٧٠). It is clearly a reaction to the impulsive obsessions that blur her consciousness consequently imprisoning her within an arena of obliviousness where she battles for vigilance. Pressing her nail till the point of bleeding is her chosen ritual to evade the mental state and return to reality. Aza is promptly aware of her ludicrous mental state of confusion and seeks asylum in a ritual that reprobates the perplexity of her current dreamlike status.

Moreover, Aza continuously covers the wounded area of her finger which has eventually formed a callus with a Band- Aid in order to prevent infection. Nevertheless, the very idea of the possibility of being already infected leads her to check the cut every once and a while and reopen it attempting to drain the possibly infected blood out then wash her hand with hand sanitizer before covering it with a new Band- Aid. The usage of the Band- Aid and the constant examination of her finger or the “Rituals” is something she “literally cannot not do” using a double negative to emphasize the recognized obscured nature of this practice and “a bind from which negating the negation is truly the only escape” (Green, ٢٠١٧, ١١). It is declared that “A compulsion is generally accompanied by an especially strong urge to carry out the ritual resulting

in a diminished sense of voluntary control over the ritual” (Rachman & Hudson, ١٩٨٠). Once the urge is triggered, it is quite impossible to resist it and eventually the ritual is carried out and that “resistance is more or less futile” (Green, ٢٠١٧, ١١). Resistance is an acknowledged factor, but the fact that the individual will eventually give in and surrender to the overwhelming urge is equally admitted. In other words, although a motivated resistance exists, the patient faces what could be referred to as uncontrollability towards the heightened thought or ritual and finally it is unsuccessfully terminated.

The mentioned symptoms of OCD tend to prevent the patient from carrying on a normal life and if not completely then partly. The patient is alienated from the surrounding society embarking a social phobia leading to an excessive panic disorder associated with such characteristics as worry, dissatisfaction with physical appearance, health concerns, eating disturbance, tics and perfectionism (Clark, ٢٠٠٧, ٢٣). The patient is without doubt mentally suffering, and his mind is deprecated in a disruptive enigma that enforces a tendency to evade all social encounters. The mind is too busy and alienated with the occurring obsessions to be able to engage within any conceivable thought and create a dialogue of successful communication.

In the case of Aza, it is clear that she is unable to form an intimate relationship with anyone. Green states this as she goes on a date with Davis and is unable to function normally in attempting to get closer to him. On one occasion, while being with Davis and watching a movie in his private theater, Aza confesses “I just wanted to be with him like a normal person would. I wanted to feel the brain –fuzzing intimacy I’d felt while texting him” (Green, ٢٠١٧, ١١٦). However, As soon as there is physical contact, a state of anxiety is onset with excessive sweat and the overwhelming urge to practice her ritual is initiated. Aza, here, explains her inner conflicts as she announces:

“so it was with the tightening spiral of my thoughts: I thought about his bacteria being inside of me. I thought about the possibility that some percentage of said bacteria was malicious. I thought about the E. coli and campylobacter and

Clostridium difficile that were very likely an ongoing part of Davis’s microbiota. A fourth thought arrived. then many more” (Green, ٢٠١٧, ١١٦).

All her thoughts are redirected from the sensation of intimacy and love towards the fear of infection and the apparent exchange of microbes. These induced notions lead to a sever struggle between her conscious desire to embrace the moment of intimacy and the imperious obsessions; reaching a point where she surrenders to her thoughts and pulls herself away. Eventually, Aza runs to the bathroom seeking refuge as to rid the dictating obsessions. She articulates “I washed my face, stared at myself in the mirror, watching myself breathe. I watched myself for a long time, trying to figure a way to shut it off, trying to find my inner monologue’s mute button, *trying*.” (Green, ٢٠١٧, ١١٦). Attempting to disinfect her body, she takes out a hand sanitizer which she always carries with her, and drank it. Performing this act, the obsessions are diminished, and she returns to her normal self. Throughout the narrative Green profoundly presents the notion that it is mostly because of her mental condition their relationship is condemned to failure and eventually they part.

It is not exclusively the relationships of a romantic and sexual nature that are affected by OCD, but all the people that deal with the patient on daily bases are exposed to the accounted eccentricities. David A. Clark relates “Considerable stress is placed on family members living with an individual with severe OCD” (٢٠٠٧, ٢٣). Members of a family and those who are considered as close friends of an OCD patient share the suffering as they are expected to tolerate with the derived symptoms. They are enforced to develop an inner capacity that would successfully enable them to be patient with, and accept the sufferer. These are founded on a maintained positive awareness of the mental status of the patient. It is the acknowledgment of the patience inability to control the unacceptable anxieties and the absurd obsessions that the surrounding individuals are somewhat able to bear the self-centered nature of the OCD victim. The sufferer is immersed within a state of self- reflection and inner battle with the overwhelming obsessions which in that specific moment of disorder exclude the patient from the involved sympathies

expected towards close relatives and friends. Eventually, during what could be referred to as the obsession's free moments, the individual himself is aware of the pain he is causing for the people surrounding him, but still not able to do anything as to ease their pain.

John Green adequately institutes Aza's mother as to shed light on the complexities imposed on close relationships as an outcome of accompanying an OCD patient. The reader learns very early in the story that Aza lost her father when she was very young and was raised by her mother who was a teacher at the same school Aza attended. Green sums up the substantial inner pain and the continuous concern of her mother as she confesses to Aza "I don't know what to say Aza. I see the pain in your face and I want to take it from you" (Green, ٢٠١٧, ٨٨). It was her mother that had to bear her suffering from her early childhood, and it was also rather natural of the writer to depict her with such qualities as being over protective and eager to conceal her from any harm. This is further realized on Aza's first date when meeting her boyfriend, she immediately attacks him with all the different questions about the manner by which he intends to deal with her daughter. Being aware of her mother's intentions and concerns, Aza feels an abundant amount of pressure and stress upon her conscience admitting "I hated hurting her" (Green, ٢٠١٧, ٨٨). She is aware of the caused pain and related difficulties reflected on those around her. It is the sense of substantial guilt that evokes her conscious and impacts on her behavior.

Her school companion and best friend Daisy is another example of those who encounter the hardship of being with Aza and dealing with her obsessions. Daisy is introduced as a science fiction comic writer obsessed with Star Wars. Later on in the novel, reading one of Daisy's narratives; Aza comes upon an episode titled *A Rey of Hot*. Within its events she discovers that Daisy has created a character named Ayala described by Rey, the narrator of the episode, as "My best friend and greatest burden" (Green, ٢٠١٧, ١٢٤), which "all her habits were nervous", nevertheless "wasn't a bad person, but a useless one" (Green, ٢٠١٧, ١٢٤). Reflecting on Ayala, Aza discovers that she resembles her own self as she proclaims "I now saw myself as Daisy saw me- Clueless,

helpless, useless, less” (Green, ٢٠١٧, ١٢٥) and “horrible- totally self-centered and perpetually annoying” (Green, ٢٠١٧, ١٣٥). Daisy exploited her literature as an area of refuge in which she would seclude the compelling aggravations accumulated by dealing with the Aza. It is of an obvious nature that Daisy is actually unaware of the inner conflicts deep within her best friend’s inner thoughts, and is only confronted by their surfaced self- centered outcomes. Eventually, Aza is involuntarily alienated at the times of excessive obsessions from all surroundings and encapsulated in the endless spiral which is taking her in deeper and deeper. This state diverts her into a vague level of consciousness blocking her senses away from the relevant matters and concerns related to the personal life of her best friend.

Aza again contemplates a level of cognizance regarding her overall attitude when dealing with Daisy. Discovering this fact, Aza confronts Daisy and initiates an intense discussion where Daisy defends herself by admitting the difficulties accompanied by being best friends with Aza. Here, Green channels the visualized characteristics of an OCD patient as reflected by her best friend, and who spent most of her time with. Nevertheless, Along with this excessive display of disturbances within the lives of OCD patients, the novel did not fail in mentioning the fact that they are able, to some extent, experience periods of normality. Describing her days, Aza declares “I read books and did homework, took tests and watched TV with my mom, saw Daisy when she wasn’t busy with Mychal, read and reread that college guide and imagined the array of futures it promised.” (Green, ٢٠١٧, ١٢٤).

The narrative also announces the validly attempted procedures as to cure an OCD patient through a variety of medications and the incentives of psychoanalytic therapy. Aza admitted to have taken three different medications and five years of cognitive behavioral therapy. More specifically, her therapist Dr. Singh summarizes the needed therapeutic treatment as she answers Aza’s question “But what will help me?” by proclaiming “Time. Treatment. Taking your meds” (Green, ٢٠١٧, ١٥٠). OCD is admitted to be curable as the writer himself was a former OCD patient who was able to successfully overcome this

psychological disease. The profound outcome of such a fact within the narrative casts an obliged sense of hope, not only to the YA readers who actually suffer from OCD, but also to all the audiences who seek refuge within the realms of literature. The narrative conveys a progressive message to its young adult readers and specifically to those who suffer OCD as to cast a feeling of relief and comfort.

Derived from this analysis, it is clear that green succeeded in channeling a detailed and accurate account of OCD with its definition, accompanied symptoms and treatment. An account that is not only suitable for a certain age, but also tackles with an age which is evidently the most likely to suffer OCD. The novel functionality is the voice of all those who suffer from this disorder and cannot explain exactly how they feel. Additionally, it is a psychological message clearly informing them that you are not alone.

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Abstract: The research at hand explores the integrated psychological representations embedded within a social young adult narrative adhering to the aesthetics of the Victorian literary epoch. John Green’s *Turtles All The Way Down* (٢٠١٧) tackles with one of the most common psychological disorders among young adults, namely, Obsessive Compulsive Disorder (OCD). Being former sufferer of (OCD), the author is adequately able to establish a rather detailed and accurate account of the related symptoms of such a mental state on the inner thoughts and actions of the patients. Nevertheless, the evidenced method by which Green goes beyond a mere presentation of the symptoms, and displays an account of procedures of overcoming (OCD) will be examined. Moreover, the analysis aims to classify the corpses as a social message to both the patient and those who surround him casting a sense of relief and comfort utilizing the excessive theme of psychology and psychoanalysis to achieve such a purpose.

Key words: John Green; *Turtles All The Way Down*; The psychological novel; Sigmund Freud; Obsessive Compulsive Disorder (OCD)