



## RESEARCH PAPER

### Under the Skin: Disability, Trauma, and Marginalized Psyche Divulged in *The Mousetrap* by Agatha Christie

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## ABSTRACT

The present study aims to explore the intertwined theoretical perspectives of psychological trauma, disability, and social marginalization in Agatha Christie's *The Mousetrap* (2021). It argues that the play's structured plot and complex characterization, particularly of Christopher Wren and Miss Case Well, reveal deeply embedded portrayals of marginalized psyches shaped by personal and collective trauma. Engaging an argumentative approach grounded in Cathy Caruth's trauma theory and modern disability studies, the research inspects repressed narratives of abuse, mental health, and institutional violence. The findings suggest that *The Mousetrap* transcends its genre as a murder mystery by metaphorically staging a site of psychological containment and confrontation. The study commends a critical reconsideration of the play as a nuanced interpretation on alteration, urging readers and scholars to move beyond traditional readings centered on entertainment or deception

**KEYWORDS** Emotional Trauma, Trauma Theory, Disability Studies, Psychoanalysis, Marginalized Psyche

## Introduction

The present study has developed stark influences on scholarly psychological studies through depiction of trauma by means of contemporary global scenarios being indicating towards the psychological consequences on society under terrors of war and imprisonment. The marginalized individuals are depicted invisible and silenced under fractured power structures. The trauma is depicted as a misjudged tool for attempting crime and observed insane under spectrum of psychological perspectives created by society. The trauma could demonstrate the wounded and neglected psyches of characters and individuals through the suppressed unrecognized sufferings, emotionally shaped by social structures. The account has provided a narrative mirroring the buried pasts, unrecognized sufferings, and emotional imbalance under violence and moral judgment. Contemporary Palestinian circumstances highlights the psychological traumas faced by individuals under the war scenarios enforcing dreads of war. For instance, a twenty-three years old boy released after being legally confined for nine and a half year suffering with schizophrenia and severe depression. The play has indicated towards the psychological impacts of war and abuse on individuals molding their characters according to the shifts of their personalities supporting the existing world issues resulting fractured psyches. *The Mousetrap* was first performed in 1952 and became enduring theatrical productions of history due to its claustrophobic setting, suspenseful narrative, and archetypal characters; the play epitomizes the conventions of the classical murder mystery. This article seeks to

probe the hidden dimensions, peeling back the veneer of genre to uncover the psychological and social undercurrents embedded in Christie's seminal stage work.

The play holds the setting of recently opened Monskwel Manor Guest House during a snowstorm; the plot unfolds with strangers trapped together with a murderer in between them. The suspicious awakening towards the secrets of murder directed to the flashback of tragic scene of child abuse, mistreating causing eventual death of boy named Jimmy at the hands of his foster parents. Christie weaves a narrative to highlight the elements of guilt, repressed memories, and psychological disturbance intersect with crime and punishment, making the play a fertile ground to investigate leitmotifs relegated to the margins of critical discourse. The customary emphasis of the play discuss about the narrative of puzzled scenes, on contrary the present article provides the argumentative analysis of foregrounding marginalized experiences, particularly considering the factors of childhood trauma and mental disability. The prism of theoretical perspectives of prominent theorists as Cathy Caruth and Dominick LaCapra present study has crafted renewed structured narrative along with character development to reflect the lingering presence of unresolved trauma. The significant analysis towards the character of murderer reveals as Jimmy's family member suffering from psychological fragmentation as a cipher trauma disrupting linear temporality and identity. The concept of "belatedness" explains the trauma as a result of repetitive disturbing moments rather than a momentary action acknowledging about the cyclical tension within the play's pot (Caruth, 2009). The analysis has reframed *The Mousetrap* more than a conventional mystery while broadening the narrative engaged with psychological trauma and social marginalization regardless of Christie's plain writing not been involved into a critical perspective of trauma or societal attitudes towards mental health. The play inadvertently mirrors the concerns of postwar Britain referring towards the heightened awareness era of psychological scars after war, displacement, institutional failures. The play has ability to reveal various aspects including cultural artifact reflecting anxieties of time particularly describing vulnerability, memory, and justice.

Moreover, the play handles the elements of disability and mental illness through the lens of disability studies with critical perspectives of prominent theorists providing insights towards the critical aspects of psychological ideas. Theorists' perceptions depict the killer as psychologically unstable individual manifesting acts of violence, problematic cultural tropes conflating mental illness with danger due to his trauma. Christie has complicated the associations of elements by depicting the character as a product of systematic failure and social negligence rather than inherently evil. This nuance opens room for a sympathetic perspective of trauma and marginalization to shape the individual psyche as the storyline falls into the background of the murderer. The article has been structured into three major segments to analyze the play's narratives regarding trauma and its impacts upon the personalities of individuals. The initial section has offered a close reading of the narration through the prism of trauma theory to analyze the narrative's relation with memory, repression, and psychological rupture. The second section has discussed disability studies to interrogate the play's depiction of mental illness, while focusing on stereotypes' reliance, along with more nuanced moments of humanization. The third segment has synthesized the insights, functioning both as a genre piece and a subtle social commentary, with argumentative analysis about confronting the audience obliquely to mention the consequences of ignoring marginalized suffering. The innovative critical perspective of *The Mousetrap* aims to contribute to supporting the analysis of the uncovered hidden dimensions of Christie's seminal art piece. The challenging ideas of literature have underscored the significance of reading the undercurrents of trauma and marginality, continuing to shape social and cultural imagination.

The term "return of the repressed" was coined by Sigmund Freud in his 1895 work, *Studies on Hysteria*. The notion describes the unconscious repression of traumatic memories and impulses that resurface in disguise or symptomatic forms as their trauma triggers after specific circumstances. The murderer and the characters in the narration have been facing psychological tensions, displaying the repressed past violent memories reemerging from various circumstances. The idea of early childhood trauma has played a foundational role in the formation of adult neuroses and psychic disorders, as the murderer responds to the abusive elements in the script. According to the traumatic symptoms, but society, being ignorant of the indications resulted in converting a vulnerable child into a violent individual. The factor of trauma can lead to the violent characteristics in a character's personality, crafting the scenarios as the situations mold according to circumstances. Thus, the scenarios in the play have offered contrasting aspects about society through a suspenseful script to gather deeper analyzing points, the inspecting the murderer and the reasons for the brutally performed act. The illustration also refers towards the contemporary analytic perspective about the psychological disorder under war-like circumstances. Individuals undergoing various mental health issues considered ignorant in society until they unmask their fears into criminal acts enforced by fragmented personalities. Freud has discussed about personalities suffering from harsh disturbing realities, bleeding past pictorials allowing the social order considering insane convicts ruthless ignoring their mental state of paranoia and delusions due to lack of sleep disturbing their physical appearance.

### **Literature Review**

Agatha Christie has been celebrated for strategic plotting and compelling mysteries revealing the psychological substratum under her detective function. Various studies have explored Christie's work to reflect deeper anxieties as the aftermath of the World Wars. Christie's literary works serves as literary allegories for trauma, to capture post-war psychological disturbances covered by literary perspectives (Plain, 2001). Additionally, Makinen (2006) has highlighted the elements of repression and concealed identity in Christie's work to suggest the external composure making profound internal wounds of the characters. The element of psychological trauma has been depicted from past war experiences, abusive upbringings, or repressed secrets throughout the storyline. Despite the existence of these emotional and psychological disorders, Christie's portrayal of mental disease and handicap is often lacking. Characters with physical or psychological disabilities are frequently portrayed as suspicious, unstable, or evil. Instead than combating ablest assumptions, this dynamic serves to reinforce them. For example, psychological trauma causes collapse and violence in *And Then There Were None*, yet these issues are rarely examined in depth with empathy. The play would cover such aspects to mention the psychological impacts on individuals to undercover the neglected circumstances under social factors.

The academic insights about the trauma theory or disability studies help to enhance the fictional works of Christie, as the critical discourse has been confined to personal structured narrative, genre contributions, or gender politics. The rich grounding has provided the stance to an investigative idea about marginalized psyches, particularly those affected by trauma and disability, beyond the boundaries of the conventional detective archetype. The previous perspectives have broadened the ground to understand the psychological scars instilled as traumatic gestures leading towards unstable mental health. Caruth (1996) presented trauma as a psychological event that overwhelms and defies assimilation into the conscious mind, as symptoms of flashbacks and narrative fragmentation. Freud's standpoint has supported the stance by displaying the principles regarding the traumatic conditions as a result of terrifyingly literal nightmares of the

battlefield. The concept of uncanny and peculiar ways of repeating the circumstances of catastrophic events has a strong traumatic impact on human psychology. Cathy Caruth (1996) has depicted trauma as a wound relating to its original significance, considered as a dark story of a wound rather than a pathology. Freud's concept in his seminal work *Moses and Monotheism* (1939) has extended the psychoanalytic framework to gather historical points arguing about suppressed cultural traumas persisting across generations. This work attains parallels addressing religious identity and repression without acknowledging trauma in disruptive and symptomatic ways, aligning with the haunted characters of the play, shaped by childhood abandonment and systemic negligence. The characters have provided certain understanding through this lens as embodiments of repressed historical guilt and marginalization.

Dominick La Capra (2001) further posits literary perspectives mediating trauma through acts of "working through" or "acting out", to process characters from the objectification of psychological suffering. The idea of historical perspectives brings the cause of trauma through wars and revolutionary eras in La Capra's work *Writing History, Writing Trauma*, 2014, presenting trauma as the inexplicable core considered a dogmatic variant of erected psychoanalysis. Another, notable concept of "trauma tropism" was introduced to highlight the circumstances of individuals perceived as saints until shift their personality due to violence and genocide. The symptoms lead to post-traumatic conditions of recurrent nightmares working as memorial practices linking them to the presence of haunting dead intimates. According to Garland-Thomson (1997), disability studies have moved their critical attention from considering disability as a medical condition to considering it as a cultural and political identity. The socially constructed ideal from which disabled bodies are excluded is described by key notions such as the "normate" body, demonstrating how literature marginalizes those who don't fit imagined mental or physical norms. In 2000, Mitchell and Snyder coined the term "narrative prosthesis," implying that rather than being a complex depiction of identity or lived experience, disability frequently provides plot ideas to analyze the psychological perspectives. Trauma and disability studies have combined to offer an intersectional framework for examining way minority psyches are portrayed in literature. Neurodivergent, emotionally damaged, or physically disabled characters are frequently romanticized or pathologized, depriving them of their subjectivity. Despite the occurrence of trauma and mental illness in genre fiction like detective stories, these frameworks are less commonly applied to these works than to canonical authors like Morrison, Ishiguro, and Coetzee.

To examine the psychological undercurrents of Agatha Christie's *The Mousetrap* through the compelling lens of Jacques Lacan's psychoanalytic framework. Specifically, the Mirror Stage, the tripartite orders of the Real, Imaginary, as well as Symbolic, have been considered mentioning the evident depiction of concepts as consciously structured language. Characters like Miss Case Well, with a traumatic background, which has left her juggling an unstable past and a carefully prepared current self, are examples of this state. The painful recollection of institutional neglect and abuse, even though never completely expressed, is a part of the reality that Lacan refers to as the Real, that which defies symbolization and is felt as a psychological break. The guesthouse is a place of surveillance and performance, and the roles that the guests take inhabit the Imaginary order, which is dominated by self-presentations and illusions. By revealing secrets, the murder mystery itself works inside the Symbolic, which is regulated by laws, language, and regulations. Lacan's theory that the unconscious functions through language also makes it possible to interpret the characters' speech patterns, pauses, and slips as signs of repressed trauma. According to Lacan, the element of desire arises from a basic deficiency (*manqué*), and characters like Miss Case Well are plagued by this lack of security, community, and

cohesive identity, which manifests itself as emotional detachment and psychic fragmentation. Lacanian psychoanalysis thus indicates that *The Mousetrap* encodes marginalized psyches as shattered individuals caught in the interaction of trauma, repression, and the symbolic yearning for resolution, rather than just as narrative devices. The stance has indicated towards the stark representation of suppressed emotions bottling up in a character's personality, emerging as a violent emotional breakdown leading to harmful consequences.

Even with the notable progress in trauma and disability studies, there is still little literary application of Agatha Christie's writing. The majority of Christie's scholarly work has focused on her contributions to the detective genre, her use of narrative devices, or her exploration of gender and socioeconomic class. Mental illness and trauma are discussed, but not as a serious examination of disenfranchised experience, but rather as a way to divert attention or as a piece in the "whodunit" jigsaw. The concept's diversity offers a creative look at the script to analyze the characters through a different lens to contribute to the play's critical narratives. Furthermore, Christie's work frequently treats disability in a shallow manner in the rare analyses that do address it, as in *Sad Cypress* or *The Pale Horse*, debates typically focus on whether characters are disabled or are just pretending to be ill. The individuals represent broader social views toward trauma, mental health, or care systems that are frequently discussed in these contexts, neither as disability theory nor as an idea. By providing a disability and trauma-informed interpretation of *The Mousetrap*, this article aims to close these gaps that the drama delicately examines the psychological wounds that its characters bear, since it is centered on the horrific legacy of child abuse and the shortcomings of the foster care system. The characterization of the script has referred towards significant psychological illness providing flashbacks of old experiences influencing their mature insane personalities. The social practices engaging characters with their traumatized younger selves as orphans being invisible for society facing horrors of loneliness and abusive relations under materialist ideologies. The story has uncovered diverse nature of Christie's ideas portraying emotional engagement while covering the deeper complex structures of analytic objectives.

Sigmund Freud has opened room for psychoanalytic analysis of disrupted psyches such as Schizophrenia and severe depression as a result of emancipating libido. The mental instability is predicted through various nature of theory providing different interpretations involve psychodynamic, neurobiological, and cognitive approaches. Frieda Fromm-Reichmann has provided glance towards the psychodynamic perspectives suggesting the overprotective and rejection emphasized under the concept of "schizophrenogenic mother". The neurobiological perspectives highlight towards the hypothetical experiences of nerves affected from childhood traumatic experiences. The concepts have been depicted through the existing Palestine status quo indicating towards the young prisoner facing schizophrenia resulting in his abnormal physical state. Moreover, the cognitive and behavioral perspectives have specified viewpoints of psychology leading to severe depression states of individuals recognized by Kraepelin and Bleuler. Psychodynamic theories have emphasized unconscious conflicts focusing on abnormal mental states and neurotransmitters raising awareness about the drawbacks of psychological illness. Freud has mentioned schizophrenia excluded from psychoanalytic state due to its miscellaneous perspectives overlapping the emotional disorders. The article has indicated towards the psychological illness due to emotional imbalance, abusive childhood, and cognitive diversity to support scholarly studies deconstructing the psychological genre boundaries. Christie's seminal murder mystery play has provided subtle critical analysis towards the social negligence, emotional repression, unheard voices echoing traumas and wounds.

## Material and Methods

The qualitative textual analysis justifies the study through deep analysis of various psychological concerns layering the text through language, characterization, and thematic exploration. Instead of using quantitative or empirical techniques on the script, the nuanced exploration of language, symbolism, characterization, and thematic structures is emphasized under the qualitative prism of different theories. The article is concerned with the marginalized psyche, trauma, and disability, qualitative analysis to shed light over layered structures of scripts. The theoretical interpretation has enabled the unpacking of implicit meanings and subtexts embedded in dialogues, plot construction, and character dynamics. The close reading of the text has embedded psychological complexity and social critique under the conventional mystery writing of Christie. The study bridges the interdisciplinary theoretical frameworks of psychoanalysis, trauma theory, and disability studies. The prism has assisted explaining patterns of unconscious drives, historical violence, and social marginalization illustrated in Christie's recognized narration. This approach has helped to investigate deeper layers of context, illuminating fragmented identities, embedding silenced trauma, and problematically framed disability. It has offered a richer critical appreciation of text's deeper implications scrutinizing the hidden perspectives regardless of Christie's concerns towards her mysterious narrative of the play. Thus, the psychologically mysterious text referring to post-war anxieties has offered fertile ground to thematically and symbolically explore trauma, mental instability, and marginalization, the marginalized psyche, and sociocultural repercussions of psychological factors.

The theoretical framework has critically analyzed the text as an initial lens applied to Agatha Christie's play, *The Mousetrap*. The theoretical prism implies, under the conceptual works of prominent theorists like Sigmund Freud, a founder of psychoanalysis, acknowledged in his concept of repression and the uncanny (1919). Jacques Lacan (1977) introduced theories of fragmented subject and symbolic order, helping to analyze the latent psychological dimensions of the characters. The play holds recurring motifs of concealment, mistaken identity, and emotional dislocation in *The Mousetrap* as the symptoms of unresolved internal conflicts. Secondly, trauma theory has served to examine past psychological wounds affecting the narrative this theoretical lens has been appreciating the text through Cathy Caruth's (1996) argumentative representation of trauma as unassimilated experience returning in haunting forms. The theory has encouraged interpretation of the characters' disjointed interactions and repetitive invocation of the past, a showing of symptomatic unresolved trauma. Additionally, Dominick La Capra (2001) gave a distinctive analysis between trauma's conceptualization of "acting out" and "working through" to evaluate the psychological states of various characters, particularly one's trapped in memory and efforts of avoiding pain. Thirdly, disability studies have served as a critical perspective, disclosing mental instability and psychological disturbance portrayed within the play. Other prominent theorists enhanced the perspectives of narration through their analytic notions considering mental disability as a result of past abusive experiences rather than social bully. The murderer's character has been introspected through the notions of Rosemarie Garland-Thomson (1997) along with Mitchell and Snyder (2000) describing his villainy personality with a strong critique towards social interpretations rather than perceiving disable state of mind symptom of personal assumptions.

The study has scrutinized the characters under the lens of psychoanalysis with different perspectives to engage narration with analytic narratives revealing structured layers of the play. The different opinions feature identification of elements in Christie's drama portraying about larger concerns about trauma, identity, and societal failure

following war and institutional collapse. Agatha Christie being 'Queen of Crime' renowned Golden Age author encouraged the detective fiction to complement on fragmented personalities enforced to perform criminal act. The characters of the novel significantly Mollie Ralston has illustrated hiding her emotional imbalanced struggles to maintain her personality to fit according to societal norms. The psychoanalytic framework enables to reveal the layered sections of the murder mystery play interpreting guilt, emotional repression, and unconscious desires. The characters' analysis has uncovered symptoms and causes of unrecovered psychological traumas interwoven with different theoretical frameworks acknowledging child's backstory. Christopher Wren has been depicted through triangular approach revealing his emotional concerns, fragmented identity, unfit in society as an orphan child leading him to attempt murder. Agatha Christie raised a unique perspective of difference between justice and revenge, showing character judged by his action rather the reason of taking law to their hands acting to avenge the committed crime in past. The analysis delves into the reasons of committed crime instead of drawing conclusions to the performed acts. This study has framed *The Mousetrap* as an interpretation of crime through critical viewpoints regarding a detective script through interpretive reading method analyzing broken psyches, repressed histories, and societal exclusion.

## Results and Discussion

Throughout the classical detective narration the murder mysteries have been a case solving investigative story. The classical murder mystery prose has flourished between the eras of wars referred as "whodunit". The murderer is considered as a part of closed society deliberately involved into blatant crime creating interpretations about victim instead of presenting him as guiltless character. The story unfolds the narrative understanding the broader perspectives of the victim raising possible suggestions and reasons of committed crime, being guilty before the opening of the narration. Such characters showing signs of emotional fragility or difference are treated with suspicion. Nervousness, evasiveness, and social awkwardness are perceived as markers of guilt rather than signs of unresolved grief or trauma. In this way, Christie invites the audience to reflect on how mental health shows pathologies, and patterns of disability, particularly when it is psychological or trauma induced, are rendered criminal or threatening. The element of guilt is revealed through the prism of pain and marginalization as it represents the distinction between the hazy victim and the offender. The elements have referred to the consequences of negligence converting characters into their dark personality traits as the drawback of unvoiced trauma. The character of detective is a foremost character as he suspects every act of other characters in the story maintaining the neutral perspectives for audience to engage and predict the reasons.

The confined setting of Monskwell Manor functions as a symbolic psyche, sealed off by snow, full of locked rooms, shadows, and repressed voices. The manor portrayed as the point of realization, unprocessed memories and social exclusion coalesce into violence; Christie transforms a snowbound mystery into a symbolic landscape of the damaged mind. This duality mirrors the experience of trauma survivors, whose memories of innocence are forever colored by pain. The symbolism of blindness is central to the rhyme that evokes not just literal sightlessness but society's metaphorical blindness toward suffering, disability, and psychological complexity. The "blind mice" are those abandoned by institutions, misunderstood by families, and rendered invisible in systems of care. Christie's inclusion of the rhyme is not decorative; it is diagnostic. The rhyme has indicated towards the suspicions interpreting the crux of the story aligning with the theoretical frameworks to support the ideas. The exploration has covered the narrative of fragmented psyches under the prism of prominent analysts creating concepts to mention the suspects in the play.

Christie has developed an argumentative investigation towards her writing with a comparative technique with triangulated framework. The poetic version has enhanced the psychoanalytic stances to identify the hidden deeper impacts and reasoning of character development. She writes:

Rhyme:

*Three blind mice, three blind mice, See how they run, see how they run...* (Christie, 2010, p.12)

Miss Case's deep scars from childhood are depicted through her dialogue, her dismissal of psychological help, and an embedded emotional repression of a classic response to unresolved trauma and internalized marginalization. The dialogues have revealed a psychological ground shaping her past trauma with her dismissive tone; psychological perspective refers to the skepticism and introspection of her mental health discourse. The reference paradoxically mentions the lasting impact of childhood experiences with shifts in personality. This contradiction reflects an internal struggle, highlighting the enduring effects of early trauma and denying its significance using emotional self-protection.

Miss Case well:

*You were lucky. No. But all that's a long time ago. One gets over things. Or doesn't one? Damned hard to say... They say – that what happened when you're a child matters more than anything else. Psychologists. All humbug. Just a damned lot of nonsense.* (Christie, 2010, p. 32-33)

Miss Case well unintentionally admits the fundamental fact of psychological discourse by stating that "what happened when you're a child matters more than anything else," even though she rejects it. Her ambiguity in this statement implies that she hasn't really "moved on" from her past stress, since her personality. Christie deftly introduces the idea of childhood trauma as an imperceptible yet potent force influencing adult behavior through this multi-layered discourse. Given the post-war setting of the play, Miss Case's reserved manner and conflicted attitude toward psychological understanding not only highlight her fragility but also the general cultural unease with discussing mental health. Hence, her persona serves as a medium for Christie's examination of the enduring psychological effects of early trauma, pushing the viewer to see past the tough exteriors to the vulnerable selves concealed within. Miss Case unintentionally admits the fundamental reality of psychological discourse, of a moment of ambiguity, caught between belief and disbelief, despite its rejection, shedding light on her internal struggle.

Detective Sergeant Trotter, from a psychoanalytic standpoint, functions as both the Superego and the analyst. He enters the scene as a voice of rationality, discipline, and justice, tasked with uncovering the hidden traumas lurking in the manor. His role is less about law enforcement than about moral and psychological excavation. He asks the questions no one else wants to face, probes wounds that others try to forget, and in doing so, triggers catharsis. Trotter's investigation becomes a symbolic therapeutic process, in which characters must confront their repressed fears and hidden identities. His probing, though clinical, becomes essential for resolution, not merely of the crime, but of long-held emotional disarray. She states in the play:



Trotter (to the guests): *I'm going to re-enact the crime. You'll each go to your rooms and I'll turn out the lights. Then I'll turn them on again, and we'll see if the murderer gives himself away.* (Christie, 2010, p. 47)

Agatha Christie deftly crafts a story in *The Mousetrap* that reveals the frail human psyche, especially via the shadow of trauma and the subtly marginalized mental illness, describing all of the people in the drama, who are snowed in at Monkswell Manor, have psychological wounds, secrets, or emotional baggage. Christie employs the setting to symbolically isolate and amplify internal problems in addition to creating suspense. Conventional images of sanity and stability are challenged by characters such as Christopher Wren, who is scarred, quirky, and socially uncomfortable. His unpredictable actions and the mistrust directed at him highlight how society frequently discusses pathology, which differentiates and marginalizes people who behave differently than expected.

Mrs. Boyle's contemptuous statement was exemplified by Agatha Christie, depicting unprocessed trauma and protective alienation being psychological manifestations of elitist discontent in society. From the perspective of trauma theory, especially as formulated by academics such as Judith Herman and Cathy Caruth, trauma is a disturbance in the subject's capacity to integrate and account for the experience, in addition to being a reaction to a violent or disturbing incident. Mrs. Boyle's criticism of the guest home and its "improper" staffing reflects her obsessive demand for authority and order. One way to understand it is as a protective strategy against an underlying fear of vulnerability, turmoil, and the unpredictability of interpersonal connections.

Mrs. Boyle: *Everything is slipshod. Absolutely amateurish. I've never stayed in such a place. In the winter too. No proper staff.* (Christie, 2010, p. 15)

Mrs. Boyle becomes a metaphorical figure of institutional trauma and emotional repression in the greater story, where the murder investigation is rooted in unresolved trauma resulting from the abuse of the Corrigan children. Despite being intimately involved in the institutional failure to protect a vulnerable child as a previous magistrate, she exhibits no emotional acknowledgment or sorrow for her past. According to trauma theory, to repress emotional upheaval, people who distance themselves from traumatic experiences frequently create stiff, performativity personas. This is accomplished using Mrs. Boyle's aloofness, rigidity, and class snobbery that shield her from responsibility while simultaneously denying her human compassion. In the end, Mrs. Boyle's story highlights the fact that a fundamental principle of trauma theory is not recognized or addressed; it does not go away but rather resurfaces, frequently in a destructive manner. In a situation when long-forgotten traumas reappear and require attention, her moral and bodily vulnerability stems from her incapacity to face or even acknowledge her part in past suffering.

In his self-introduction, Christopher Wren highlights a recurrent problem in trauma and disability studies: the conflict between personal identity and society expectations. Repetition of his name highlights a broken selfhood, frequently observed in trauma survivors who find it difficult to express a cohesive identity (Caruth, 1996). Additionally, Wren's mention of his parents' goals and his inability to achieve them reflects the social exclusion and internalized ablest that people who don't follow typical developmental routes endure (Garland-Thomson, 2002).

Christopher: *My name's Christopher Wren. Christopher Wren. Like the architect. Christopher. It's a lovely name, don't you think? My parents had great hopes. They wanted me to be an architect, too. But I didn't become one.* (Christie, 2010, p. 19)

The argumentative focus about the name "Christopher" and the architect's figure functions show a desire for acceptance and meaning a mirror and a mask while also concealing a difficult history. Through this portrayal, Christie quietly criticizes the psychological toll that false normalcy takes on the marginalized psyche. In an effort to counteract a deeply ingrained sense of otherness, Wren tries to ground his identity in something prestigious and identifiable. Wren's focus on his name and ancestry indicates a performance, concerned about people with stigmatized identities frequently use to navigate social settings, according to Goffman (1963). The intergenerational pressure to live up to normative values is reflected in the symbolic gesture of "great hopes" and inability to achieve them. These pressures frequently make people who are dealing with psychiatric trauma or neuro-divergence feel even more alienated. Davis (2013) Christie's subtle depiction in this monologue highlights how identity becomes a source of conflict when social expectations and internal conflict collide, exposing the emotional toll that people in marginalized psychological or developmental states bear.

A view of psychological trauma as a type of invisible disability is also encouraged by Miss Case Well's discourse, as it also exposes the emotional scars of childhood maltreatment. Growing up "bitter, suspicious, without affection" is a description she gave, which suggests long-term psychological damage influenced by ongoing emotional deprivation and neglect. Due to their non-physical nature, trauma-related illnesses like PTSD and persistent anxiety are sometimes overlooked in disability research, even though they are increasingly recognized as disabling experiences. As Miss Case Well says:

Miss Case Well (speaking about the abused child):

*You see, I was that child... sent away to live in a cruel, comfortless home. I grew up bitter – suspicious – without affection. It's made me hard... but it's also made me watchful.* (Christie, 2010, p. 49-50)

This is consistent with the social concept of disability, which holds that people are disabled by society's reactions or lack thereof, rather than just their handicap. Christie gently criticizes this by showing how psychological impairment is both socially and internally manufactured through Miss Case well's exclusion from the group due to her emotional difference. In this sense, *The Mousetrap* places disability in the context of psychological abuse, particularly throughout childhood, rather than just physical or developmental terms. Hence, Miss Case's "hardness" and "watchfulness" can be interpreted as adaptive reactions to a society that did not protect her, but they also socially isolate her and restrict her emotional engagement in public life. The startling disclosure illustrates the psychological effects of institutionalized abuse and neglect during childhood, introducing a subject whose identity has been formed by deprivation rather than nurturing. Miss Case's reserved manner can be seen psychoanalytically as a sign of unhealed emotional scars rather than just a peculiarity of her personality, representing the play's narrative structure and moral reasoning are haunted by a topic of gently criticizing society's shortcomings in safeguarding the weak, especially children, from harm.

Cathy Caruth (1996) argues that trauma is not fully experienced in the moment but returns later in fragments, distorting the individual's perspective of reality. Mollie's statement can be interpreted as an expression of trauma-induced psychological

fragmentation. Mollie's hesitancy, her repeated denial of knowing, and the way she breaks her speech up into little, incomplete clauses all illustrate the painful gap between experience and comprehension.

Mollie (about the child who died):

*I didn't know. I didn't know what was happening. I didn't realize. If I'd known – if I'd even guessed – I would have done something.* (Christie, 2010, p.59)

Dori Laub's (1992) definition of survivors is also revealed by her acknowledgement that she "would have done something" if she had known. Trauma survivors frequently exhibit this behavior when they feel they did nothing, even if they had no actual agency. As a result, this exchange demonstrates how Mollie's identity is undermined and her mind is plagued by retroactive guilt, which positions her as both a trauma sufferer and a witness. Mollie's statement highlights the marginalization of vulnerable groups in society, especially children with disabilities, when viewed through the critical disability studies lens. According to Lennard J. Davis (2013), ethical blindness is frequently caused by the cultural construction of normalcy, which makes disabled bodies invisible. A microcosmic mirror of systematic negligence, where the suffering of the disabled is only acknowledged after irreparable harm, is Mollie's claim that she "didn't know" displaying her assertion of ignorance going beyond personal experience; it also reflects a larger cultural propensity to ignore things outside of conventional frameworks. In addition, the statement emphasizes the complicity of the so called "innocent" bystander, which is consistent with Rosemarie Garland-Thomson's (2009) claim that looking at someone with a disability can result in either objectification or belated empathy, highlighting the consequences of doing nothing in the face of invisible suffering portraying a symbol of ethical responsibility gone wrong in a society that routinely neglects disabled people.

The structured statistical analysis of the study delves into the multilayered interpretation of the text with psychoanalytic lens. The social perspective has broadened the scripts' inspection involving the fragmented personalities, emotional instability, past experiences molding characters through hidden trauma. Christopher Wrens past experiences lead his abnormal behavior to reveal the unstable mental state discussing about character's trauma and estrangement. The triangular metaphorical illustration of the text emphasizes the voracious nature of social systems ensuring vulnerable individuals. The idea has suggested duality mirroring the experiences of trauma survivors whom minds are instilled with painful memories as they lose their childhood innocence due to adult cruelty. The play has been exemplified through the portrayal of three blind mice underscoring the mice luring and caught later as victims point out towards the ways of escaping from painful experiences. The blinded ideas are referred as symbolic gestures towards an allegory of crime as revenge. The allegorical identification of psychoanalytic perceptions have drawn a web of events linked together shaping the voices of characters. Catharsis among characters develops a sense of realization about voiced rationality, discipline, and justice unmasking the lurking traumas in manor. Thus theoretical standpoints has enabled the investigation of characters becoming symbolically therapeutic process of confronting repressed fears and hidden identities.

## Conclusion

In a nutshell, the study has encapsulated the reasons provided under triangular theoretical approach to grasp the hidden perspective of murder mystery play *The Mousetrap*. Agatha Christie a prominent literary figure has featured various understanding towards the psychoanalysis of individuals suffering from trauma. The complex

investigations of psychological marginalization, trauma, and fractured identities have been confined under the structure plot of classic piece of detective fiction. Contemporary perspectives have broadened the spectrum to scrutinize the play as a cautionary prose about psychological impacts of war more than a literary work. The exploration of moral ramifications, revenge, fragmented flashbacks, and personality complex has engaged the institutional and societal limitations to recognize invisible wounds. The script echoes the horrific blatant circumstances caused due to war resulting in barbarous attitudes of individuals dealing with personal cognitive imbalances. Christie has ultimately, drawn a stark identification regarding disregarded aspects of human misery considered ignorant in society. The article has exposed the exploration of symbolism, special dynamics, and character relationship significant to specific places such as Manor. The conceptual recognition of the text encourages the exploration of psychological effects of trauma holding narratives of justice, revenge and responsibility. Therefore, the article has provided profound features of detective mysterious narration aligned with psychoanalytic prism of three different narratives to propose a critical and sympathetic recognition of human psyche along with present-day warfare intimidations.

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