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Aurelija DAUKŠAITĖ

HISTORICAL TRAUMA IN CONTEMPORARY NOVELS IN ENGLISH AND LITHUANIAN

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1. INTRODUCTION

Trauma is a broad term and in daily communication is often used to refer to many experiences that range from a job loss and painful personal matters to violent or even war-related issues. Not always they are direct, since many of them are shown on television or are reported in the press. The events of 11 September 2001, war-like actions in Ukraine and terrorist attacks in France, Belgium and Turkey are only some of the most recent major traumatic conflicts that will probably influence contemporary writers to reflect on in their writing in the present and future. Similar events keep repeating themselves: they might happen in different countries and in different ways. They do much damage, which includes traumatisation on various levels. It is one of the reasons that various specialists, including literary critics and writers, turn to historical traumatic events of the past and write about them in order to show that the long-term consequences are the same – the effect on the body and mind on the national and international level – and continue to affect across generations. As a result, the effect of those events and traumatic experiences is felt by many individuals although the strength of this effect might differ greatly.

As Antony Beevor states, it is extremely difficult to understand the degree of tragic experiences for those who did not experience them themselves; maybe it is even impossible to understand them for those who have grown up in a demilitarised society after the Cold War, but the period of World War Two remained important (Beevor 2014: 32-33). Thus many contemporary writers write about World War Two, including the Holocaust, in terms of trauma, which has continued to haunt people for decades and memories related to it, in order to show that consequences of present conflicts may have similar effects. Therefore, as Stef Craps notes, "trauma theory as a field of cultural scholarship developed out of an engagement with Holocaust testimony, literature, and history" with the aim of understanding traumatic experiences better: the theory dedicates attention mainly "to events that took place in Europe or the United States, most prominently the Holocaust, and more recently, 9/11" (Craps 2014: 46). Even though more than fifteen years have passed since the events that took place on 11 September 2001 in the United States of America, many books of various genres are published on it every year, and even a new genre, the so-called 9/11 novel, has emerged. At present, the reader has the possibility to read not only about new interpretations of traumatic experiences related to historical events (historical trauma) that happened more than seventy years ago (World War Two, the Holocaust, etc.) but also about more recent ones such as 9/11 that many contemporary readers were able to follow on television and read about in the media. The focus of the present dissertation is the literary treatment of historical trauma.

The dissertation is bound to Trauma Theory, according to which trauma is not a single destructive event and is not experienced and understood at the time of the traumatic event but later, after the traumatic event, when memories about it return to haunt the one who participated in it (Caruth 1996: 11). It is then that trauma is experienced. Thus, traumatic experience challenges the understanding of the self and the world and the assumption that it can be fully grasped and worked through. Due to the difficulty of its structure, trauma is often seen as a sign of impossible full knowledge, because it escapes the individual and collective consciousness. However, the dissertation proposes a hypothesis that not only is the complexity of trauma related to its structure, but trauma is also more multidimensional than it might seem at first sight. Usually, trauma is seen as a direct experience of somebody who actually lived through a traumatic event or situation that caused the experience, but at present the concept of trauma has become broader and includes indirect or secondary experience of trauma ("vicarious" and "secondary" (Kaplan 2005: 39), "vicarious traumatization" (Luckhurst 2008: 3), "transferred traumatic response" (Vickroy 2002: 39), "contagious" and "transmitted trauma" (Visser 2011: 275)). In other words, it is the witnessing of another's trauma as well as the experience of somebody to whom direct traumatic experience has been transmitted and has become secondary. In fact, transmission can take place within the same generation or even across generations and not necessarily among people who are related by familial bonds. Some specialists in trauma studies note that trauma is surprisingly transmissible, contagious and has effects that manifest themselves in different ways. In addition, speaking about traumatic experience is problematic not only because of the structure and complexity of trauma but also because the traumatised often intend to forget their trauma. This is the reason that it is repressed (not actually forgotten) and returns to haunt later. Therefore, the so-called (un)speakability about traumatic experience is seen as one of the main concerns in trauma studies. It leads to the problem of the so-called "unrepresentability of traumatic experience," for trauma is seen as the unspeakable. Consequently, the intention of the author of this dissertation is to examine how writers of contemporary novels solve this problem by employing various techniques.

Research aim and objectives

The **aim** of this dissertation is to analyse representation of traumatic experience related to historical events of World War Two, the Holocaust, deportations after World War Two, and 9/11 in six selected 21st century novels that have been written in English and Lithuanian. The following **objectives** have been set to achieve the aim:

1. To present Trauma Theory, relevant concepts in trauma and memory studies and their applicability to literary analysis.
2. To consider the means that are usually used in order to represent trauma in fiction and how contemporary novels on historical trauma can be classified in relation to types of witnessing.
3. To use Trauma Theory in order to analyse the six selected contemporary novels and their representation of historical trauma (direct and indirect) and its impact.
4. To consider consequences of historical trauma on the body and the mind in the six selected contemporary novels.
5. To examine issues of (un)speakability, transmission, remembering and forgetting in relation to historical traumatic experiences in the six selected contemporary novels.

Data and methods of research

The **object** of the research is the manifestation of historical trauma and its representational strategies in six contemporary novels based on the above mentioned historical events, such as World War Two, the Holocaust, deportations after World War Two, and 9/11. Primary sources of this research are the following: Tatiana de Rosnay's *Sarah's Key* (2007; the edition of 2008 is used in this dissertation), Sigitas Parulskis' *Tamsa ir partneriai* (2012, Darkness and Partners; translation of the title by Laimantas Jonušys (2013: 39)), Vladas Kalvaitis' *Sustiprinto režimo barakas* (2011, A Maximum Security Barrack; translation by the author of the dissertation; other translations of the title are The Disciplinary Barracks (Avižienis 2013: 26) or The Barrack of a Disciplinary Regime (Mikalauskienė 2013: 23)), Richard Flanagan's *The Narrow Road to the Deep North* (2013; the edition of 2015 is used in this dissertation), Don DeLillo's *Falling Man* (2007; the edition of 2008 is used in this dissertation) and Amy Waldman's *The Submission* (2011; the edition of 2012 is used in this dissertation). Historical trauma is global rather than national or local, so analysing the manifestation of trauma and its representational strategies in contemporary novels written by the authors of different generations and national, linguistic and other backgrounds can help to illuminate the manifold, complicated and complex phenomenon of trauma. The authors, however, are later briefly presented in order to establish their proximity to the traumatic events they write about in their novels, whether they rely on their personal experience or somebody else's.

In order to achieve the aim, the dissertation uses the interpretative method and descriptive analysis; it draws on Trauma Theory and memory studies as theoretical and methodological approaches that consist of various contemporary concepts developed by specialists in different

fields of study. The interdisciplinary character of the theory helps to show directions in trauma research and indicates that trauma itself is a multidimensional concept. In this dissertation, the concept of trauma is presented relying on the work of the following researchers (secondary sources):

1. historians: Arvydas Anušauskas (2006, 2012), Bain Attwood (2008) and Dominick LaCapra (2001);
2. literary criticics and theorists on trauma: Barbara Arizti (2011), Sonia Baelo-Allue (2011, 2012), Cathy Caruth (1995, 1996, 2013), Stef Craps (2010), Kirby Farrell (1998), Geoffrey Hartman (1998, 2004, 2006), Dolores Herrero (2011), Marianne Hirsch (2002, 2008), Linda Hutcheon (1989, 1990), E. Ann Kaplan (2005), Roger Luckhurst (2008, 2010), Paul de Man (1983), Orly Lubin (2002), Gabriele Schwab (2010, 2012), Tom Toremans (2003), Susana Vega-Gonzalez (2004), Laurie Vickroy (2002), Irene Visser (2011) and Anne Whitehead (2003, 2010, 2011, 2012);
3. anthropologist Allan Young (1995) and his insights into post-traumatic stress in relation to literature;
4. philosophers: Leonidas Donskis (2013) and Julia Kristeva (1980);
5. sociologists who write on the concept of memory: Jeffrey C. Alexander (2004, 2015), Kai Erikson (1995), Maurice Halbwachs (1992), Arthur G. Neal (2005), Jeffrey K. Olick (1998, 1999) and others.

Novelty of the thesis

The novelty of the dissertation lies in the interdisciplinary approach and theoretical framework that combines insights from various areas of research which are used in literary analysis. The analysis of representation of trauma related to historical events will help to understand the strategies or ways of representation employed by the authors to convey the traumatic experience, which is usually described as unspeakable and unrepresentable (Whitehead 2011: 3), and will disclose a variety of central issues that can be examined through the analysis of traumatic experience and memory process which can be seen as multidimentional. This leads to the theoretical and practical value of the paper, since it is hoped that the dissertation will contribute to the discussion and research on theorization and analysis of representation of trauma and memory as complex phenomena in the field of literary studies. Although Trauma Theory has received considerable attention for several decades abroad, it definitely needs more attention in scholarly research into literary studies in Lithuania.

Lithuanian scholars of different other disciplines are relatively well enough acquainted with research on the topic of traumatic experience in their own areas in Lithuania and abroad. Psychologists Danutė Gailienė (2008) and Evaldas Kazlauskas (2005) write on trauma caused by historical events such as deportations of Lithuanians to Siberia. They also carry out research on psychological consequences of political repressions in Lithuania and emphasise the importance of interdisciplinary studies in trauma research, the issue of acknowledgement of psychological trauma and the lack of research on trauma in Lithuania. Historians Arvydas Anušauskas (2006, 2012) and Dalia Kuodytė (2005) are interested in historical political trauma in the Lithuanian context, while Irena Šutinienė (2002), a sociologist, has written on collective traumatic memory and memory sites, the concepts of social and cultural trauma, the sociocultural relationship between trauma and collective memory and features of collective memory formation in Lithuania. However, it can be asserted that currently memory research has become more intensive in various areas of research in Lithuania; projects and conferences on the topic take place here. For instance, in 2013, an international conference of historians called *The Construction of National Narratives and Politics of Memory in the Central and Eastersn European Region after 1989* and one at the Lithuanian Culture Research Institute called *Atminties problema vizualumo kultūroje* (The Issue of Memory in Visual Culture; translation by the author of the dissertation) were organised. Another example is an international literary conference called *History, Memory, and Nostalgia: Literary and Cultural Representations* that took place in September-October 2016 at Vilnius University. The most significant project, meanwhile, would probably be the one of the Institute of Lithuanian Literature and Folklore entitled "Maps of Memory: Transcription and Transference of the Experience of Displacement in the Memoirs of Deportation," as a result of which *Maps of Memory: Trauma, Identity and Exile in Deportation Memoirs from the Baltic States* was published in 2012. It is "the result of the collaboration of researchers from the Baltic States, Western Europe, Canada, and the United States" (Jolluck 2012: 8). The topics of trauma and memory, although most often the focus is placed on the latter one, start receiving more attention in literary studies in Lithuania only now. The present dissertation contributes to the dissemination of the topic of trauma studies on the scientific level.

Dissertation structure

The dissertation includes the introduction, the theoretical discussion which encompasses two chapters, the analytical part that focuses on six contemporary novels on traumatic experiences,

the conclusion, a list of primary sources and a list of references. The latter chapter is followed by one appendix.

The introduction indicates the object of the present research, the aim, and objectives. It also lists the most important theorists from different fields of study that the thesis will rely on. Chapter Two focuses on the development of Trauma Theory: Subsection 2.1 deals with the definition of trauma and the multidisciplinary nature of Trauma Theory, while Sub-section 2.2 presents directions in trauma and memory research, such as transmission of trauma, individual and collective aspects in relation to trauma and memory, as well as a turn towards memory sites related to historical events. Chapter Three relates trauma as a theoretical concept and literary practice: Sub-section 3.1 looks at how traumatic experience is treated in literature, including fiction and non-fiction; Sub-section 3.2 presents means of representation of traumatic experience that are used by authors of trauma fiction, while Sub-section 3.3 suggests a possible classification of trauma fiction based not on the means of representation but on the thematic focus in relation to different types of witnessing of trauma. Chapter Four deals with historical traumatic experience as a complex phenomenon in contemporary novels, for it includes different types of witnessing and effects. The historical context of the novels that are analysed in the analytical part of the dissertation is briefly described first. Then the selected novels are grouped and discussed separately in three sub-sections. Subsection 4.1 analyses secondary trauma in relation to the Holocaust: Sub-section 4.1.1 focuses on secondary witnessing because of transmission of the Holocaust trauma years after the traumatic event in Tatiana de Rosnay's novel *Sarah's Key* (2008), whereas Sub-section 4.1.2 examines direct witnessing of another's death, which is a secondary trauma, in Sigitas Parulskis' novel *Tamsa ir partneriai* (2012, Darkness and Partners). Sub-section 4.2 analyses the representation of displacement trauma in relation to the events that took place during and after World War Two and their effects on the body and the mind of the victims: Sub-section 4.2.1 considers displacement in terms of deportation after World War Two in Vladas Kalvaitis' novel *Sustiprinto režimo barakas* (2011, A Maximum Security Barrack), while Sub-section 4.2.2 draws attention to prisoner of war experience during World War Two in Richard Flanagan's novel *The Narrow Road to the Deep North* (2015). Sub-section 4.3 is the last sub-section in Chapter Four and focuses on a more recent traumatic event – 11 September 2001 (often referred to as 9/11). The sub-section is divided into two parts as well: Sub-section 4.3.1 analyses the national trauma of 9/11 through individual traumatisation of Americans in Don DeLillo's novel *Falling Man* (2008), whereas Sub-section 4.3.2 examines the same traumatic event through its aftermath and consequences on the Muslim community in the United States in Amy Walman's novel *The Submission* (2012).

Chapter Five provides the findings of the analysis of the six contemporary novels. The dissertation ends with the lists of primary and secondary sources (references) and one appendix.

Publications on the topic of the dissertation:

Daukšaitė, Aurelija. "The (Im)possibility of Forgetting in Jenna Blum's Novel *Those Who Save Us*." *BAS: British and American Studies* 22 (2016): 127-134. e-ISSN 2457-7715/ ISSN 1224-3086.

Daukšaitė, Aurelija. "Representation of Trauma: Mission (Im)possible?" *Žmogus kalbos erdvėje: Mokslinių straipsnių rinkinys* 8 (2015): 29-40. ISSN 2424-385X.

Daukšaitė, Aurelija. "Transmission of Traumatic Experience: Secondary Trauma in Tatiana de Rosnay's Novel *Sarah's Key*". *Journal of Social and Human Sciences* (Special Issue 2015): 71-80. ISSN 185 – 9051.

Daukšaitė, Aurelija. "Means of Representation of Traumatic Experience in Trauma Fiction and Vladas Kalvaitis' *Sustiprinto režimo barakas*." *European Academic Research* 1.9 (2013): 2544-2559. ISSN 2286-4822.

Daukšaitė, Aurelija. "Hunger Trauma in Herta Müller's *The Hunger Angel*." *European Academic Research* 1.8 (2013): 1975-1988. ISSN 2286-4822.

Daukšaitė, Aurelija. "Trauma Literature: Trauma in Pat Barker's War Trilogy." *Žmogus kalbos erdvėje*: *Mokslinių straipsnių rinkinys* 7 (2013): 96-103. ISBN 978-609-459-209-6.

The dissertation has been presented at seven international scientific conferences:

Daukšaitė, A. 2016: "Drawing a Memory Map". 9th international conference *Man in the Space of Language*, Vilnius University Kaunas Faculty of Humanities, Kaunas, 12-13 May 2016.

Daukšaitė, A. 2016: „Trauma, (Un)speakability and Creativity in Don DeLillo's Novel *Falling Man*". International scientific conference *ExRe(y). Spaces of Expression and Repression in Post-Millennial North-American Literature and Visual Culture*, Maria Curie Skłodowska University, Lublin, 7-8 April 2016.

Daukšaitė, A. 2015: "(Im)possibility of Forgetting Traumatic Experience in Jenna Blum's Novel *Those Who Save Us*." 25th international conference *British and American Studies*, West University of Timişoara, Timişoara, 21-23 May 2015.

Daukšaitė, A. 2014: "Trauma and Postmemory in Tatiana de Rosnay's Novel *Sarah's Key*". 3rd international conference *Memory: Forgetting and Creating*, University of Gdańsk, Gdańsk, 11-12 September 2014.

Daukšaitė, A. 2014: "Secondary Trauma and Transmission of Traumatic Experience in Tatiana de Rosnay's Novel *Sarah's Key*". International conference *English Language, British and American Studies*, International Balkan University, Skopje, 30 May 2014.

Daukšaitė, A. 2014: "Representation of Trauma in Fiction: Mission (Im)possible?". 8th international conference *Man in the Space of Language*, Vilnius University Kaunas Faculty of Humanities, Kaunas, 15-16 May 2014.

Daukšaitė, A. 2013: "Traumatic Experiences in Dalia Grinkevičiūtė's *A Stolen Youth, a Stolen Homeland: Memoirs*". 10th international conference of Baltic Studies *Cultures, Crises, Consolidations in the Baltic World*, Tallinn University, Tallinn, 16-19 June 2013.

2. ON THE DEVELOPMENT OF TRAUMA THEORY

Trauma and memory studies, which in different sources are sometimes considered to be two different areas of research, although both of them use concepts and ideas from each other, cover a broad area of research that started receiving much attention not long ago. To be more precise, the beginning of trauma research is associated with the late 20th century even though the interest in it had been observed much earlier. Trauma has become and is now often seen as "one of the key interpretative categories of contemporary politics and culture" (Kansteiner 2004: 193) and literary studies. There are numerous definitions of trauma in different research areas, and many other concepts related to trauma have been developed as well. Therefore, this chapter considers the concept of trauma, its development into Trauma Theory, dimensions and various directions in trauma research that show how broad and problematic trauma is.

2.1 Trauma Studies at Present

At present, the theoretical framework for literary trauma research consists of works written by specialists in different fields. For instance, Shoshana Felman, Cathy Caruth and Geofrey Hartman are seen as some of the outstanding figures in literary trauma research. As Jolie A. Sheffer points out, they "join clinical studies of trauma with the study of its literatures, particularly with regard to traumatic events such as the Holocaust, sexual abuse, and African American slavery" (Sheffer 2010: 147). Aisha Fofana Ibrahim states that "literary scholars such as Shoshana Felman, Dominick LaCapra, and Cathy Caruth, influenced by Sigmund Freud and drawing exclusively on psychoanalytical theory, have interrogated the complex relationships among history and memory, trauma and representation, and the symbolic relationship that exists between a traumatized witness and the hearer of testimony" (Ibrahim 2009: 252). Felman and Caruth also write about the origins of the concept of trauma, its definition, the interest of contemporary researchers in trauma studies and the interdisciplinary approach towards trauma. Hartman is usually associated with the Fortunoff Video Archive for Holocaust project that was started in 1979 at Yale University and conducted with Dori Laub, while Marianne Hirsch researches the issue of trauma related to memory (traumatic memory) and is interested in memories of the Holocaust and literature. Gabriele Schwab focuses on transgenerational traumas that haunt other generations, for instance, the children of those who have experienced traumas directly. Kirby Farrell analyses traumas in film studies, while Laurie Vickroy, Anne Whitehead, E. Ann Kaplan, Irene Visser and others carry out research in trauma literature. There are many more well-known specialists who are interested in trauma research. However, the dissertation does not aim at discussing all of their work but by relying on their ideas and

concepts to show that there are many directions in trauma studies and that trauma itself is multidimentional. Sub-section 2.1.1 focuses on the existing definitions of trauma and the development of the concept of trauma that is used by trauma theorists at present, while Sub-section 2.1.2. presents Trauma Theory and its multidisciplinary nature.

2.1.1 Definition of Trauma

The review of the development of the concept of trauma should be started with the meaning of trauma. Many specialists, for instance, Farrell and Luckhurst, agree that trauma, in its primary sense, is an injury, while the term itself is related to a Greek word with the meaning of a wound (Farrell 1998: 5, Luckhurst 2008: 2). Luckhurst claims that the concept of "trauma" was first used in English in the 17th century in the field of medicine and had a meaning of "a bodily injury caused by an external agent" (Luckhurst 2008: 2). Moreover, this theorist states that in "early editions of the *Oxford English Dictionary* the entries for trauma, traumatic, traumatism and the prefix traumato- cite solely from sources concerning physical wounds" with the exception of the 1895 edition of *Popular Science Monthly* in which the definition of trauma is only that of a psychological trauma (ibid.). According to Caruth, in Freud's texts, for instance, only "a wound inflicted not upon the body but upon the mind" is understood as trauma (Caruth 1996: 3), because Freud "relocat[ed] the origins of trauma entirely inside the psyche, in the individual's fantasy life, and hence dissavow[ed] the historical reality of violence" (Caruth 1995: 8). Allan Young, a famous anthropologist, explains the change that the definition of trauma underwent by stating that from the very beginning till the late 19th century trauma was associated solely with physical injuries, but then its meaning suddenly became broader because psychological traumas were also included (Young 1995: 6). This was a result of the development of research in the field of psychology and even more so due to the acknowledgement of the post-traumatic stress disorder. Now theorists of trauma and memory studies consider both physical and psychological effects. On the other hand, Caruth notes that it is crucial not to "miss the central Freudian insight into trauma: the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time" (Caruth 1995: 8-9). That is, the "mind of the individual is caught in a present continuous, failing to understand the *pastness* of trauma" (Lapugean 2015: 85, italics in original). These ideas are taken as the basis for the understanding of trauma in Trauma Theory. At present more attention is dedicated to psychological effects of traumatic experience in literary studies, since it is more difficult to notice, measure them and represent in fiction. However, sometimes the psychological effect turns into the bodily one and

in turn becomes visible (Schwab 2010: 2). In such cases, one is not considered without the other.

As Hartman has it, "'trauma' [is] a word applied at present to almost any severe disturbance [and] comes from two sources": "[t]he first emphasizes the closeness of the cause (traumatic incident) and [the second is the] effect (psychical trauma)" (Hartman 2004: 3). Similarly, Whitehead argues that trauma consists of a traumatic event and reactions to that event (Whitehead 2010: 162). Both of these descriptions of trauma seem to be similar; however, Whitehead's description can be considered as more general than Hartman's, since not only does it include psychical effects, but it also covers physical effects and reactions. Yet Caruth, in *Unclaimed Experience: Trauma, Narrative, and History* (1996), provides a definition that is now often referred to in trauma studies and quoted by many specialists in the field. It emphasises that in Trauma Theory trauma is not a regular natural event but rather a complicated response to an extraordinary event: "trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the events occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth 1996: 11). According to Hartman, the reaction to "overwhelming power always produces the same effect, which is to turn you into a helpless subject – whether in domestic situations, war, or natural disasters" (Hartman 2004: 3). Kai Erikson distinguishes two types of disasters. Just like Hartman, Erikson mentions the natural ones and adds technological disasters: the former ones are beyond one's control and depend on the will of God, while the latter ones are related to the activities of human beings and may be preventable (Erikson 1995: 191). Therefore, "there is always a story to be told about them, always a moral to be drawn from them, always a measure of blame to be assigned in respect to them" (ibid.). Furthermore, in her book *Ką jie mums padarė?: Lietuvos gyvenimas traumų psichologijos žvilgsniu* (2008, What Have They Done to Us?: Life of Lithuania from the Perspective of Trauma Psychology; translation by the author of the dissertation) Danutė Gailienė, a Lithuanian psychologist, provides a classification of traumas that include the following:

> distinctions between natural and human-induced disasters, the so called Type I and Type II traumas, where Type I are traumas that happen once, and Type II are traumas that happen continuously or closely following each other, collective or personal traumas, 'trauma of danger', w[h]ere harmful effects are caused not by traumatic event itself, but by constant anticipation of it, and 'secret traumas' [Herrero and Baelo-Allue call them 'insidious' (Herrero and Baelo-Allue 2001: xvii)], where people are unaware of dangers they are exposed to but find out about them later (an example of the latter is the situation after the Chernobyl catastrophe, where due to the lack of information many people did not know neither of radiation levels they are exposed to nor the health threats caused by them). (Gailienė 2008: 222-223, grammar mistakes in original)

This classification reveals a wide variety of traumatic experiences that are hidden under the term "trauma." Therefore, trauma can definitely be seen as a broad concept and a complex phenomenon.

In order to discuss traumatic experience, many more concepts have been developed. For instance, Young notes that the term "traumatic memory" was formed in approximately 1890 (Young 1995: 13); therefore, both physical and psychological traumas probably started gaining more attention together at that time. However, the interest in traumatic memory increased even more when two areas of memory research, somatic and psychological, were distinguished (ibid.). Yet these concepts are not the focus of this dissertation. A clearer definition of traumatic memory as ideas and visual images in one's mind emerged in the 20th century and was related to clinical research of Pierre Janet and Sigmund Freud in which they studied the existence of two parallel areas of spiritual life: the conscious and the unconscious (ibid. 6). In the latter one, Young concludes, traumatic memory often saves secrets (unpleasant memories) from itself (Young 1995: 6). Traumatic memory was not a topic of great interest at that time and did not receive as much attention as it does now. Freud concentrated on his research in psychoneurosis, while Janet edited his earlier works (ibid.). The interest in traumatic memory was reestablished at the beginning of World War One (1914-1918), and especially after World War Two (1939-1945) and the Vietnam War (1953-1975). In the introduction to *Trauma: Explorations in Memory* (1995), Caruth writes that since 1980 "responses not only to combat and to natural catastrophes but also to rape, child abuse, and a number of other violent occurrences have been understood in terms of post-traumatic stress disorder, and diagnoses of some dissociative disorders have also been switched to that of trauma" (Caruth 1995: 3). That is, the recognition of post-traumatic stress as a disorder (PTSD) was a step forward in trauma studies. Young states that post-traumatic stress had been known for some researchers for a long time before 1980s. One of the first to describe it was John Erichsen who researched railway accidents, but at that time Erichsen attributed the disorder to undefined neurological mechanisms (e.g. railway spine) (Young 1995: 5). In the nineteenth century, the interest in psychology started rising and led to the focus on memory or traumatic memory in many disciplines, especially in psychoanalysis (King 2003: 11). According to Young, Jean-Martin Charcot, Janet and Freud were then working on clinical research and decided that the disorder that had previously been discussed by Erichsen was caused by a psychological trauma and attributed it to hysteria, but after some time the research on this disorder moved to the battlefield of World War One when many soldiers were diagnosed with traumatogenic shell shock that is now considered to be a predecessor of the post-traumatic stress disorder (Young 1995: 5). This war "gave a rise to a great number of illnesses" that were "given the name of 'traumatic neurosis'" (Freud 2001:12). What earlier was known as

shell shock, battle stress, traumatic neurosis and other disorders caused by human-induced or natural catastrophes is now called post-traumatic stress (disorder) (Caruth 1995: 3). After World War One the interest in the disorder decreased but started increasing again in about 1940 when Abram Kardiner, an American psychoanalyst, classified post-traumatic symptoms and their various forms that he had observed while treating World War One veterans in 1920s (Young 1995: 5). However, psychiatrists ignored Kardiner's classification until 1980 when the American Psychiatric Association started classifying the post-traumatic stress disorder (PTSD) (ibid.). The acknowledgement of PTSD was achieved by various activists who wanted to help the Vietnam War veterans, suffering from trauma-related psychological effects of the war (ibid.).

As there is no single definition of trauma, a similar situation can be observed as far as the post-traumatic stress disorder is concerned. Although the "precise definition of post-traumatic stress disorder is contested, most descriptions generally agree that there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event" (Caruth 1995: 4). Luckhurst has summarised the definition even better by discussing three clusters of PTSD symptoms that the traumatised usually suffer from. They are as follows: 1) symptoms related to re-experience of a particular trauma through flashbacks, repetitive dreams or situations that bring the traumatised back to the traumatic event or situation; 2) symptoms that are just the opposite to those of the first cluster and are based on avoidance of reminders of the experienced trauma, such as feelings or emotions related to trauma; 3) the third cluster includes symptoms that are opposite to those in the second cluster, for instance, the traumatised are hyperalert and active in relation to their past traumatic experience (Luckhurst 2008: 1). Not only is the term of "post-traumatic stress disorder", which has been described here, related to the beginning of contemporary research on trauma, but it also is one of the most important concepts in trauma discourse, since the "arrival of PTSD helped consolidate a trauma paradigm that has come to pervade the understanding of subjectivity and experience in the advanced industrial world" (Luckhurst 2008: 1). Moreover, "[e]ach successive edition of the *Diagnostic Manual* has expanded the categories of those who might be diagnosed with PTSD. At first PTSD was only attributable to those directly involved, but 'secondary' victim status now includes witnesses, bystanders, rescue workers, relatives caught up in the immediate aftermath, a proximity now extended to include receiving news of the death or injury of a relative" (ibid.). This is the reason that trauma can be seen as a truly complex phenomenon.

It is important to draw attention to the fact that the above mentioned flashbacks as PTSD symptoms, which can be described as "a sudden intrusive re-experiencing of a fragment of one of [...] traumatic, unverbalized memories" during which "people become overwhelmed with the same emotions they felt at the time of the trauma," are not instances of remembering of traumatic experience but rather a reliving of that traumatic experience (Bloom 1999: 6). Whatever the reactions to trauma are, they are "normal reactions to abnormal events" (Gailienė 2008: 223). Freud referred to such flashbacks as a "compulsion to repeat" and saw them as "an obstacle to […] treatment" (Freud 2001: 36). In order to understand how trauma works, Luckhurst returns to Freud's work and points out that

> *Beyond the Pleasure Principle*, first published in 1920, was Freud's highly speculative attempt to understand what he termed this 'repetition compulsion'. In essence, the psyche constantly returned to scenes of unpleasure because, by restaging the traumatic moment over and over again, it hoped belatedly to process the unassimilable material, to find ways of mastering the trauma retroactively. (Luckhurst 2008: 9)

It seems that Caruth adopted this idea from Freud's research, for Caruth claims that the structure of traumatic experience can be described in the following way: a person actually does not experience a particular traumatic event at the time of its occurrence, but such an event is experienced for the first time "belatedly", for instance, through the mentioned repeated images of the event that possess the traumatised (Caruth 1995: 4-5), because the "danger is recognized as such one moment too late" and becomes the basis of repetition of the event that has not been actually experienced (Caruth 2013: 6). The relevance of dreams in relation to traumatic experiences is also considered in Trauma Theory. Caruth has discussed Freud's research on war neurosis after World War One, in which dreams, interestingly enough for Freud, did not represent unconscious or repressed wishes, as he earlier had claimed in his psychoanalytic theory, but were rather returns of traumatic events against the will of the traumatised (Caruth 1995: 5). The return can be seen as "the incomprehensible act of surviving — of walking into life — that repeats and bears witness to what remains ungrasped within the encounter with death" (Caruth 2013: 6). In other words, the survival itself is traumatic.

In addition, Caruth argues that repetition shows a survivor's imperative to live (Caruth 2013: 6). That is, repetition becomes a "drive for life," "the beginning of life" and "a language of departure [...] [from death] toward survival" (ibid. 9). Caruth concludes that the "theory of repetition compulsion as the unexpected encounter with an event that the mind misses and then repeatedly attempts to grasp is the story of a failure of the mind to return to an experience it has never quite grasped, the repetition of an originary departure from the moment that constitutes the very experience of trauma" (ibid. 15). In other words, repetition is an inherent part of trauma, since through the return to a particular traumatic event or situation one actually

experiences the trauma itself. This means that through repetition the traumatised do not re-experience their trauma but experience it for the first time. This is why post-traumatic symptoms, one of which is repetition, show that such a trauma actually happened. As a result, repetition in its various forms as a "traumatic symptom cannot be interpreted, simply, as a distortion of reality, nor as the lending of unconscious meaning to a reality it wishes to ignore, nor as the representation of what once was wished" but repressed (Caruth 1995: 5). Therefore, specialists of Trauma Theory are interested in the structure of trauma or rather what happens after traumatic events that have triggered traumatic experiences. A traumatic event is a starting point in the analysis on any trauma, which is the reason that Trauma Theory is sometimes referred to as "an event-focused trauma theory" (Rothberg 2014: xiv). Neal provides the following three questions that are usually asked after the traumatic incident: how it happened, why it happened and what is going to happen (Neal 2005: 197). However, it is difficult to answer them because of different and complicated responses to traumatic experiences and problems of remembering of what actually happened at the time of the traumatic incident.

As discussed above, the primary meaning of trauma was a physical wound, but now the concept of trauma is used to refer to both physical and psychological trauma, in other words, injury to the body and the mind. However, Stef Craps, the director of the Cultural Memory Studies Initiative at Ghent University (Belgium), states that "while the meaning of trauma shifted from a physical to a psychic wound in the late nineteenth century, the concept continued to be thought of in terms of a single devastating blow, as acute stab that breaks the individual's protective shield, causing serious damage" (Craps 2010: 54). In Craps' opinion, at present trauma research "has difficulty recognizing that it is not just singular and extraordinary events but also 'normal', everyday humiliations and abuses that can act as traumatic stressors" (Craps 2010: 56). Therefore, the definitions of trauma and the post-traumatic stress disorder keep changing and include more and more aspects that earlier may not have been observed. Similarly to Craps, Danutė Gailienė, a Lithuanian psychologist, claims that in daily language now trauma is understood as "any unpleasant or disturbing event," for instance, a physical injury, a loss of one's job or even a divorce, but in this dissertation, as in Trauma Theory and diagnostic manuals such as the *Diagnostic and Statistical Manual of Mental Disorders* (*DSM*), "a trauma is only an event that is beyond the usual experience of people's lives and could potentially harm any person" (Gailienė 2008: 222). Gailienė lists some examples of such experience: "natural and human disasters, serious accidents, witnessing other people's death or becoming a victim of torture, terrorism, rape or other crime" (ibid.). These examples can also be identified as different types of trauma. Although Arthur G. Neal sees trauma like in the diagnostic manual and claims that the "concept of trauma is [now] applied primarily to extraordinary experiences in the

personal lives of individuals," this sociologist also adds that such experience "involves an element of shock", while "the most severe personal traumas grow out of abrupt changes in the quality of social relationships" (Neal 2005: 3). Still, in his point of view, this does not mean that trauma is caused only by extraordinary events. However, it is worth noting that despite the use of the concept of trauma in a variety of contexts in daily life to refer to unfortunate events, the understanding of trauma in Trauma Theory is that of the *DSM* so that other references to trauma and its theorization are considered what Alexander refers to as "lay trauma theory" in which "traumas are naturally occurring events that shatter individual or collective actor's sense of well-being" (Alexander 2004: 2). Trauma Theory and its applications do not consider natural daily events in a person's life.

While discussing the understanding and treatment of the concept of trauma in Trauma Theory, what is also often emphasised is that a transitional period, after which trauma reveals itself, exists. At first it may seem as if nothing happened, since during the transitional period trauma is not accessible (Caruth 1995: 9). However, the behaviour (ibid. viii) or health problems (Bonanno 2004: 24) of the traumatised may be indicators that these people have lived through some traumatic encounters. Probably because of the latency period, which "the psychoanalyst Jean Laplanche has translated [...] as 'afterwardsness'" (Luckhurst 2008: 8), they do not remember these, since very often traumatic experiences are so painful that the traumatised avoid bringing them back to the conscious or speaking about them.

As Laub states, if one does not speak about the experiences trauma, "events become more and more distorted in their silent retention and pervasively invade and contaminate the survivor's daily life"; the "longer the story remains untold, the more distorted it becomes in the survivor's conception of it, so much so that the survivor doubts the reality of the actual events" (Laub 1995: 64). In fact, the traumatised "are stuck between the natural release of unrepressed memory and the unimaginable pain of remembering" (Sanchez-Pardo 2010: 46). Consequently, they find it difficult to narrate what happened to them and in what order the events took place, since some of their traumatic encounters "will always resist recovery," reconstruction, integration, and passing on through narratives and will not allow rereading of these traumatic events (King 2003: 21-24). Hayden White proposes an idea that this inability or refusal to tell about one's experience might show "an absence or refusal of meaning itself" (White 1980: 6), while Mirela Lapugean argues that trauma as such "is defined by absence," since the traumatic event took place in the past and is now gone (Lapugean 2015: 85). Therefore, it is possible to argue that telling about traumatic experience is not impossible in itself but rather becomes impossible if the meaning is not grasped or is refused or the "traumatic episode […] was not stored, was not turned into memory; therefore, it cannot be *recalled*, it cannot be *revived*" but "is

relived over and over again as if it were still happening in the present" (ibid, italics in original). Schwab uses the concept of "haunting legacies" to refer to things that are difficult to remember and talk about but which haunt later against one's will (Schwab 2010: 1). In some cases, the traumatised may also "split off memories from conscious awareness" or "develop amnesia for parts of their lives or just for parts of certain overwhelming experiences" or in rare cases even "develop amnesia for their entire identity and begin a separate life" (Bloom 1999: 8). Moreover, Caruth and some other trauma theorists write about "the device of *aporia*, or unresolved paradox" (Luckhurst 2008: 4, italics in original). Firstly, an "event might be considered traumatic to the extent that it overwhelmed the psychic defences and normal processes of registering memory traces" and thus "what is most traumatic is that which does not appear in conscious memory" (ibid.). Secondly, "the 'belatedness of trauma' is another aporia" (ibid. 5), since trauma is actually experienced after the traumatic event had happened. That is, traumatic experience, to put is simply, is witnessing of a traumatic event, but at the same time, because of belatedness, it is impossible to access that experience (Caruth 1995: 9). Consequently, what is not accessible is impossible to understand and tell about, for an attempt to understand and tell about trauma can take place only after the latency period. As discussed above, belatedness of trauma has become one of the main aspects in trauma research in many disciplines, since they search for ways to master trauma retroactively (Luckhurst 2008: 9). However, Caruth also emphasises false recovered memories, since it is important to distinguish real and unreal memories, especially when they are related to legal actions, but this type of "memories" also shows that some people may think their memories are not real because they do not show themselves in "easily recognizable forms" (Caruth 1995: viii); the narrative capacity of such memories might depend on the nature of experience and time, for time to speak about traumatic experience sometimes never comes.

Luckhurst notes that for "Caruth, trauma is […] a crisis of representation, of history and truth, and of narrative time" (Luckhurst 2008: 5). A similar idea is expressed by Gemma Lopez Sanchez who sees trauma as both a crisis of memory and that of representation and narration (Lopez Sanchez 2010: 43), for the traumatised lose their capacity for speech, putting the traumatic experience into words (Bloom 1999: 6). Yet, trauma is engraved because "memories remain 'frozen in time' in the form of images, body sensations like smells, touch, tastes, and even pain, and strong emotions" (ibid.). At the same time it is important to note that the self becomes split into two: the one who has experienced trauma (the self before) and the one who has survived (the self after) (King 2003: 19). This is a result of memory that is also

> described as 'split' between the way in which 'ordinary' events which proceed in 'normal' time are recorded, and the dislocating, achronological nature of the memory of experiences of extremity. Therapists who have worked with survivors of other [than Holocaust] traumas describe a mode of

> remembering which retains facts, images and events as series of photographs which can be looked at briefly but with the emotion to which they might give rise still held at bay. (ibid. 20).

In fact, many literary texts on traumatic experiences focus on "changes to the self after undergoing trauma and learning to survive" (Vickroy 2002: 27). This is due to the fact that the traumatised usually "experience long periods of time in which they live, as it were, in two different worlds: the realm of the trauma and the realm of their current, ordinary life" (van der Kolk and van der Hart 1995: 176). These realms collide and produce various problems. For instance, Schwab states that "[t]rauma shatters the self, yet trauma usually also blocks mourning" (Schwab 2010: 45). Therefore, not only does traumatic experience reveal itself through its inaccessibility and inability to speak about it, but it also is expressed through inability to mourn, for example, for those who have been lost due to the traumatic event. At the same time, not only does traumatic experience alter the understanding of the self, but it also changes the way of seeing other people and the world (Bloom 1999: 1). Erikson notes that the traumatised often feel as if "they have lost an important measure of control over the circumstances of their own lives and are thus very vulnerable" (Erikson 1995: 194). At the same time, they "feel a loss of confidence in the surrounding tissue of family and community, in the structures of human government, in the larger logics by which humankind lives, in the ways of nature itself, and often [...] in God" (ibid. 198). The traumatised may "forget" but can be reminded of a certain painful traumatic event by some other event or stressor (Farrell 1998: 5). Consequently, even minor threats trigger responses that may be physical, emotional or cognitive (Bloom 1999: 2). These responses are related to the post-traumatic stress disorder with whose acknowledgement trauma studies are associated. It is evident that trauma includes a lot of aspects, from disorders of body parts to psychological disorders, the fear of death or loss of the feeling of integrity.

To sum up, the definition of trauma was not always understood the way it is now in Trauma Theory, and in daily life it is even broader, but the present dissertation does not focus on this. At present, in trauma studies, trauma is seen as both physical and psychological and is caused by extraordinary, shocking and life-shattering events. Therefore, in the analysis of any traumatic experience, the event is considered first and then reactions to it are analysed, for trauma is not experienced at the time of the event but later. Post-traumatic symptoms show that the experience has been indeed traumatic. Trauma might also have a considerable effect on the identities of the traumatised, for the understanding of the self and the world might change as a result of their experience and an attempt to deal with it.

2.1.2 Trauma Theory and Its Multidisciplinarity

The discussion on trauma and its research needs to take into account different disciplines that at first tried to approach trauma in their research separately. The problem of early trauma studies was rooted in the fragmented discourse of such disciplines as psychoanalysis, sociology and others that researched war trauma (Toremans 2003: 334). Research on trauma started gaining more attention in 1980, when the post-traumatic stress disorder was acknowledged by the American Psychiatric Association (Whitehead 2012: 1) and was included into the *DSM*. At first, the disorder was observed in soldiers who had taken part in the Vietnam War and returned home, since the soldiers were experiencing severe psychological (but not only) consequences of war traumas. As Tom Toremans claims, it was expected that the acknowledgement of the disorder would help to understand trauma, but this did not happen (Toremans 2003: 334). On the contrary, the understanding of trauma and its treatment was disrupted by blurring the boundaries of different disciplines while trying to define different traumas, classify their symptoms and, of course, treat them (ibid.). Nevertheless, trauma research in general started combining many different fields of study (history, psychoanalysis, sociology and others) and made them "hear each other anew in the study of trauma" in order to fill in the gap in the understanding of traumatic experiences (Caruth 1995: 4). Whitehead suggests that the 1980s can be considered as the beginning of contemporary trauma studies and Trauma Theory, while the emergence of the concept of "trauma fiction" shows "the [...] journey of the concept of trauma from medical and scientific discourse to the field of literary studies" (Whitehead 2011: 4). However, Whitehead holds that in the United States of America Trauma Theory actually started in the early 1990s with the aim to "elaborate on the cultural and ethical implications of trauma" (ibid.) that led to the "so-called ethical turn in the humanities" (Craps 2014: 45). In other words, developments in other disciplines were taken up by the humanities as a response to relevant issues in society at that time.

Then research on trauma was undertaken at Yale University, where in 1988 Cathy Caruth wrote her doctoral dissertation called *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud* that was supervised by Hartman and focused on the enigma of experience as such (de Graef, Liska and Vloeberghs 2003: 250). In fact, at present Caruth's works are often seen as a starting point in literary trauma studies, since it is possible to assume that Trauma Theory began as a project in her dissertation. In 1995, this literary critic edited and wrote two introductions to *Trauma: Explorations in Memory*, which is now seen as a cornerstone in trauma studies because of its interdisciplinary approach to trauma, as well as its contribution to the increased popularity of the concept of trauma in the humanities (Rothberg

2014: xi). The book itself evolved from articles in *American Imago*, a psychoanalytical journal, which had a special issue called "Psychoanalysis, Culture and Trauma" in 1991 (de Graef, Liska and Vloeberghs 2003: 247). It showed that although trauma studies developed in areas that were not related to literary studies, such as medicine, sociology, psychology, psychiatry, anthropology, history and others, it started to incorporate insights from these disciplines into literary studies so that the work done in contemporary trauma studies "is usually profoundly interdisciplinary, drawing on literary and cultural studies, history, politics […] and philosophy (Buelens, Durrant and Eaglestone 2014: 3). Marianne Hirsch, a theorist in trauma and memory studies, holds that such a combination is useful because "[t]he bodily, psychic, and affective impact of trauma and its aftermath, the ways in which one trauma can recall, or reactivate, the effects of another, exceed the bounds of traditional historical archives and methodologies" (Hirsch 2008: 104). This is evident in the literary Trauma Theory that "is a response to the developing and changing impact of the Holocaust, at least in the West" (Buelens, Durrant and Eaglestone 2014: 2). At first the emphasis was on the Holocaust victims and testimonies, but the theory is still being developed, since it has never been unified through cooperation of specialists from different disciplines and areas of research.

The absence of the unification of the theory is probably the reason that Roger Luckhurst describes trauma studies as "a complex knot that binds together multiple strands of knowledge" (Luckhurst 2008: 214). In other words, "[t]rauma is perhaps best thought of not as any kind of singular object" but as a conceptualization of a knot (Rothberg 2014: xi). Similarly, Gert Buelens, Sam Durrant and Robert Eaglestone state that "the names 'trauma' and 'trauma theory' mark a rising tide in the humanities and beyond, and that the concepts and approaches that make up this surge come from many currents and flow from many sources" (Buelens, Durrant and Eaglestone 2014: 1). Trauma Theory discusses the following issues that can be seen as being closely connected: "representation, the past, the self, the political and suffering" (Buelens, Durrant and Eaglestone 2014: 4). It is thought that Trauma Theory can also be applied "in analyzing and understanding colonial traumas such as forced migration, sexual, racial and political violence, dispossession, segregation, genocide, and the intergenerational transmission of trauma, to mention but some" (Herrero and Baelo-Allue 2011: xvii). Thus it seems that the theory is widely applicable because, according to Craps, Trauma Theory has "announced itself as an essential apparatus for understanding 'the real world' and even as a potential means for changing it for the better" (Craps 2014: 45). Not only do trauma studies seek to help understand traumatic experience, but they also aim to inform about different traumas (informational approach) (Vickroy 2002: 20). Moreover, "trauma theory attempts to unite what we might call (perhaps too quickly) a formalist concern for text and problems of interpretation (what Paul de

Man called the 'internal laws' of literature) with a historical concern for application and response to the world (the 'external relations' of literature)" (Eaglestone 2014: 12). The most famous literary theorists of trauma are related to Yale University in which they were either students or colleagues of de Man, a literary critic and theorist. De Man was influenced by Derrida's work that can be seen as an "ethical response to trauma," while Caruth, whose name is now associated to Trauma Theory, was influenced by de Man (ibid. 13). Many of de Man's followers have switched from literary criticism to trauma research and studies (Whitehead 2011: 4). This particular fact made Whitehead and others see how literary criticism and Trauma Theory became related (ibid.). According to Eaglestone, "'trauma theory' is not really a new disciplinary paradigm, but […] it forms a network of ideas that offers a new way of paying attention to forms of texts" and "assist[s] in the rethinking of how we tell and think about ourselves" (Eaglestone 2014: 19). When reading texts by relying on Trauma Theory it is possible to apply psychoanalysis to texts, but there are other possibilities as well (Whitehead 2011: 4). As Whitehead claims in the introduction to *Trauma Fiction*, theory and literature communicate with each other, but at the same time, the relationship is difficult despite the fact that the two complement each other (ibid. 4-5). Caruth, on the other hand, thinks that there is no one way to approach traumatic experiences, because they are different and their interpretation demands insights from and cooperation of different disciplines, since there are many aspects of trauma that can and should be researched (Caruth 1995: iv). That is why Caruth's *Trauma: Explorations in Memory* (1995) has become very important in trauma studies. The book is a collection of essays and interviews with and by specialists from different fields: literary theorists, film makers, sociologists and others. To sum up, Trauma Theory is a theory that combines insights from different disciplines in order to understand a variety of traumas, their complexity, and how they are manifested in, for instance, literary works that often reflect on issues of the real world.

Freud is often associated with early trauma studies and Trauma Theory that is a fusion of ideas from many of the earlier mentioned disciplines, to which history, film and literary studies could be added. In fact, psychoanalysis is seen as one of the major sources for theories of cultural trauma: "[t]hat Lyotard, Derrida, Felman and Caruth all engage with trauma via Freud suggests that his work is the unavoidable foundation for theories of trauma" (Luckhurst 2008: 8). At the same time, it is necessary to emphasise that Trauma Theory has "emerge[d] focusing on the relationship of words and trauma, and helping us to 'read the wound' with the aid of literature. […] The theory derives mainly from psychoanalytic sources, though it is strongly affected by literary practice" (Hartman 1995: 537). The concept of trauma also contributes "very specifically to an analysis of human life, clarifying its repetitious structure as a mode of negative

narratability that alternated with highly charged moments" (ibid. 547). Trauma Theory and trauma studies in general seem to be rooted in psychoanalytical research, especially while defining what trauma is, but since the definition has been established, current trauma theorists do not focus on Freud's work anymore but rather search for new directions, concepts and representations of trauma in order to develop the theory further. The literary Trauma Theory, which is used in this dissertation, has already distanced itself from psychoanalysis and uses only some of its concepts with slightly or very different meanings, while researchers of postcolonial trauma now reject psychoanalysis because they see it as having been created for the European context (a Eurocentric / Euro-American frame (Rothberg 2014: xii, xvii)) and exclusively for white people (Visser 2011: 272). Nevertheless, Trauma Theory is not without criticism or limitations. In *The Future of Trauma Theory*, Craps has summarised the limitations of key texts of Trauma Theory, including those of Caruth, in this way:

> they marginalize or ignore traumatic experiences of non-Western or minority cultures; they tend to take for granted the universal validity of definitions of trauma and recovery that have developed out of the history of Western modernity; and they often favour or even prescribe a modernist aesthetic fragmentation and aporia as uniquely suited to the task of bearing witness to trauma. (Craps 2014: 46)

Michael Rothberg concludes that there will be a need for Trauma Theory to rethink some of its central categories and add "a whole new series of destinations to its agenda" (Rothberg 2014: xii). This only contributes to the idea that Trauma Theory and trauma studies in general are in continuous development of paradigms and search for new turns, so Trauma Theory might be even more encompassing in the future, but the "classical trauma theory [has already] provided us with a powerful hermeneutic for linking events of extreme violence, structures of subjective and collective experience, and discursive and aesthetic forms" (ibid.). In other words, although the theory continues to change and add new concepts and dimensions, the core of it or the key ideas will stay.

In Trauma Theory, the understanding of trauma is related to the event vs. experience relationship (Whitehead 2011: 5). This can be explained in the following way: a person does not experience trauma at the time of the traumatic event but later through repetitive and haunting memories, which is the reason that it is difficult to describe the trauma itself, since the experience is not stored in one's memory straight away (ibid.). Nicola King refers to this phenomenon as "rememory" and defines it as "a cyclical return to an earlier traumatic moment which is remembered in the present, in greater detail and with greater affect at each recurrence" (King 2003: 21). That is, "it is not the trauma itself that does the damage. It is how the individual's mind and body reacts in its own unique way to the traumatic experience in combination with the unique response of the individual's social group" (Bloom 1999: 1).

Furthermore, Caruth believes that trauma is also a symbol of a deep history crisis, because "[t]he traumatized [...] carry an impossible history within them, or they themselves become the symptom of the history that they cannot entirely possess" (Caruth 1995: 5) and reflect on. Gabriele Schwab generalises this idea by stating that "[t]here is no life without trauma. There is no history without trauma. [...] Some lives are hit with catastrophic trauma over and over again; then trauma, with its concomitant strategies of survival, becomes a chronic condition. Defences and denial become second nature; traumatic repetition becomes second nature" (Schwab 2010: 42). Kirby Farrell speaks of a post-traumatic mood that "[h]istorically [...] makes sense as an aftershock of the great catastrophes of mid-century, the Great Depression and the Second World War," during which people were traumatised: according to this scholar, many of them managed to recover after traumas and lead "normal" lives, but at the same time they often suffered from delayed side effects and accumulated stress (Farrell 1998: 2-3). Such and other traumatic experiences usually influence people's value systems, make it difficult to understand the meaning of their experience, and the traumatised become haunted by the feeling of approaching death (ibid. 3). Whitehead suggests that the mentioned history crisis is reflected in "the broken narratives [or fragmented stories] and disruptive lives which have emerged out of the debris of recent traumatic events," since "[t]rauma carries the force of a literality which renders it resistant to narrative structures and linear temporalities" (Whitehead 2011: 5). In other words, it is important to speak about traumatic experiences in order to avoid their recurrence in the future, but often historical facts are seen as more important and individual stories of the traumatised are disregarded unless the victims voice their complicated stories. Contemporary fiction attempts to address these issues in greater detail even though it is assumed that trauma resists representation.

It is interesting to note that Farrell argues that every generation is potentially traumatised to some extent, because every one of them has experienced or will experience situations that are related to a certain possibility of death or a reminder of it (Farrell 1998: 5). Relying on Freud's World War One trauma research and Harold Bloom's work, Caruth mentions the "death drive" that "originated as a defense against the traumatic imposition of life" (Caruth 1995: 9), since everyone who feels there is a possibility of experience of trauma tries to avoid it. The researcher suggests that there is a link between trauma and survival, since "for those who undergo trauma, it is not only the moment of the event, but of the passing out of it that is traumatic; that *survival itself*, in other words, *can be a crisis*" (ibid., italics in original). However, "trauma is not a category that encompasses death directly, but rather draws our attention to the *survival* of subjects in and beyond sites of violence and *in proximity* to death" (Rothberg 2014: xiv, italics in original). In addition, Caruth states that "the theory of trauma does not limit itself to a theoretical formulation of the centrality of death in culture, but constitutes [...] historical

experience of modernity — an act of parting that itself creates and passes on a different history of survival" (Caruth 2013: 17). Trauma Theory can be seen as a particular or rather unique "access to history" (Craps 2014: 52), while trauma can be described as "a culturally-transmitted marker of communal history and experience" (Johnson 2004: 2), therefore, it is especially useful in the analysis of historical trauma. Nevertheless, Farrell poses the following question: "if everyone is traumatized, does the concept [of trauma] have any useful meaning at all?" (Farrell 1998: 5). He provides an answer to his own question by "argu[ing] that post-traumatic stress does help to explain some cultural behavior" (ibid.). Caruth's *Trauma: Explorations in Memory* (1995) includes a similar idea that is put in the following way: "[i]n a catastrophic age [...] trauma itself may provide the very link between cultures" (Caruth 1995: 11). This means that trauma and culture may be related, and "if we accept that we are living through a post-traumatic moment, then trauma is, we might say, the history that keeps on happening" (Gutorow, Jarniewicz and Kennedy 2010: 4). In addition, traumatic memory reminds of what to avoid in the future (Neal 2005: 199), but it is crucial to understand that "events are not inherently traumatic, since the effect of trauma depends on the socio-cultural context of the society affected and, for an event or situation to acquire the dimension of trauma, it must have destabilized the structures of meaning of a collectivity" or the self (Herrero and Baelo-Allue 2011: xiii).

To sum up, Trauma Theory has come a long way from purely medical to literary studies. At present it includes ideas and concepts from various disciplines, which makes it interdisciplinary, helps to look at trauma from different points of view and see how much it encompasses. Trauma Theory is seen as widely applicable, but it is still developing, so sometimes different concepts are used to refer to the same aspect of traumatic experience by different researchers in the field. It is expected by some critics that the theory will have new turns and some of its ideas will be revised but its core will stay the same or similar. The next sub-section will discuss some directions in research on trauma and memory which are relevant to the present dissertation

2.2 Directions in Research on (Historical) Trauma and Memory

As discussed in the previous sub-section, the nature of Trauma Theory is interdisciplinary and therefore includes many ideas and insights from different fields of study. This sub-section will present some issues that research on trauma focuses on, for instance, transmission of trauma to other generations, the relationship between trauma and individual and collective identification, and memory. The following sub-sections will dedicate more attention to these in order to demonstrate that trauma and traumatic memory are complex phenomena.

2.2.1 Transmission of Trauma and Types of Witnessing

The public became interested in traumas because people felt a necessity to hear and know more about the way others reacted to events related to violence, atrocities of war or similar life threatening experiences in order to help them cope with their traumatic experience, understand their behaviour and help to relieve their pain. In *Trauma: Explorations in Memory*, Caruth states that trauma research has been difficult and problematic because trauma is perceived as a unique experience (Caruth 1995: vii). Thus it is important to know how to relieve one's pain and understand where it comes from without disturbing the memories that the traumatised would like to share with others and without "reduc[ing] them to clichés or turn[ing] them all to versions of the same story" (ibid.). This problem is encountered by therapists, literary critics and even film makers (ibid.), especially when they analyse memoirs, testimonies or autobiographies. Yet, as Caruth rightly notices, the understanding of traumatic experiences is difficult because trauma is closely related to processes of its remembering and forgetting (ibid. viii) that have been briefly mentioned earlier. However, no matter what kind of traumatic experience is involved, every story has to be approached separately in order to try to understand what these stories mean for the traumatised and if or how they pass them to others or even other generations in order to avoid them being repeated. In the book entitled *Moral Blindness: The Loss of Sensitivity in Liquid Modernity* (2013), which is written in the form of a dialogue, Zygmunt Bauman, a sociologist, poses a question whether it is better "to remember harms and injustices suffered, or to forget them" (Bauman and Donskis 2013: 36). Leonidas Donskis does not answer whether forgetting is a better option of the two but notes that forgetting is definitely the option that is chosen most frequently, since in many cases we forget deliberately (ibid. 127). Consequently, "we are a community not of remembrance, but of organized, systematic and deliberate forgetting" (ibid.). As a result, quite often traumatic stories are not transmitted to others, because either the traumatised cannot or do not want to talk about them or intend to forget them as soon as possible and move on with their lives.

A valuable idea concerning traumas has been expressed by Hartman who sees certain every day practices as traumatic but not as in the earlier mentioned Lay Trauma Theory. For instance, he proposes an idea that all of us are involuntary viewers of traumas ("captive observers") whenever we watch violent videos on television (Hartman, 2004: 1; 2006: 5). For this reason, we often know and see what we do not want to know or see but we cannot "unknow" it (Hartman 2004: 2). Kaplan expresses a similar idea by stating that "[p]eople encounter trauma by being a bystander, by living near to where the catastrophe happened, or by hearing about a crisis from a friend," but most often they "encounter trauma through the media"

(Kaplan 2005: 2). In other words, in addition to the one who has experienced trauma directly, trauma also can affect those who are either around at the time of the event (a viewer or a witness) or hear a testimony of the victim (a doctor, a researcher, etc.) (Hartman, 2004: 1). Yet, this experience should be somehow different than the one that is experienced by those who actually take part in the traumatic event. Neal states that "[h]earing and reading about an event does not have the same implications as experiencing an event directly" (Neal 2005: 7). For example, the listener's responsibility should be only to listen to the testimony but not appropriate it as his or her own story (Whitehead 2011: 7). In other words, the listener is expected to listen and show sympathy (ibid.) but not re-experience trauma. In addition, Kaplan emphasises a degree of empathy that is usually involved when one reads or listens to testimonies of the traumatised, but emphatic overidentification could be seen as one of the dangers (Kaplan 2005: 122). According to Laub, because it is impossible to stay detached (Laub 1995: 66), listeners or helpers of trauma survivors are often affected. On the other hand, empathy may be a factor that intensifies a desire to help the traumatised or even work more effectively (Kaplan 2005: 88, 123) in order to understand one's pain or encourage a close reading on the part of the reader. In response to Hartman's earlier discussed idea about people being captive observers of traumatic events, Kaplan uses a term of "empty empathy" to refer to empathy elicited by some means of the media when the context or background knowledge of the traumatic event is not provided (ibid. 93). Fiction could not be considered to be a source of empty empathy, but on the contrary, it turns into a powerful platform of empathy and its transmission. Furthermore, in the context of survivors' children, "[w]hat passes from the persecuted generations to its children often has a traumatizing effect but precisely because it is at once emotionally charged and underspecified (deliberately vague or full of lacunae)" (Davoliūtė and Balkelis 2012: 18). In other words, a lack of knowledge or context about particular traumatic experience does not always lead to empty empathy.

A secondhand experience of trauma is an important aspect of trauma that requires a more detailed discussion to be provided. Irene Visser, who is a literary theorist at the University of Groningen in the Netherlands, uses the concept of "transmissibility" while discussing this kind of experiencing of trauma and sees it as "the contagious impact of trauma" (Visser 2011: 275). Visser also notes that "transmissibility of trauma" was first discussed by Shoshana Felman and Dori Laub in their joint book *Testimony* (1992) (ibid.) and now is one of the key elements in trauma studies, since it "headed the boom in the transformation of Yale deconstruction into trauma theory which then travelled across literary and cultural studies" (Luckhurst 2008: 8). In *The Trauma Question*, Luckhurst reflects on the transmissibility of trauma by stating that trauma

> appears to be worryingly transmissible: it leaks between mental and physical symptoms, between patients and doctors via mysterious processes of transference or suggestion, and between victims and their listeners or viewers who are commonly moved to forms of overwhelming sympathy, even to the extent of claiming 'vicarious traumatization' from listening to difficult patient material […]. […] Transmissibility has become a central ethical concern about the representation and response to traumatic narratives and images. (ibid. 3)

One of the best known early instances of literary representation of transmissibility of trauma is the British author Pat Barker's trilogy of historical fiction on World War One. In the first novel called *Regeneration* (1993), Dr. William Rivers, one of the main characters, treats World War One soldiers, listens to their stories and sees the impact of war horrors on the soldiers. This affects him so much that he starts feeling similar post-traumatic symptoms (e.g. stammer, twitching) that the soldiers feel although he did not participate in the war by fighting in the battlefield (Barker 1993: 140). He has to stop working at Craiglockhart hospital and is forced to take a leave for three weeks because he starts feeling the symptoms of what was earlier called a war neurosis. Therefore, it seems that transmitted experience is not a newly discovered aspect of trauma although usually firsthand traumatisation is meant when the concept of trauma is used and analysed in literary works.

There are other concepts that have been used by trauma theorists to speak about the secondhand experience of trauma. Orly Lubin discusses the knowledge of trauma that is forced upon the listeners of testimonies but does not provide a concept to name this phenomenon (Lubin 2002: 137). Kaplan, meanwhile, refers to this experience as "vicarious," just like Luckhurst does, and "secondary" trauma, since this trauma is not directly experienced by viewers, witnesses, listeners or readers (Kaplan 2005: 39). Vickroy calls it "transferred traumatic responses" and explains that it is especially important to study this kind of trauma "in an era when global media project images of catastrophes all over the world as they are happening" and other means become a way to encounter trauma indirectly (Vickroy 2002: 87). Consequently, in her research Kaplan focuses on the media responses to secondary trauma and suggests that "being vicariously traumatized invites members of a society to confront, rather than conceal, catastrophes, and in that way might be useful" (Kaplan 2005: 87). However, this researcher questions why vicarious trauma does not receive as much attention in literary studies as other types of trauma (ibid. 41), although it is one more aspect that broadens the definitions of trauma and traumatic memory. In fact, the experience of witnessing that includes reading and listening about trauma is seen as one more turn in trauma studies (de Graef, Liska and Vloeberghs 2003: 251). This proves the importance of the discussion of transmission of traumatic experience in this dissertation.

As discussed earlier, trauma also affects those who have not experienced it in person but rather were told about it or were viewers of someone else's traumatisation. Therefore, trauma

theorists, and of course, literary works, make a distinction between directly and indirectly traumatised. Whitehead, for instance, divides trauma witnesses into two types: primary witnesses (Atwood calls such witnesses "the most authentic bearers of truth about the past" and claims that they are "the embodiment of history") and secondary witnesses (Atwood 2008: 75, Assmann 2006: 265, 267-270, Whitehead 2011: 290), those "who listen [...] to the testimony with empathy and help [...] to record, store, and transmit it" (Assmann 2006: 269). This division of witnesses reminds of Kaplan's classification of primary and secondary traumas that has been mentioned above, since if a trauma is secondary, the one who experiences it is a secondary witness. Neal also uses the same term as Kaplan and adds on secondary traumas that "emotional impact of the traumas of the past can be experienced only vicariously by more recent generations" (Neal 2005: 211). In other words, Neal brings into attention the importance of different generations and their experiences. For instance, if one is a secondary witness, he or she has probably seen or listened to someone who comes from more or less the same generation. The reader of someone's account of traumatic experiences also may or may not belong to the same generation, and the one who wrote about them may not even be alive anymore. In these two cases the concept of secondary witnesses is usually used. The question of the author's proximity to trauma that is described in his or her work should be taken into account as well, for the author might be a primary or a secondary witness or describe something that is a fruit of imagination.

In order to emphasise the generational aspect of secondary witnesses Hartman and others use the concept of the second generation witness that is often related to children of the traumatised who experience their parents' traumas secondhand (Hartman 2004: 1). Hartman explains the reasoning of the concept as follows: "because the pressure of the event on the sons and daughters of the survivors [is] such that [the concept of second generation] 'witnesses' seem[s] justified" (ibid.). Hartman theorises the concept of second generation witness in relation to the Holocaust, but the concept can be applied to other traumatic experiences, especially those described in slavery, post-communist and postcolonial literature. In addition, Assmann distinguishes one more type of witnesses — a moral witness, for his or her "objective is to reveal the truth of an event that the perpetrators are eager to conceal, distort, and disavow" (Assmann 2006: 269). Such witnesses may be both primary and secondary. In short, since the concept of trauma and traumatisation is applied not solely to direct traumatic experience, various issues, such as those related to the generational or moral aspects, are raised.

There are other classifications of witnessing of trauma used by trauma theorists as well. Laub, a psychoanalyst at Yale, for instance, distinguishes levels of witnessing that are similar to and different from the above discussed types of witnesses: "the level of being a witness to

oneself within the experience, the level of being a witness to the testimonies of others, and the level of being a witness to the process of witnessing itself" (Laub 1995: 61). The first one means that a person is an actual survivor who remembers the event, feelings, thoughts or even explicit details of the traumatic incident (ibid.). It is probably what has been earlier discussed as primary or direct witnessing in general. The second level of witnessing includes listening to traumatic narratives of others and thus includes the earlier discussed indirect, secondary or second generation witnessing but without emphasis on empathy, which, according to Kaplan, Laub does not relate to vicarious witnessing and traumatisation (Kaplan 2005: 124), while the third level seems to be witnessing how someone else is being traumatised (Laub 1995: 62), but other researchers include it into the second type of witnessing. However, what Laub considers to be the most important in the process of witnessing is "the experience itself of *living through* testimony, of giving testimony," because during the process of testimony "the narrator (the survivor) reclaims his position as a witness" (ibid. 70, italics in original). Kaplan provides even a more detailed classification of witnessing related to vicarious or secondary trauma (see Figure 1 below) that also summarises the discussion on witnessing of trauma as such well: there is direct witnessing and several types of secondary witnessing, but "direct witnessing of another's trauma," even though it includes the word "direct," and other types of witnessing to the right of it can be seen as secondary.

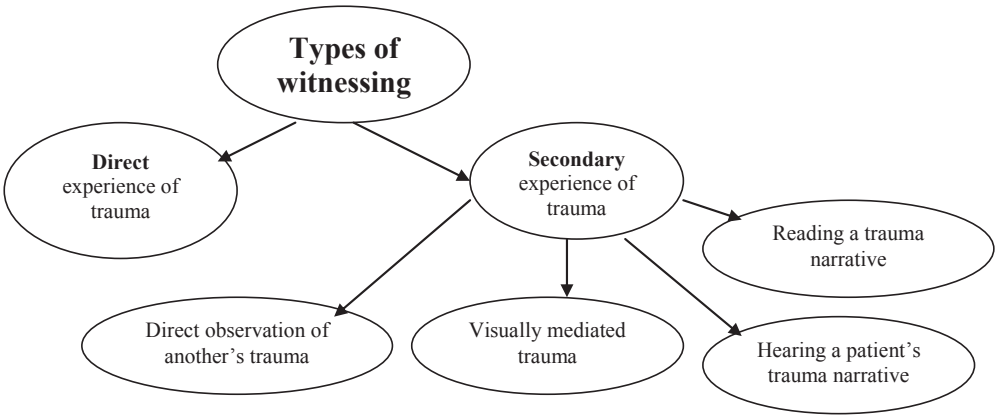

Figure 1. Types of Witnessing
(based on Kaplan 2005: 91-92 but created by the author of this dissertation)

As Kuodytė, a Lithuanian historian, claims, "witnesses [which probably refers to direct witnesses] often confuse concrete facts and particular dates, but they are never confused or contradictory when they convey their thoughts or their emotional states caused by what they experienced" (Kuodytė 2005: 14). Some of the traumatised live among us "both influenced by their past selves and influencing others" (ibid. 15), since the "suffering of the victims, both those

who survived and those who did not, is the overwhelming reality" (Browning 2003: 85). In other words, not only does the concept of trauma include a variety of traumatic experiences, but it also reveals different perspectives of one particular trauma, for it often might be experienced and reflected on by at least two types of witnesses: primary (direct) and secondary.

If we return to the discussion of transmission of traumatic experience as such in terms of second generation witnessing, at present research on trauma considers the following: what has happened, how the event was experienced, how it is "remembered and passed onto succeeding generations" (Assmann 2006: 261). What is more, in the words of Schwab, "[d]uring the past decades and under the impact of Holocaust studies, theories of trauma and mourning have evolved in relation to studies of transgenerational trauma" (Schwab 2010: 13). They study how personal and "collective memories are reflected in the many ways stories are told to new generations about their historical past" (Neal 2005: 209). The phenomenon itself is called "transgenerational haunting" or "transgenerational legacy" (Schwab 2012: 50-51) or "transgenerational transmission of trauma" and is closely connected to Marianne Hirsch's concept of "postmemory" which "describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right" (Hirsch 2008: 103). Schwab, for instance, is interested in how "children of parents who lived through violent histories 'remember' events they did not experience themselves" directly (Schwab 2010: 13). These children, the second generation, although it is assumed that transgenerational memory can be transmitted even across three or four generations or "a period of about eighty to one hundred years at most" (Assmann 2006: 271), are called a "generation of postmemory" and relies on family "photography as a primary medium of transgenerational transmission of trauma" but also "remembers" through other images (visual transmission of trauma), stories, which become "carriers of transgenerational trauma" (Schwab 2010: 45) and can be referred to as verbal transmission of trauma, behaviours (Hirsch 2008: 103, 106, 110; Hirsch 2002: 83) or even a parent's moods (Schwab 2010: 51). According to researcher and writer Violeta Davoliūtė and Vilnius University based historian Tomas Balkelis, these evoke "a sense of guilt for not having suffered [...] that must be still converted into a work of mourning appropriate to subsequent generations" (Davoliūtė and Balkelis 2012: 18). In fact, trauma survivors' memory and the knowledge of the subsequent generation(s) usually differ very much and thus both generations may feel as if there is a gap between them (Hirsch 2002: 71). Whether trauma survivors are still alive or not, subsequent generations try to bridge the gap of knowledge about their traumatic experiences with the help of the mentioned means of transmission.

The following excerpt provides Schwab's ideas on how the generation that suffered and the subsequent generation differ from one another:

> While victims of trauma live with scars of memory so to speak – gaps, amnesia, distortion, revision, or even fugue states or intrusive flashbacks – the recipients of transgenerational trauma live with a "postmemory" that comes to them secondhand. Like the memory of the parental generation, it is fragmentary and shot through with holes and gaps, but in different ways. These children need to patch a history together they have never lived by using whatever props they can find – photographs and stories or letters but also [...] silences, grief, rage, despair, or sudden unexplainable shifts in moods handed down to them by those who bring them up. (Schwab 2010: 14)

The passage emphasises that children can find out about their family members', usually parents', traumas in many different ways, including their memory problems and silence (refusal to speak), both of which are often consequences of traumatic experience. At the moment when these children acquire knowledge about their, for instance, parents' traumas, they become the recipients of family traumas although the experience and reactions to them are different from those of their parents. It is worth noting that such a search for knowledge is often intentional, but the second generation might not be aware that the search for knowledge about family traumas will lead to the transmission of these traumas. This is the reason that Schwab has described second generation witnesses to whom family traumas are transmitted as "empty vessels" that are filled with guilt, shame, pain of what is told or found out and what stays untold or unknown (ibid. 43). At the same time, Hirsch thinks that "[u]nlike public images or images of atrocity, [...] family photos, and the familial aspects of postmemory, would tend to diminish distance, bridge separation, and facilitate identification and affiliation" (Hirsch 2008: 116). Hirsch expands on the second generation by stating the following:

> [...] children of those directly affected by collective trauma inherit a horrific, unknown, and unknowable past that their parents were not meant to survive. Second generation fiction, art, memoir, and testimony are shaped by the attempt to represent the long-term effects of living in a close proximity to the pain, depression, and dissociation of persons who have witnessed and survived massive historical trauma. (ibid. 112)

It is even more difficult to bridge the gap when those who experienced trauma directly are no longer alive, but some of the means to do it, as Hitsch indicates, are related to either arts or writing which are also effective ways of dealing with traumatic experience whether it is direct or indirect, transmitted to other generations or people of the same generation.

In her article "The Generation of Postmemory", Hirsch writes about the transgenerational transmission of trauma in relation to the Holocaust, but the concepts of "transgenerational transmission of trauma" (Vickroy refers to this as generational transference of traumatic responses (Vickroy 2002: 19)) and "postmemory" can be used to speak about traumas caused by other horrible historical traumatic events as well and other than the second generations, but at the same time it is important to note that Hirsch emphasises that she does not see postmemory

either as an identity, "movement, method, or idea," but rather "as a structure of inter- and trans-generational transmission of traumatic knowledge" (Hirsch 2008: 106, 114). Transmission of trauma, or transmission of the past, as Bain Attwood calls it in the article "In the Age of Testimony: The Stolen Generations Narrative, 'Distance,' and Public History", "creates a sense of a strong transgenerational link between the faces and voices of witnesses and those who listen to them" (Attwood 86), since the latter ones inherit the legacy of violent histories (Schwab 2010: ix). Attwood notes that written and spoken testimonies of this legacy have two special functions: that of transmission, which has aready been discussed, and healing at the same time (Attwood 2008: 87). In contrast, Laub argues that "survivors did not only need to survive so that they could tell their stories; they also needed to tell their stories in order to survive" (Laub 1995: 63). In fact, "[t]he process of trauma and transgenerational haunting, even after collective histories of war or genocide, is always mediated through intensely private individual histories" (Schwab, *Haunting Legacies* 13). Therefore, according to Kuodytė, the mission of the second or other generations is to "testify for those who cannot testify for themselves, to speak out, for only this will bring releaf" (Kuodytė 2005: 23). This kind of testifying is seen as "faithfulness to the dead" that is also a typical feature of narratives on trauma and postmemory (Vickroy 2002: 8). That is, not only does transmission of traumatic experience provide the younger generation with the knowledge of yet unknown familial or other traumas, but it also voices them and passes them on to other generations. Two characteristics of transmission of traumatic experience are distinguished. Firstly, "the trauma paradigm" encompasses "the genres and narrative forms in which traumatic disruption is temporalized and rendered transmissible" (Gutorow, Jarniewicz and Kennedy 2010: 4). The second one "is its negative – the assumption that such a transmission is impossible and indeed not allowed as the traumatic experience freezes time and any possibility of narrative" (Gutorow, Jarniewicz and Kennedy 2010: 4). Nevertheless, Whitehead suggests that transmissibility or rather transgenerational haunting is used by contemporary writers to represent long lasting effects of traumatic events and "reveal the ways in which we are implicated in each other's traumas" (Whitehead 2011: 29, 53). In other words, not only can transmitted traumatic experience be seen as bridging the gap between generations, but it may also be something that connects people, which is why trauma narratives are necessary.

Schwab approaches the "topic of transgenerational haunting from different historical, cultural, and literary angles and theoretical perspectives" and "elaborate[s her] theoretical and conceptual framework in tandem with textual analysis and interpretation" (Schwab 2010: 32). One of the main concerns of Schwab is that if trauma is not worked through, it is transmitted to other generations (ibid. 49) and other people in general. Dominick LaCapra, a historian, uses

two key concepts of trauma studies — "acting out" and "working through" as well, but in discussing his standpoint James Berger notes that "LaCapra has not examined the relations between historical trauma and any literary text. Literature might be the site of symptomatic acting out combined with critical, playful working through that he seeks to describe" but does not do successfully (Berger 1997: 576-577). However, it is important to note that LaCapra "has taken these two concepts from Freud and psychoanalysis and developed them in the context of trauma and historical studies" (Baelo-Allue 2012: 70). That is, LaCapra can be seen as the one who brought attention to these concepts in trauma studies.

Baelo-Allue sees "acting out" as "the tendency to relive the past through flashbacks, nightmares, compulsively repeated words and images" while "working through" as "the process by which the person tries to gain critical distance from the trauma, becomes able to distinguish between past, present and future and assume responsibility" (LaCapra 2001: 141-53; qtd.Baelo-Allue 2012: 70). The definitions of the two concepts refer to strategies of coping with trauma, but as Lapugean notes, these strategies often lead to issues of one's posttraumatic identity (Lapugean 2015: 87). It is assumed that it is impossible to treat traumas because of their constant return, consequently, things will never be as they were before trauma, but trauma can be translated, that is, its meaning may be understood and transmitted through, for instance, art in order to work through the pain that is caused by trauma when the wound is still open (Kaplan 2005: 19). Therefore, the "working through of trauma" is a concern of the traumatised, the society, and fiction. Tal, meanwhile, points out three ways of coping with trauma in American society, namely "mythologization, medicalization, and denial" (Tal 1996: 6). They are common in other societies as well but it does not mean that they are effective or disclose the complex nature of trauma.

Even though trauma is usually understood as somebody's personal business, it may help to create social bonds as well (Farrell 1998: 18). Sanchez-Pardo, for instance, describes what happens before the bonding takes place in this way: "the survivor has to first externalize the story in order to become a listener to himself/ herself. Bearing witness, then, resembles the process of psychoanalysis: in both cases, trauma is narrated and related to a listener in order to be felt and confronted. Neither process is monologic; nor can either be completed in isolation" (Sanchez-Pardo 2010: 43). Therefore, as Kai Erikson claims, the traumatised "seek one another out and develop a form of fellowship on the strength of that common tie" of trauma (Erikson 187). In addition, they "often come to feel estranged from the rest of the humanity and gather into groups with others of like mind [...] [because they] are drawn together [...] by a shared set of perspectives and rhythms and moods that derive from being apart" (ibid. 194). It is important to note that the whole community may be traumatised as well, since it can be perceived as a

social organism (ibid. 187). Therefore, "when the community is profoundly affected, one can speak of [it as] a damaged body" (ibid. 188). Trauma may sometimes be a factor that unites a particular family, community or society and even the whole nation (Neal 2005: ix). An example of this could be the trauma of 9/11 that is often referred to as a national trauma. Erikson sees community-related trauma as "communal trauma" that can manifest itself in two ways: either create "social climates, communal moods, that come to dominate a group's spirit" or "damage the tissues that hold human groups intact" (Erikson 1995: 190). In fact, people may manipulate trauma: "create solidarity by scapegoating and sacrificing others" and deny rules, control and the social apparatus (Farrell 1998: 18).

Nevertheless, Farrell suggests that trauma can also be seen as a tool that helps to concentrate and act orderly despite certain conflicting needs or situations and even make one see the world differently because the experience of shock often makes people stop and think (Farrell 18). Erikson expresses a similar idea by saying that survivors see the world through a different lens: their understanding of the self as well as the worldview changes (Erikson 1995: 194). That is, on the one hand, trauma crushes a person and destroys the self, but on the other hand, it may have long term positive effect because it makes people pull themselves together and achieve their aims. The latter effect of trauma is particularly important and related to what George A. Bonanno calls resilience to loss and trauma which he describes as the "ability to maintain stable equilibrium" that is "typically discussed in terms of protective factors that foster the development of positive outcomes and healthy personality characteristics" related to the ability to cope with loss or trauma, and it is not as uncommon as it may seem (Bonanno 2004: 20, 23). The coping mechanism, as Vickroy states, depends on how severe the traumatic event is, on the social environment, personal characteristics, and experience (Vickroy 2002: 14) that is considered to be unique in each case.

In conclusion, although for a long time trauma was understood in terms of primary witnessing and direct traumatisation, this concept has become broader and now includes secondary traumatisation because it has been revealed that trauma is a highly transmissible phenomenon. Not only does it affect the one who actually participates in the event, but also it traumatises the one who listens to or researches narratives of the directly traumatised, the one who learns about family traumas years after the traumatic event and others. That is, a particular type of trauma depends on the traumatic incident and responses evoked by it. At the same time, trauma encourages to create social bonds among the traumatised, which allows sharing and might work as a coping mechanism.

2.2.2 Individual and Collective Trauma and Memory

Trauma and memory are very much related, for the understanding of trauma is closely related to the issue of its remembering and forgetting. This sub-section considers types of memory with regard to trauma. According to Alon Confino, memory studies "have been influenced by the growing interest in the Holocaust; by the new approaches to nationhood and to the ways nations construct their pasts; and by a diffused body of work called cultural studies, which often centered on issues of identity" (Confino 2008: 79). The concept of "memory" became a leading term in cultural history in 1990s and was used to denote "the ways in which people construct a sense of the past" (ibid.). In "Social Memory Studies: From 'Collective Memory' to the Historical Sociology and Mnemonic Practices," Jeffrey K. Olick and Joyce Robbins state that memory has also been "approached […] from [the fields of] sociology, history, literary criticism, anthropology, psychology, art history, and political science, among other disciplines" and has been seen as "involving particular sets of practices like commemoration and monument and general forms like tradition, myth, or identity" (Olick and Robbins 1998: 105-106). In trauma and memory research, the most frequently distinguished and discussed types of memory are individual and collective. However, it seems worth noting that the concept of "collective memory" has not always been used:

> Critics who charge that "collective memory" over-totalizes prefer a proliferation of more specific terms to capture the ongoing contest over images of the past: official memory, public memory, popular memory, local memory, family memory, historical memory, cultural memory, etc. Still others argue that a collective memory concept has nothing to add to older formulations like myth, tradition, custom, and historical consciousness. (ibid. 112).

The above quoted types of memory are used based on a discussion of particular experience, for all of them seem to be suitable, while "collective memory" can be seen as an umbrella term. Neal describes individual and collective memories as follows: "[i]ndividual memories are shaped disproportionately by lived experiences, while collective memories are represented in the full inventory of historical experiences that are drawn upon for contemporary sources of meaning" (Neal 2005: 198). Therefore, collective memory can be seen as similar to a "storehouse of knowledge" because it "goes far beyond the information that is directly stored in the brains of living men and women" (ibid.). However, in the introduction to *The Splintered Glass: Facets of Trauma in the Post-Colony and Beyond* (2011), Dolores Herrero and Sonia Baelo-Allure state that "individual trauma in literature has become one of the most common ways of expressing and representing collective and, by extension, cultural and ethnic traumas" (Herrero and Baelo-Allue 2011: ix). It is so because, as Bliss Cua Lim, Associate Professor in film and media studies (University of California), suggests, "violence endured by the individual, once it has been made public, becomes a collective experience" (Cua Lim 2000: 66).

Consequently, Lim suggests that "[i]f personal narratives of trauma are to be understood as resonating with the collective concerns of a […] public, then we must expand our conception of the individual experience of suffering in order to acknowledge the felt injury of a community" (ibid.), since traumatic experience and memory are manifold (Schwab 2010: 29-31) and one can be "traumatized in a multiplicity of ways" (Ibrahim 2009: 249). Therefore, individual traumatic memory can reflect on the collective one but not necessarily, since an "individual trauma is a break in the normal flow of life" that "shakes up the foundation of personality" and "threatens the inner integrity of the person" (Gailienė 2008: 224-225), while the collective trauma disrupts the continuation of "social memory and the successful inter-generation passage of historical memory, bonds between family and society, its groups and generations" (ibid.). Sociologists, for instance, have "turned from the individual to the collective, creating a different conception of trauma, where it affects whole societies and generations" (Herrero and Baelo-Allue 2011: xi). The generational aspect of trauma and memory has been discussed in Sub-section 2.2.1; however, fiction focuses on both, depending on the work in question.

Furthermore, in the article "Collective Memory: the Two Cultures," Olick provides a study on the concept of "collective memory" in which he states that the concept is an umbrella term for two meanings that compete but are rarely distinguished in literature and discussed as separate ones (Olick 1999: 333). One meaning of collective memory is defined as individual memories that are put together (collected memory), while the other one is collective memory itself as defined earlier in this sub-section of the dissertation (ibid. 338). Olick draws his discussion on Maurice Halbwachs, a French sociologist, who is related to the origins of the concept of "collective memory" (although the term was first used by Marc Block, a historian, in around 1920 (Confino 2008: 78)) and the idea that people acquire their memories in the society, but only individuals are those who remember (Halbwachs 1992: 38; Olick 1999: 334, 338). That is, individuals remember usually in the context of a group, while groups can provide the individuals with knowledge about events that the individuals did not experience themselves, so the groups can create memories about these events to the individuals (Halbwachs 1992: 38, 40; Olick 1999: 335). Therefore, "Halbwachs' fundamental contribution was to establish the connection between a social group and collective memory" (Confino 2008: 77). However, when discussing collected memory, Olick suggests that individuals can remember alone or with others, but at the same time he emphasises that individuals inevitably belong to various groups and constitute them (Olick 1999: 342), which is why what is remembered is influenced by these groups, but individual memories influence the group memories as well (ibid. 338). As a result, Olick concludes that individual and collective identities are two sides of the same phenomenon, and any individual story can contribute to the collective memory (Olick 1999: 342, Lubin 2002:

137). Nevertheless, Whitehead notes that "[c]ollective remembering is more effective in closely tied social groups or networks" (Whitehead 2010: 8). Finally, if memories are about traumatic experiences, they can be individual, collected and collective, but in this case collected trauma will not be the same as collective trauma, since the latter one does not disappear when the last survivor of the trauma dies (Olick 1999: 345). This means that a collected trauma lasts for a particular period of time while the one who has experienced it is still alive, which is similar to Halbwachs' idea that "every memory is carried by a specific social group" for a limited time (Confino 2008: 77), but Halbwachs used this description to refer to collective rather than individual memory. In addition, Jan Assmann argues that Halbwachs saw collective memory as a communicative memory although he did not use the concept of "communicative memory," and Assmann believes that collective memory is an umbrella term for "communicative memory" and "cultural memory": the former one is related to the recent past and oral tradition, whereas the latter one can be seen as symbolic forms that "may be transferred from one situation to another and transmitted from one generation to another" (Assmann 2008: 109-110). Moreover, "the cultural memory is based on fixed points in the past," however, "the past is not preserved as such but is cast in symbols" that "are continually illuminating a changing present" (Assmann 2008: 113). In this dissertation collective memory will be seen as both communicative and cultural, since the recent and the distant past and memories concerning traumatic experiences are relevant to the present research, while the concept of collected memory will be used in relation to cumulative trauma.

The above discussion on memory and types of memory can be illustrated by Figure 2.

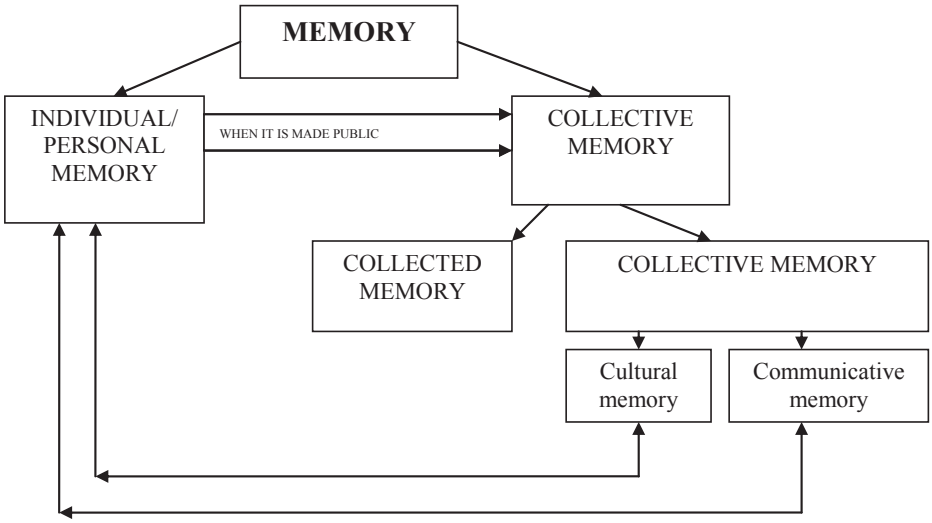

Figure 2. Types of memory and relationships between them (created by the author of this dissertation)

Memory can be divided into individual and collective that can further be divided into collected and collective memory. Then collective memory can be further divided into communicative and cultural. The arrows in the scheme indicate relationships between different types of memory, in other words, how each of them may affect the others depending on particular contexts involved. Since in every case there is a possibility for a two-way influence, the model acquires almost a circular shape.

As far as types of memory and traumatic experience are concerned, Baelo-Allue makes a distinction between "personal/psychic trauma and collective/cultural trauma [that] work in different ways and have different effects. Whereas psychic trauma is a wound on the mind, cultural trauma is a wound on group consciousness as a whole. The distinction between cultural and psychic trauma is important because the response to them also differs" (Baelo-Allue 2012: 64). Baelo-Allue assumes that the former one, the cultural trauma, is more complex because it is public, but mass denial that is typical of psychic (personal) trauma can also be a feature of it (ibid.). Thus, it seems that the difference between the two sometimes becomes blurred to some extent. Jeffrey C. Alexander, meanwhile, argues that "[c]ultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways" (Alexander 2004: 1). Social traumas, however, are those that "massively disrupt social life" and include "decimation through disease, famine and war" but "[s]ome historical events qualify as both socially and culturally traumatic" (Smelser 2004: 38). In short, trauma and memory studies focus on a variety of traumatic experiences and their effects, as well as different memories related to them, therefore, different concepts are employed to differentiate them.

In addition, Vickroy states that as a collective experience, trauma can be seen as "an instrument of oppression or as a means to explore and understand […] identity formation, memory and creativity" (Vickroy 2002: 3). That is, traumatic experience may cause both negative and positive outcomes in the society. Olick shares Vickroy's ideas and suggests that

> the term collective memory has become a powerful symbol of the many political and social transitions currently underway, though there is also something broadly epochal about our seemingly pervasive interest in memory. New regimes seek way to "settle" the residues of their predecessors, while established systems face a rise in historical consciousness and increasingly pursue a "political regret". (Olick 1999: 333)

On the other hand, not only can collective memory be a means of expression of regret, but it may also be a means to manipulate people. Miriam Bratu Hansen holds that "whether we like it or not, the predominant vehicles of public memory *are* the media of technical re/production and mass consumption" (Bratu Hansen 1996: 310, italics in original). Therefore, certain versions of

reality may be inscribed into memory. Trauma studies at present have "a common concern: that the collective memory as expressed in official forms is not enough, and that we have to 'scar back' to the source of the injury, perhaps even identify the source in ourselves. […] After all, it is a 'beyond' we are seeking. Working out effective models of memory, narrative transmission and cultural representation is still a challenge we have to respond to" (Gutorow, Jarniewicz and Kennedy 2010: 7). In the article "The 1940 Soviet Coup-d'Etat in the Estonian Communist Press: Constructing History to Reshape Collective Memory," Tiiu Kreegipu and Epp Lauk provide examples of written sources of 1940 that promoted a particular version of the past that was not true and probably influenced individual and collective identity formation in the Soviet era as well as reshaped collective memory that was further transmitted across generations (Kreegipu and Lauk 2007: 43). This shows that collective memory was and still is a powerful tool shaping and reshaping the understanding of the past, present and future.

To conclude, there are many types of traumatic experience, but this sub-section has also revealed that the concept of memory is equally wide. Just like trauma, memory depends on the context and participants involved, for it can be individual or collective. These two types of memory, which may be traumatic or not, are frequently referred to, but the discussion in this sub-section has demonstrated that there are many more types that the concept of collective memory encompasses. For this reason it is seen as an umbrella term for various concepts that may be employed while discussing particular cases of remembering.

2.2.3 Traumatic Memory and Memory Sites Related to Historical Events

According to King, "[m]emory can create the illusion of a momentary return to a lost past; its operations also articulate the complex relationship between past, present and future in human consciousness" (King 2003: 11). Relying on Pierre Nora, Sanchez-Pardo claims that there are only two modes of treating the past: the first one is history and the second one is memory, but the former lives in the past, while the latter lives in the present (Sanchez-Pardo 2010: 39). Bessel A. van der Kolk and Onno van der Hart speak about two types of memory observed by Janet: traumatic memory and (ordinary or) narrative memory (van der Kolk and van der Hart 1995: 163). Traumatic memory is seen as a solitary activity that takes a long time, can be evoked by certain situations and observed through repetitive or automatic actions: "traumatic memories of the arousing events may return as physical sensations, horrific images or nightmares, behavioral re-enactments, or a combination of these" (ibid. 163-164). That is, traumatic memory seems to be described in terms of PTSD symptoms. Narrative memory, on the other hand, is a social act: only when an individual is able to tell about a particular traumatic

experience, it becomes integrated into the self and the person can lead a normal life (ibid.). Therefore, narrative memory is related to the issue of (un)speakability about traumatic experience.

One more relevant concept that is employed in order to describe trauma and memory is a memory site or a site of memory (both formulations are used). François-Xavier Lavenne, Virginie Renard and François Tollet in the article "Fiction between Inner Life and Collective Memory. A Methodological Reflection" state that "fiction is a site of memory characterised by its ability to preserve individual and collective scale in time and space" and is a "means to gain access to the inner life of others" (Lavenne, Renard and Tollet 2005: 9). This means that it can be a source for other works of fiction and a means to revive memories about the past and reconcile the past and the present. The written word also stays longer, circulates wider and the audience will probably like a (historical) novel better than a history book, since various narrative strategies make the narrator, characters and the plot more attractive and thus the story becomes more interesting than the reading of facts (ibid. 7). As a result, literature may be seen as a memory site that saves memory but at the same time transmits it to other generations (ibid. 7-8) or simply informs the audience about it. Despite the idea of literature as a memory site, Easthope notes that literary "representation of the past ignores historical specificity and renders only a sense of the pastness of the past" (Easthope 2001: 19). This might be true, since literature revises and provides new interpretations of past events, but at the same time it might get the reader interested in the past as such.

It is also necessary to describe the relationship between memory and particular places that has not been given attention here yet. As mentioned above, the concept of memory is very much related to particular situations, conditions or even places that remind of the past in the present. Whitehead states that the "notion of 'place' occupies a rich position in contemporary Trauma Theory, both through Hartman's writing on landscape and place, and through Pierre Nora's influential formulation of *lieux de memoire* or 'sites of memory'" (Whitehead 2011: 48, italics in original). In fact, Nora and his study on sites of memory signal "the beginning of present-day memory studies" (Confino 2008: 77) and in part indicate "a turn to 'memory'" in trauma studies that took place in the 1980s (Buelens, Durrant and Eaglestone 2014: 2). These sites are places that can be positively or negatively charged depending on experience associated to them (Whitehead 2003: 288). They can also become "a point of connection or contact with time or place, remembered or imagined", but at the same time they "can have a traumatic or blocking effect, yet this effect is also intimately bound up with the possibility of poetic writing or development" (ibid.). For example, Whitehead discusses sites of memory in William Wordsworth's poetry and in works on the Holocaust-related displacement, but in the latter study

the scholar points out that "[s]urvivor accounts often recollect the deportation to a 'non-place' (reinforced by the transportation across long distances) and the destruction of a symbolic notion of a place, which could make sense of their experience," while places where they lived before the deportation, for instance, their home, are called "places of origin" that usually evoke nostalgic memories (ibid.). Davoliūtė, meanwhile, suggests that sites of memory are "places imbued with historical significance that testify to some event of the past that continues to hold meaning to the present" (Davoliūtė 2015: 187). According to Nora, however, the relationship between memory, history and place is the following: "[m]emory attaches itself to sites, whereas history attaches itself to events" (Nora 1989: 22). Therefore, the sites assure that traumatic events of the past will be remembered (Neal 2005: 199). Nora was probably the first to speak about sites of memory as such. He describes them as places "where a sense of historical continuity persists" and emphasises the importance of speaking about memory because not much of it is left (Nora 1989: 7). Nora also provides a possible classification of such sites: natural ones would be sites such as "cemeteries, museums, and anniversaries", portable ones are certain documents; monumental ones are "[s]tatues or monuments to the dead"; there are also public and private sites (Nora 1989: 22-23). For instance, in her publication "Sites of Memory, Sites of Mourning and History: Danticat's Insights into the Past," Vega-Gonzalez writes about a river as a site of memory and mourning (Vega-Gonzalez 2004: 6, 11), which means that nature can also be a site of memory. In short, trauma, memory and sites of memory are related and constantly remind to one another about each other. Nora's classification shows that a site is not necessarily a place but can also be an object, just like the earlier mentioned literary texts.

Chapter Two has focused on the definition of trauma and the discussion how Trauma Theory developed with regard to multiple disciplines, from which it has borrowed and still is borrowing ideas and concepts. In addition, trauma is very much related to the issue of remembering and forgetting, so some sub-sections of the thesis are dedicated to it in order to reveal its complexity. The next chapter will focus on the relationship between traumatic experience and literature which reflects on it.

3. TRAUMA AND TEXT

In the earlier section of the dissertation, various concepts that are useful while analysing traumatic experience and memory have been defined and discussed. This section will focus of the relationship between trauma and text, literature as such and fiction in particular. Although it is difficult to meassure to what extent writers who write about different traumatic experiences are familiar with works on trauma, it is possible to assume that they are, for King points out that:

> The late twentieth century [as well as the beginning of the twenty first century] has […] seen an increased focus on questions of memory as the generations which experienced the atrocities of the two world wars die out, and as new or revived national movements base their demands on memories of oppression or trauma. (King 2003: 11)

Traumatic history has made writers turn to the past as a remedy or teraphy to overcome trauma (Pabarčienė). As a result, many literary works on trauma and memory have been created in response to those movements and increased people's interest in the consequences of wars on the lives of individuals and whole communities and countries. Works of fiction and non-fiction have depicted dramatic, painful, historically important or controversial events in order to attract reader or public attention to certain problems, underinvestigated topics and forgotten or silenced stories of the past since then. The changing reality has kept on bringing new topics for writers to reflect on, for they usually draw "on contexts and concepts of memory [and trauma] that already circulate in a culture" (Neumann 2008: 335). Writers focus on stories of individual experiences that lead to issues of the self, understanding of the past, identity crises caused by traumatic experiences, problematic remembering or refusal to remember, etc. In addition, provoking topics that sometimes writers choose to write about offer unexpected turns or points of view and encourage discussions on the distant or recent past. Moreover, "[s]ince writing is an act of remembrance, when the past has been especially marginalized and marked by oppressive forces, [...] the literary discourse turns into a source of restoration and regeneration" (Vega-Gonzalez 2004: 7). This could be seen as one of the aims of contemporary literature that is achieved through the lives of represented characters. However, Renate Lachmann rightly notes that "[w]riting is both an act of memory and a new interpretation, by which very new text is etched into memory space" (Lachmann 2008: 301). In other words, writers keep the memory about certain traumatic experiences of the distant or recent past, whether these experiences are their own or imagined, alive and at the same time reconsider and reinterpret them. Moreover, "literature is also a sight of sharing and communication, for a literary work is always meant to be read. Thus the reader identifies with the narrated event, takes part in it and makes it exist in his memory" (Lavenne, Renard and Tollet 2005: 9). Therefore, Lavenne, Renard and Tollet suggest that "[f]ictional characters lend their eyes to the reader and help him to put a face and a name on historical events and characters" (ibid.) and participate in the events indirectly. On the

other hand, Hutcheon states that "events of the past are made into historical facts through narrative placement or what Hayden White calls emplotment. When these historical accounts are in turn adapted to other media and perhaps genres, or turned from factual to fictional, we move even further away" (Bucknell 2006: 169). This is why it is important to pay attention to the fact that a fictional text that provides a historical account of what happened is a human construct (ibid.) and (re)interpretation rather than a factual story.

3.1 Historical Trauma in Literature

This subsection discusses the relationship between trauma and fiction. One of the key issues on the subject is that "trauma fiction", which is fiction on the topic of traumatic experiences, entails a paradox (Whitehead 2011: 3). As highlighted earlier in the discussion on trauma and Trauma Theory, a traumatic event or rather memories of the event haunt an individual but at the same time resist representation, therefore, the question is how fiction can tell about traumas if traumatic experience is perceived as unspeakable and unrepresentable. Whitehead suggests that the possibility of telling about traumatic experience lies in the relationship between trauma and fiction (ibid.). Whitehead explains this possibility by drawing on the new interest in Trauma Theory that has provided writers with ways to understand trauma by asking such questions as how and why we remember, not what we remember, as it used to be in early trauma studies (ibid.). Trauma fiction has emerged out of "postmodernism, postcolonialism and a postwar legacy or consciousness": it "overlaps with postcolonial fiction in its concern with the recovery of memory and the acknowledgement of the denied, the repressed and the forgotten", while postmodernism is said to be related to contemporary studies of memory in general (ibid. 81-82). The term of "trauma novel" and the "genre emerged in the late 1980s-1990s" (Baelo-Allue 2012: 69) and is now used to refer to a piece of fiction (novel) whose plot is based on a particular traumatic event, such as a war, someone's death, family violence, etc. Furthermore, Vickroy sees trauma texts as "a kind of testimonial literary history, a means of recovering cultural memories and traditions of groups often neglected or suppressed by mainstream culture" (Vickroy 2002: 172). Such texts have "had a huge impact on twentieth-century culture in preserving personal recollections of collective catastrophes" and have concerned "the individual as representative of a social class or group" (ibid. 5, 172). In fact, Caruth emphasises that trauma also makes survival possible "through the different modes of […] literary […] encounter" (Caruth 1995: 10). This is why memoirs and autobiographies are considered to be trauma texts and may be seen as a means of working through survivors' experience as well (Vickroy 2002: 5, 9). Such memoirs usually reflect on individual subjective experiences rather

than focus on the collective memory, but individual stories may contribute to the collective memory as well, while memoirs and novels in particular may share the stories of those who have not been able to survive. Consequently, as Vega-Gonzalez points out, "passing on of the dead's forgotten stories, giving them a voice in the novel's discourse, is the only hope for eternity and remembrance they may have against […] historical marginalization" (Vega-Gonzalez 17). This idea is adopted in many texts of trauma fiction and non-fiction.

Vickroy expands more on literary texts about trauma and points out that "[n]arratives about trauma flourished particularly in the 1980s and 1990s with increased public awareness of trauma and trauma theory" (Vickroy 2002: 2). As a result, during the past several decades a great number of works of fiction on traumatic experience have been published (ibid.). As far as specific traumatic experiences are concerned, a substantial amount of these works are about "the Holocaust, Vietnam, and incest, as well as postcolonial analyses of the psychic costs of colonization and racism" (ibid.). Moreover, Luckhurst quite ironically states that "[b]est-seller lists have carried sagas detailing extremities of domestic violence, rape, war atrocity, terminal illness, family deaths or the tragi-comic eccentricities of traumatic memory" (Luckhurst 2008: 2). Consequently, "one can now read up on the traumas that drive the post-war Germany, post-9/11 America, Eastern Europe after Communism, or post-colonial Britain among others" (ibid.) as well as "psychological consequences of wars, the Holocaust, poverty, colonization, and domestic abuse" (Vickroy 2002: 1). Hutcheon explains this choice of topics by stating that the "past really did exist, but we can only 'know' that past today through its texts" (Hutcheon 1989: 10). Therefore, even though seven decades have passed, "[m]any contemporary novels are [still] concerned with traumatic events" related to World War Two and the Holocaust (Whitehead 2011: 161, 83), or 9/11 which is a more recent traumatic event that has received much attention from contemporary writers and literary critics. Vickroy lists the following writers as some of the key contemporary trauma fiction writers: Dorothy Allison, Pat Barker, Edwidge Danticat, Marguerite Duras, Larry Heinemann, Jamaica Kincaid, and Toni Morrison (Vickroy 2002: 2). However, there are many others who focus on a variety on traumatic experiences, not necessarily with regard to historical events.

Trauma narratives are "fictional narratives that help readers to access traumatic experience" and "go beyond presenting trauma as subject matter of character study" (Vickroy 2002: 1, 3). Relying on various works that have been written so far, Vickroy concludes that trauma narratives focus on a great variety of issues (see Figure 3).

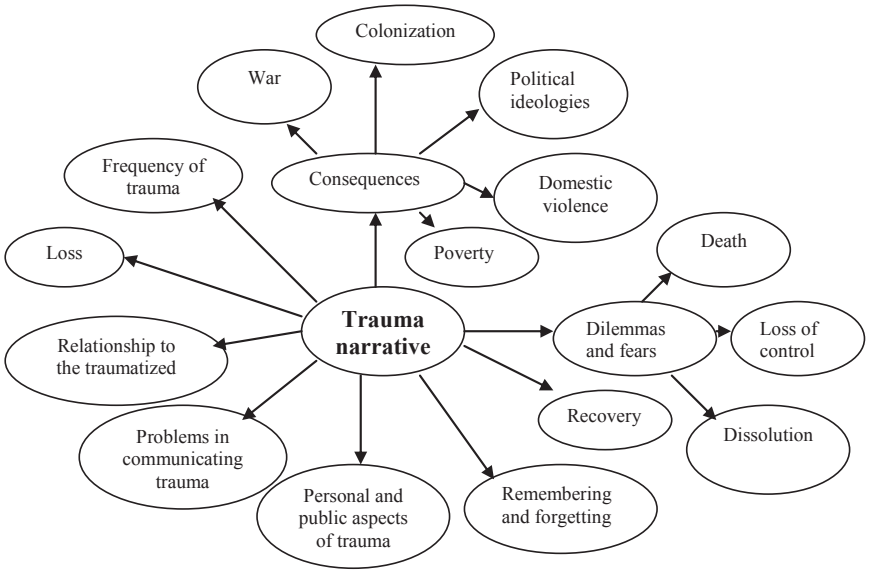

Figure 3. Focus of trauma narratives
(based on Vickroy 2002: 1-5 but created by the author of this dissertation)

Vickroy highlights "the potential value of fiction conveying experiences of historical and social value that either have been suppressed, forgotten, or overlooked by traditional historical scholarship," for such "[t]rauma narratives are often concerned with human-made traumatic situations and are implicit critiques of the ways social, economic, and political structures can create and perpetrate trauma" (ibid. 11, 4). In addition, Farrell thinks that "[p]eople may use it [trauma] to account for a world in which power and authority seem staggeringly out of balance, in which personal responsibility and helplessness seem crushing, and in which cultural meanings no longer seem to transcend death"; thus texts on traumatic experiences may sometimes be treated as "explicit criticism of society's defects" (Farrell 1998: 14). This is the reason that Herrero and Baelo-Allue emphasise the importantance of considering "the specific cultural and political contexts out of which these texts emerged, in order that sweeping and categorical, hence unethical and biased, statements can be avoided" (Herrero and Baelo-Allue 2011: xxii-xxiii). To conclude, the value of trauma fiction and other narratives on trauma is related to both its focus on forgotten or silenced painful issues of the past and its search for truth and objectivity through criticism of the society.

Although Kali Tal has been very much criticised for taking into account and analysing only texts that have been written by actual survivors of trauma, it is useful to mention some of

the questions she raises in *Worlds of Hurt: Reading the Literatures of Trauma* (1996), her dissertation that has been turned into a book and a page on the internet:

> What is the connection between individual psychic trauma and cultural representations of the traumatic event? What does the act of testimony, of 'bearing witness' mean to an individual survivor, to a community of survivors? How are testimonies [and texts of trauma fiction] interpreted by different audiences? What does the designation 'survivor' mean, and who has the right to confer that title? What happens when a survivor's story is retold (and revised) by a writer who is not a survivor? How are survivor's stories adapted to fit and then contained within the dominant structure of social, cultural and political discourse? (Tal 1996: 3)

Although Tal raises these questions in relation to works of actual survivors of trauma, they are also important in the discussion of a great variety of works of fiction. Caruth also questions the influence of trauma on literature as an aspect of culture and "examine[s] how trauma […] forces us to rethink our notions of experience, and of communication, […] and […] literature (Caruth 1995: 4). This and other subsections will further explore how trauma is communicated in fiction.

Literature of trauma and memory can be seen as a macro-genre and an "umbrella term covering various kinds of texts such as novels, autobiographies, pseudo-autobiographies, collections of testimonies and life stories, historical essays in fictional format, fiction in historical format, and their different mixing and intertwining" (Demaria and Daly 2009: 16). Demaria and Daly also note that new textual forms and genres have emerged probably due to writers' search for new forms in order to reflect on traumatic experience and memory, for example, "'autofiction', 'otobiographie', 'autography', 'confession' or 'remembrance'" (ibid. 11, 16). Moreover, at present visual means are thought to be important for remembering of trauma in fiction and elsewhere. As a result, "photography becomes the ground on which to build collective remembering amongst those who did not live through or witness trauma" (ibid. 12). In other words, writers tend to focus on photography as a source about the past. However, "[r]ecent historical novels focus less and less on what really happened than on personal memory, on how an individual remembers the past" (Branach-Kallas 2003: 17). As a result, writers reflect on collective and national traumas through individual experiences of characters and consequences of, for instance, historical traumatic events, on their lives. A particular thematic choice may depend on "the changing world of literary, social, cultural, psychological, and psychiatric theories" (Demaria and Daly 2009: 10), family history, political situation of the country or even day-to-day issues that are rooted in the recent past.

In addition, testimonial literature is a term now used to refer to literature that is written by those who have experienced traumatic situations and through writing tell about them. However, this type of literature is different from memoirs and autobiographies. Testimonies "place a strong emphasis on the collective nature of the testimonial enterprise": they are "rarely the product of a single author" and often are "the result of a creative partnership of an editor"

(Davoliūtė 2012: 113). Vickroy argues that "[t]estimonial literature ('testimonio') has been particularly effective for politically or socially marginalized people who have not traditionally had access to public discourse" (Vickroy 2002: 172), for instance, in Latin America. J. Stephen Murphy points out that works of literature may have a connection with testimonies in the sense that writers of poetry or fiction may imitate testimonies, for example, a poet or a novelist may distort their narratives on purpose, while the writers of testimonies who have been traumatised may be unable to provide anything else than a distorted narrative, since it is not a choice but the only way of telling about trauma (Murphy 2004: 63). Therefore, the same pattern of telling may be used in both fictional works and testimonies. Demaria and Daly list concerns of testimonies that works of fiction also consider in one way or another: they "investigate the construction of identities of the enemy and the self, the victim and the perpetrator, the representation of social trauma, its contextualized nature and its historical, social, economic, ethnic, religious and gendered roots" (Demaria and Daly 2009: 10). In other words, trauma fiction borrows from other genres and literatures.

According to Herrero and Baelo-Allue, "[t]rauma fiction has made use of experimental forms […] as a vehicle for communicating the unreality of trauma, while remaining faithful to the facts of history" (Herrero and Baelo-Allue 2011: xv). This idea implies two important concerns of trauma fiction. Firstly, the understanding of unreality of trauma that writers represent is related to the definition of trauma as an unexpected, shattering and catastrophic experience. For this reason, something seems to be not real because it cannot happen or it can happen only to others, not to us (Bauman and Donskis 2013: 39). At the same time, even though the readers tend to identify with the characters, the traumatised characters are seen as "fictions created by artists, analysts, scholars or journalists," whereas what happens to real people is perceived as direct, physical, real and can be proved (ibid.). Secondly, the unreality of trauma may mean the difficulty to understand trauma and represent it. Accordingly, Herrero and Baelo-Allue make a point that "[w]hen dealing with [...] trauma fiction, it stands to reason that theoretical abstractions should be combined with facts, the psychological with the cultural, in an interdisciplinary approach that draws on psychoanalysis, sociology, philosophy, and history in the study of the aesthetic representation of trauma" (Herrero and Baelo-Allue 2011: xiv). Therefore, it may sometimes seem that trauma fiction blurs the boundaries between fact and fiction, but trauma fiction is actually a "hybridizing mix, where the borders are kept clear, even if they are frequently crossed" (Hutcheon 1990: 37). In fact, all past events have a potential to become historical facts with an assigned meaning (Hutcheon 1989: 75), but the distinction between fact and fiction is what trauma fiction focuses on, since such fiction deals with and reinterprets traumatic events of very distant or more recent past events. In a similar manner,

Neal emphasises that the nature of "memories of traumatic events permit[s] a blending of fact with fiction, of reality with illusion" (Neal 2005: 209). Therefore, it seems that Trauma Theory, which can be described as a mixture of insights that come from different disciplines, is particularly useful for the analysis of texts on trauma that may be of various genres and come from different periods, since it also helps to look at trauma from various angles and to find or keep the balance between fact and fiction.

The aspect of ethics is very important in trauma fiction and its analysis as well. Relying on Hartman, Whitehead claims that trauma fiction is very often based on the binary opposition between the reader and the text, whereas Trauma Theory turns literary interpretation into ethical practice (Whitehead 2011: 8), since trauma narratives "position their readers in ethical dilemmas analogous to those of trauma survivors" (Vickroy 2002: 1). This ethical turn can be observed in many texts on trauma (de Graef, Liska and Vloeberghs 2003: 251), both theoretical and fictional. However, de Graef, Liska and Vloeberghs express some criticism towards the ethical aspect of trauma studies by stating that "the ethical charge in trauma theory is either prescriptively commodified as the routinisation of good conscience; or blindly proscribed as being a mere 'ideological bias'" (de Graef, Liska and Vloeberghs 2003: 252). At the same time, de Graef and colleagues acknowledge a new ethical awareness, as proposed by Hartman, which stresses openness to testimony, listening and hearing (ibid. 253). In addition, Craps reflects on the ethical turn in trauma studies in the following way:

> A cursory glance through the trend-setting literary studies journals of recent years suffices to establish that the relationship between literature, trauma, and ethics is among the hottest research topics in the field today. Trauma theory, the interdisciplinary heading under which work being done in this area can be subsumed, emerged in the mid-1990s as a product of the 'ethical turn' affecting the humanities, promising to infuse the study of literary and cultural artefacts with new relevance. (Craps 2010: 52)

Therefore, it appears that ethics is not a new turn in trauma studies but rather a return to the beginning of trauma studies when the humanities became interested in the issue of ethics in relation to human experience. Naturally, the wish of different cultural groups to represent traumas or emphasise certain traumatic events have encouraged a lot of contemporary writers to create many works of fiction (Whitehead 2011: 8). Moreover, Whitehead thinks that fiction in general has changed after its encounter with trauma (ibid.). An explanation of this claim can be found in earlier works of de Man where he draws on Serge Doubrovsky's idea that the function of literature has become to reveal the hidden reality by making it visible (de Man 1983: 34). In the context of trauma, this reality may or may not be known to everyone, but a text reveals it more explicitly by drawing attention to it. Vickroy sums up other aims of writers of trauma fiction in the following way:

> Trauma writers urge readers to become emphatic witnesses to testimony such that they can recognize and perhaps transmit information dulled by time and repression and thereby revise their own assumptions. These writers also acknowledge a responsibility to reveal the uncertainties, complexities, and paradoxes of telling and to recognize that traumatic experience is driven by alienating and terrifying aspects of it that resist speech, resolutions, and categories of analysis more common to normal contexts. Readers are challenged to enter into a multifaceted examination of the past that is dynamic, uncertain, and always-unfinished process, one that recontextualizes traditional historical, psychological, and narrative boundaries. (Vickroy 2002: 35)

In other words, writers of trauma fiction intend to show that traumatic experience is a more complicated issue than one might think but they expect their readers to understand these challenging complexities and feel empathy towards their characters which also means that trauma fiction is not intended to be easy to read. A regular reader may not be aware of such experiences, so Schwab describes the importance of reading and writing of trauma narratives in the following way:

> Life writings often emerge from a traumatic core, occupying a space between two parallel universes: daily life and trauma. In real life, it is dangerous for these universes to touch. In writing, they must converge. Otherwise, writing remains cut off, the words stranded in the silence they try to cover, orbiting trauma like satellites. Writing from within the core of trauma is a constant struggle between the colonizing power of words and the revolt of what is being rejected, silenced. […] Trauma attacks and sometimes kills language. In order for trauma to heal, body and self must be reborn, and words need to be disentangled from the dead bodies they are trying to hide. (Schwab 2010: 41)

Therefore, it seems that writing becomes a space for trauma and reality to meet, which means that anything is possible in fiction, even speaking about trauma that is left unspoken in the world outside the text. In short, not only is trauma fiction a site of memory, but it also is a site for writing on traumatic experience and a means of speaking and working through trauma.

Moreover, as mentioned in other sub-sections of the dissertation, trauma reminds about itself through its return that can be seen as haunting. Schwab suggests that language is haunted as well when it is used to speak about traumatic experience:

> Language itself becomes haunted, and haunted language uses a gap inside speech to point to silenced history. Haunted language refers to what is unspeakable through ellipsis, indirection and detour, or fragmentation and deformation. A whole range of rhetorical figures may be mobilized to perform the work of crypts in language: metaphor, metonymy, homophony, homonymy, puns, semantic ambiguities, malapropisms, anagrams, and rebus and similar figures that all combine concealment and revelation. This is not to say that the use of these rhetorical figures is always in the service of a crypt but rather that they lend themselves for linguistic encryptment because of their ability to conceal yet retain a revealing trace. (Schwab 2010: 54)

Caruth calls this haunted language the "language of trauma" (Caruth 1996: 4). Ihab Hassan, meanwhile, argues that while writing writers usually aim to "encompass the reality of our time," but they feel the force of the unspeakable (or ineffable (Luckhurst 2010: 13)), which in turn "threatens always to disrupt our discourse even as we try to give it dignity and shape" (Hassan 1980: 122). The unspeakability can also be referred to as muteness or "speechless terror" because of one's inability to express himself or herself when being traumatised, "since speech

and memory become separated" because "the memory is there, but there is no words attached to it so it cannot be either talked about or even thought about" (Bloom 1999: 6). Sanchez-Pardo refers to Sarah Horowitz who "calls [haunted language] 'the trope' of muteness that some literary works express," since the "literature of atrocity, which uses language to describe events that some critics and analysts believe to be outside of language, may be defined […] as an act of" giving voice to muteness (Sanchez-Pardo 2010: 40). The trope is further explained in this way:

> This apparently paradoxical operation of giving words to unspeakable events is often expressed by the authors' choice to voice the void precisely through the mediation of what seems to be the opposite of sound in many cases is figured as muteness. […] [T]he trope of muteness is a recurrent motif in narratives dealing with the Holocaust, from literary texts to diaries and chronicles written in the ghettoes, and survivors' testimonies. In addition, muteness also represents the long-term effects of the Holocaust on its survivors. (ibid.)

Luckhurst observes that "tropes and narratives of genre are good devices with which to think unthinkable or say unsayable things" (Luckhurst 2010: 17), because the "more we try to think the unthinkable and to speak the unspeakable, the more likely we become to qualify for a niche in a power structure, whether local or global," which is related to the unspeakable (Bauman and Donskis 2013: 123). On the other hand, the pressure of the unspeakable saves us from being categorical (Hassan 1980: 122), which is difficult to do when writers raise questions that very often include the themes of pain, injustice or even death.

Language, or writing for that matter, has a limited capacity to represent traumatic experience. Julia Kristeva claims that the unrepresentable, such as trauma, is something which cannot be expressed with the help of language because this something has a horrible or unthinkable meaning that makes it impossible to describe (Kristeva 1980: 141). Madan Sarup, meanwhile, refers to the unrepresentable as "intuitions that cannot be 'brought under' adequate concepts" (Sarup 1993: 150). Impossibility and adequacy of representation become important while discussing trauma, since even though it is often referred to as unrepresentable, many of literary works have been written about it. Here it is crucial to mention Kristeva's idea on writing as a particular experience of limits that is explained by drawing on Georges Bataille who sees language as a limited communicative system (Kristeva 1980: 137) although it is "definitely venturing into the darkest regions where fear, anguish, and a defiance of verbal clarity originate" (ibid. 141). As a result, writing about the so-called unspeakable, such as trauma, is difficult because of limitations of language that is used to describe the experience rather than because of the experience itself, but the experience might cause a difficulty of expression as well. Nevertheless, Esther Sanchez-Pardo emphasises that "[i]n the literary domain, critics have attempted to demonstrate the variety of paths through which texts internalize the ethical dilemma regarding their own legitimacy, questioning their validity and suspecting the texts'

competence and the limits of language as the medium that allows them to represent […] monumental historical event[s]" (Sanchez-Pardo 2010: 37) and experiences related to them. Sanchez-Pardo discusses the Holocaust as such an event but other historical traumatic events can also be included. Moreover, it is important to point out that writing always leads to imitation and mimicry, because writing only describes experience stored in one's imagination (Kristeva 1980: 140). In fact, imitation and mimicry are adopted as means of speaking and writing about traumatic experience as well. As Jacques Derrida writes, for Jean-Jacques Rousseau, for instance, art in general was always imitatation (Derrida 1976: 208-209). To sum up, it is not a new idea to use imitation to represent reality whether it is possible or impossible to speak about it. Trauma fiction has adopted it as well.

Caruth notes that structuralists and poststructuralists "deny the possibility that language can give us access to history" since, according to them, "language cannot refer adequately to the world" (Caruth 1996: 73-74). Similarly, Gutorow, Jarniewicz and Kennedy suggest that "the quest for an accurate representation of trauma" is impossible (Gutorow et al. 2010: 6) but not representation of trauma as such. Therefore, "unrepresentability" probably may have two meanings or be used in two senses. Firstly, trauma may be unrepresentable because it is difficult for the traumatised to speak about it. Secondly, trauma may be seen as unrepresentable in literature, particularly in fiction, in the sense that it cannot be represented accurately because of the imperfection of language and imitation of the past reality through narrative. As a result, as Vickroy suggests, all "writers [can do is] engage in a delicate balancing act by trying to lure readers into uncomfortable or alien material, sharing victims' pain with readers, shifting between what can and cannot be revealed, or appealing to readers through popular forms of writing memoir and fiction" (Vickroy 2002: 3-4). That is, trauma narratives can only approximate, or make closer, the meaning of trauma through narrative techniques and other means (ibid. 7), but the meaning to be delivered determines the choice of means of articulation. In other words, the meaning here will be the effect of traumatic experience: it is expressed through the use of particular literary text creation strategies whose choice or usage is thus determined by a particular aspect of traumatic experience that the author wishes to convey. Therefore, there is a need to discuss particular means that can be and are used to represent trauma without considering the accuracy of such representation.

Jean-François Lyotard relates the issue of unrepresentability to postmodernism. Although the term of "postmodernism" originated in New York, the United States, in 1960 and was used by artists and critics there, it was adopted by European theorists, one of whom was Lyotard, in 1970 (Sarup 1993: 131). According to Lyotard,

> The postmodern would be that which, in the modern, puts forward the unpresentable in presentation itself; that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which reaches for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unrepresentable. (Lyotard 1993: 46)

De Graef et al. also state that unrepresentability as such stems from postmodern aesthetics (de Graef, Liska and Vloeberghs 2003: 252), while Hutcheon notes that the meaning of the word "representation" suggests mimesis (Hutcheon 1989: 32). Since postmodernists deal with the unrepresentable just like writers of trauma fiction, the latter ones should be able to benefit from the former ones by borrowing strategies of postmodern text creation in order to imitate trauma and in this way represent it in their own texts. Fictional texts on trauma, which is the unrepresentable, become a mimetic discourse, since those texts imitate trauma and its effects.

In fact, it seems that writers of trauma fiction borrow ideas and means of representation from a great variety of sources. For instance, Anna Branach-Kallas claims that "postmodernism indeed develops a crucial dialogue with the past, it approaches the past as text and denies any access to reality outside representation. In contrast, postcolonialism emphasises the political and historical circumstances […] and focuses on the reality of the past to account for the present" (Branach-Kallas 2003: 13). Both of these ideas are relevant in trauma studies and texts on traumatic experience as well, because such texts mix and mingle historical or political contexts and approach the past in relation to the present. In addition, Whitehead mentions Michael Rothberg's term "traumatic realism" that now is used to "describe […] innovative formal devices which are used in narratives of trauma to make us believe the unbelievable" (Whitehead 2011: 84). In fact, Rothberg states that traumatic realism has developed "out of and in response to the demand for documentation that an extreme historical event poses to seek to understand it. […] On the one hand, the demand for documentation calls for an archive of facts or details referring to the event. On the other hand, the active sense of documentation indicates the need for construction of a realistic narrative that would shape those details into a coherent story" (Rothberg 2000: 100). Consequently, postmodern, postcolonial and even realistic features might be taken into account by writers when creating trauma fiction depending on the author's intentions. Since trauma is said to resist representation, Schwab states that there is also a "need a [of] theory of traumatic narrative that deals with the paradox of telling what cannot be told or what has been silenced" (Schwab 2010: 48). Schwab suggests that "experimental uses of language [can be employed] in order to approximate trauma through the tracing of its effects and inscription in mind, body, and language" (ibid. 31). In order to fight silence and "work [...] through an event", the traumatised "have produced an abundance of literature of witnessing,

testimonials, and memoirs" (ibid. 25-26, 48). Writers of fiction, of course, can borrow means of expression and representation of traumatic experience from them or imitate them.

As far as representation of trauma and memory is concerned, many interesting ideas have been developed by specialists in literature and other disciplines. For example, Schwab focuses "on memory and cryptographic writing" (Schwab 2010: 7), in which trauma is one of the conceptual cornerstones of her theoretical framework (ibid. 11). To describe trauma Schwab employs the concept of "crypt" that she has borrowed from psychoanalyst Nicolas Abraham who uses it to refer to a metaphorical grave in which memories about traumatic experiences are buried (ibid. 1), since they are usually repressed, not accessible and thus are not remembered. Together with his colleague Maria Torok, Abraham has also described the crypt as a secret that needs to be disclosed (Abraham and Torok 1986: 11, 15). The disclosing takes place when children or other descendants who did not experience trauma firsthand reveal the secret which has been buried from them in the imagined crypt and as a result become haunted by the traumatic experience that has been silenced for some time (Schwab 2010: 4). Schwab claims that a consequence of failed mourning after a traumatic loss is also a crypt but inside the self (ibid. 45). However, in fiction the crypt becomes readable and traceable through speech and writing: "incoherencies, discontinuities, disruptions, and the disintegration of meaning or grammar or semantic and rhetoric coherence" (ibid. 53) may reveal it.

In conclusion, texts on trauma, especially those of trauma fiction, have been influenced by a variety of sources. Some texts are written by those who have actually lived through traumatic experiences, such as historical trauma. As a response to traumatic encounters experienced by societies, writers have also started to reflect on trauma, which they have not necessarily experienced themselves, in their fictional works. In order to represent trauma, which is often referred to as unrepresentable, authors borrow extensively from various genres of writing produced under the influence of numerous movements and cultural trends. The next sub-section will discuss some of the main means of representation of traumatic experience in fiction by drawing on the work of literary theorists who research trauma.

3.2 Narrative Strategies and Devices to Convey Trauma and Memory in Trauma Fiction

As discussed above, trauma studies started in areas directly unrelated to literature, but as a result of cooperation of different fields of study, the definition of trauma became broader and started to involve more and more different aspects. In the 20th century, literary criticism relived a crisis: philosophy, which was seen as a core source of literary criticism at that time, was replaced by social sciences (anthropology, psychoanalysis and sociology), and it was started to treat

literature as the main source of knowledge, but, according to de Man, these changes were long overdue and this expansion of different disciplines should probably be interpreted as a competition among disciplines rather than cooperation, since there had been attempts to bring literary studies and social sciences closer earlier (in the 19th century) (de Man 1983: 3-5, 18-19). Trauma Theory, however, emerged as a successful means of bringing literary studies and other disciplines together. As noted in other sub-sections, in this theory it is assumed that it is impossible to tell about trauma, but texts on traumatic experiences use particular means to make the impossible representation of trauma possible: writers employ various strategies of text and narrative creation and what some critics call the language of trauma in order to represent trauma. These means of representation will be discussed in this sub-section.

Some features of texts on trauma, not necessarily novels on historical traumas, as defined by Barry Lewis, might include "temporal disorder; the erosion of the sense of time; a pervasive and pointless use of pastiche; a foregrounding of words as fragmenting material **signs**; the loose association of ideas; paranoia; and vicious circles, or a loss of distinction between logically separate levels of discourse" and distortion (Lewis 2001: 123; bold in original). However, this sub-section will focus on the literary techniques that are most frequently used by contemporary novelists. Vickroy claims that "contemporary writers' development of formal techniques has been crucial for conveying characters' traumatic experience" (Vickroy 2002: x). Some writers, for instance, of 9/11 novels, have "sought ways to represent the experience [...] through experimental literary techniques and the introduction of images to capture the horror of the traumatic experience without simplifying it" (Baelo-Allue 2012: 66). In addition, Whitehead "argue[s] that, in representing trauma, many writers have mimicked its symptomatology at a formal level" (Whitehead 2011: 161). Baelo-Allue expresses the same idea by stating that the "literary techniques that tend to recur in trauma narratives mirror, at a formal level, the effects of trauma and include intertextuality, repetition and fragmentation" (Baelo-Allue 2012: 69). Furthermore, it is necessary to note that "[t]raumatic memory is full of gaps, unconnected images, repetitions and breaks in linear time, which themselves become literary techniques" while describing it in fiction (ibid. 77). The most important literary techniques are going to be considered in greater detail first, and then others will be introduced and briefly described in this sub-section.

As noted above, writers of trauma fiction try to imitate the structure of trauma and its consequences. In order to do that, as Neuman suggests, they use special literary techniques, through which "literary texts stage and reflect workings of memory" (Neumann 2008: 334) and trauma. Since, according to Trauma Theory, trauma is not experienced at the instance of a traumatic event but rather later through its constant returns, Hartman emphasises that in fiction,

first of all, "[t]rauma is suggested by the ominous repetition of images […]. […] The repetitions […] suggest an unresolved shock: a rhythmic or temporal stutter, they leave the story teller in purgatory, awaiting the next assault, the next instance of hyperarousal" (Hartman 1995: 543). In addition, Barbara Arizti points out that in trauma fiction repetitions are of three types: "[r]epetition concerning language, imagery or plot" and suggests that repetition as such "is one of the most common strategies for translating trauma into narrative" (Arizti 2011: 177). Repetition and (repetitive) imagery will be discussed separately.

Firstly, repetition and its functions are going to be discussed as features of trauma fiction. As pointed out earlier in the thesis, "trauma occurs over time and re-traumatizes the victim as he/she relives the experience through memory" (Sanchez-Pardo 2010: 45). Gutorow et al. describe this process as "re-experience[ing] of traumatic experience" and "reliv[ing] [of] the singularity of the moment" (Gutorow, Jarniewicz and Kennedy 2010: 5). In trauma fiction, this is expressed through repetition that, as Whitehead argues, "mimics the effects of trauma, for it suggests the insistent return of the event and the disruption of narrative chronology or progression", but repetition can "act as a form of binding, which allows the reader to connect one textual moment to another in terms of similarity or substitution and so make sense of the narrative," too (Whitehead 2011: 86, 125). In addition to this, Whitehead claims that in literary texts binding "refers to […] formalisations – repetition, repeat, recall, symmetry – which allow us to recognise sameness within difference and to connect up various textual elements and moments" that can often be scattered in a traumatic narrative (ibid. 125). For instance, while discussing works by Morrison, Kincaid, and Duras, Vickroy observes that these particular authors who write on trauma "employ repetitive sentence structures and re-create fixed ideas for their traumatized characters particularly when they lose connection with others" (Vickroy 2002: 30). That is, repetition may help the reader understand the plot of the narrative or character personalities better (Whitehead 2011: 121). Similarly, conflicts of traumatic memory and distortions may guide the reader through trauma narratives (Vickroy 2002: 3). In fact, "the text […] needs to be understood as a process where the reader assumes an active role in the completion of the text's meaning" (Davoliūtė 2015: 11). Therefore, the readers become witnesses of the traumatic experience that is not their own (Whitehead 2011: 8) and active participants in the understanding of a narrative that is not their own either.

The use and repetition of particular imagery can be discussed as a separate strategy, since, as Baelo-Allue observes, "[i]mages play an important role in the trauma process and in its representation in trauma novels", because "traumatised individuals are possessed by images" (Baelo-Allue 2012: 71-72) or "obsessed with any associations that can be linked to the trauma, even if they exist within different contexts" (Vickroy 2002: 31). Caruth notes that these

recurring images of traumatic incidents show what actually is not grasped at the time of their occurrence (Caruth 1996: 6). It is also important to point out that postmodern writers transform reality into images (Sarup 1993: 132), while writers of trauma fiction borrow means of representation from them. Therefore, it is possible to assume that repetitive imagery also comes from postmodern art in which "repetition of a single image many times" or the "use of ready-made imagery" is common as, for instance, in works of an American artist Andy Warhol (1930-1987) (Ward 2002: 41). Moreover, writers of trauma fiction often "focus on visual images and affective states" (Vickroy 2002: 29) in order to represent realistic effects of trauma, which is related to imitation of effects of traumatic experience. For example, Gutorow et al. comment on "the idea of repeatability [that] is crucial to the articulations of subjectivity and communality founded on irredeemable trauma [in 9/11 fiction]. The recurrence of images of the Twin Towers falling, of the 'falling man' […] [and others] cause both individuals and nations to invest their identities in an ongoing state of being unable to cope" (Gutorow, Jarniewicz and Kennedy 2010: 2). In other words, not only can repetition of certain images in fiction represent traumatic experience, but it can also reveal characters' inability to cope with it. Furthermore, certain images may become "a part of recollections of the witnesses and the relatives of the victims" of trauma (Žindžiuvienė 2013: 114). To sum up, imagery and repetition of it serve as a technique to reveal one's trauma and a mechanism of (not) coping with it.

Moreover, as trauma itself is intangible, in fiction "the body becomes the physiological locus of trauma" (Gutorow, Jarniewicz and Kennedy 2010: 5) or rather the image or symbol of trauma that Bloom calls "body memories" (Bloom 1999: 2). In real life the relationship between the trauma and the traumatised is "displayed and replayed through the body" (Vickroy 2002: 32), so the same happens or rather is imitated in fiction. For instance, Vickroy states that "historical trauma is personalized by exploring its effects in bodily violations and wounds" of one particular character who "is singled out to enact and represent social conflicts and traumatic histories" (ibid. 168). Consequently, the body is treated as "a vehicle for rendering unimaginable experience tangible to readers" (ibid. 32-33). As Gutorow et al. suggest, "[t]here is nothing more singular and unique than a sense of one's own body; its exceptionality resists any kind of mimetic representation but also invites a story to be told" (Gutorow, Jarniewicz and Kennedy 2010: 5). In other words, in trauma fiction the body becomes a site in which reminiscences are preserved (King 2003: 15). Furthermore, according to King, "Edward Casey has described the *body* as a 'memorial container' […]. For Casey the body *is*, precisely, embodied [traumatic] memory, in that it is constitutive of our experience of living in time" (ibid. 27; italics in original). Vickroy claims that writers of trauma fiction also "make the suffering body the small, focused universe of the tormented" and proposes the idea that the "individual body becomes a

historical marker to unspeakable experience but also a marker for potential change if healed" (Vickroy 2002: 33, xiii). King notes that "different *events* are remembered in different ways – some almost immediately represented in narrative, others remaining 'snapshots', others still remembered only 'in the body'" (King 2003: 28; italics in original). However, according to Cvek, a common conceptualisation of violence in general is its understanding as a scar or injury to "affirm a straightforward materiality of the body, thereby guaranteeing authenticity of historical experience" such as trauma (Cvek 2011: 10). Vickroy, meanwhile, writes about Caruth's works that focus on "forms of replaying trauma on the body," for instance, through "repetitive bodily movement" (Vickroy 2002: 8) that actually includes two features of representation of trauma: repetition and the body as a site of trauma. Vickroy also examines the body as "the testing ground of human endurance" and discusses utilization of "survivors' bodies to demonstrate trauma while challenging the mind/body split and other typical Western notions of identity," since "[b]odily assaults, deprivations and humiliations [that also include terrible living conditions and hunger, for instance, in concentration camps] are often some of the worst aspects of human experience" and bring a sense of defeat (ibid. 168, 10, 182). To summarize, although at present trauma research is very much directed to psychological effects of trauma, it is evident that a physical trauma conveyed by effects on one's body is also relevant and can be successfully used in order to represent trauma in fiction. In fact, the body may be seen as the image of trauma in fictional texts.

Traumatic memory can also be represented through the use of objects, images or symbols in fiction. This is the reason that the relationship between memory and such objects or symbols is seen as the one of metonymy (not metaphor), because these things "do not 'have' a memory of their own, but they remind us, may trigger our memory, because they carry memories which we have invested into them […]" (Assmann 2008: 111). Lahmann argues that preservation of memory "involves something like an apparatus for remembering by duplication, by the representation of the absent through the image […], by the objectivization of memory [….], and by the prevention of forgetting through the retrieval of images (the constant recuperation of lost meaning)" (Lahmann 2008: 302). In other words, to some extent all of them (images and symbols) are sites of memory as well.

Intertextuality can be identified as one more technique that writers use in fiction on traumatic experiences, especially on historical ones. Glenn Ward sees all texts as being intertextual (Ward 2002: 150). It does not matter how original certain ideas expressed by a particular writer may seem, the author must have been influenced by other texts, since "no text sits in a vacuum or speaks its own tongue. Authors have to take their ideas from somewhere, and readers can only read in the light of what they have seen before" (ibid. 149). Similarly,

Hutcheon argues that "the 'world' in which the text situates itself is the 'world' of discourse, the 'world' of texts and intertexts" (Hutcheon 1989: 6). Relying on Roland Barthes and Michael Riffaterre, Hutcheon suggests that "intertextuality challenges […] both closure and single, centralized meaning" but at the same time "replaces the challenged author-text relationship with one between reader and text, one that situates the locus of textual meaning within the history of discourse itself. […] It is only as part of prior discourses that any text derives meaning and significance" (ibid. 7). In *Trauma Fiction*, Whitehead

> explore[s] intertextuality as a key stylistic device of trauma fiction. The term represents the notion that every text constructs itself as a tissue of quotations, absorbing and transforming material from other texts. […] Intertextuality is also used in a more specific sense to refer to the particular set of plots, characters, images or conventions which a given text may bring to mind for its readers. (Whitehead 2011: 89)

Hutcheon goes even further by saying that the concept of "intertextuality" may be even too narrow or rather limited and suggests the term of "interdiscursivity" to refer to influences and uses of "literature, visual arts, history, biography, theory, philosophy, psychoanalysis, sociology, and the list could go on" (Hutcheon 1989: 12). Moreover, intertextuality is also a means to provide references to historical details (Vickroy 2002: 192). However, although intertextuality is used in trauma fiction, it does not represent particular traumatic experience as such but may make a connection between other texts on similar experiences and thus strengthen the effect of representation or make it easier for the reader to identify with the characters.

One more technique used in trauma fiction is fragmentariness which is related to fragmentary memories of the traumatised and incoherent narratives that the traumatised produce (Arizti 2011: 178). As Sarup notes, Lyotard, for instance, looks at fragmentation in terms of language, time and society (Sarup 1993: 147). The former two, language and time, are of particular importance in traumatic narratives: since "[p]sychic trauma is anti-narrative," many "victims cannot put into words what happened to them" (Baelo-Allue 2012: 66). Arizti explains that through fragmentary narratives victims "generate a tension between remembering and forgetting": this tension is usually expressed through jumping ahead or back in time, which in turn disrupts the notion of time and its flow from the past to the future, for the past always comes to the present and will come to the future, since traumatic past experience does not stay in the past (Arizti 2011: 178). A constant shift in time from the present to the past and vice versa influences the ability to speak about traumatic experience. This is how the haunting effect of trauma is recreated in fiction. Hutcheon relates this representation of trauma to postmodernism, since it stresses "the tensions that exist, on the one hand, between the pastness (and absence) of the past and the presentness (and presence) of the present, and on the other, between the actual

events of the past and the historian's act of processing them into facts" (Hutcheon 1989: 73). Vickroy provides one more example of how and why fragmentation has been used by writers:

> Precursors like Virginia Woolf and Jerzy Kosinski employed modernist techniques such as interior monologues and surrealism and the fragmentation of narrative and identity common to the postmodern period gave more contemporary writers other means to express traumatic experience. These stylistic innovations have reflected our understanding of consciousness as well as our capacity to imagine the human psyche in all its facets, and have proved effective in approximating for readers the psychic defences that pose obstacles to narrating and recovering from trauma. (Vickroy 2002: xi)

In other words, writers of trauma fiction must have borrowed various techniques, fragmentation in particular, as an effective means to represent trauma and its effects on one's psyche and identity. In fact, Sarup points out that Theodor Adorno once proposed an idea that works of art should consist of fragments rather than be as one unit (Sarup 1993: 148). Due to the nature of traumatic memory, the idea of fragmentic texts is successfully applied in trauma fiction. According to Neumann,

> chronological order is dissolved at the expense of the subjective experience of time. In such instances the strict sequence of events is undercut by the constant oscillation between different time levels. Deviations in sequential ordering (anachronies) are often semanticized because they illustrate the haphazard workings of memory and thus contribute substantially to highlight the memory-like quality of narratives. (Neumann 2008: 336).

Therefore, achronological text serves as a strategy that successfully represents traumatic memory in trauma fiction. Vickroy points out that serious writers intend to recreate the process of traumatic memory, since this makes it easier for the reader to understand traumatic experience (Vickroy 2002: 8). This literary scholar adds that "fragmentation is a common strategy of the narrators/protagonists of trauma fiction," since "trauma fragments memory and identity" (ibid. 24, 174). Identity construction "on the basis of the recollected memories" is the main topic of many texts that "portray how individuals and groups remember their pasts" and "re-examine the relationship between the past and the present" (Neumann 2008: 333). Some other reasons that trauma fiction includes or consists of fragments are to show a change in time perspectives or to separate experiences of different characters.

Another technique, which is related to fragmentation, in trauma fiction is incoherence. Naturally, however, some writers seem to get into "the representational trap of putting forth a coherent narrative in order to express a fundamentally incoherent event" that trauma is (Sanchez-Pardo 2010: 46). Incoherence in trauma fiction is created through flashbacks "that break the chronology" (ibid. 45) and digressions or "events in parallel" (some of the topographic features include dashes and suspension points) (Arizti 2011: 179). The use of descriptions of several events at more or less the same time may be explained by the fact that "[m]emories of one moment inevitably invoke other memories, and it is only through the whole contextual mesh of memories that make up a person that the [traumatic] events can be approached" (Sanchez-

Pardo 2010: 44). Neuman calls this technique "co-present time perspectives: the multitemporal levels of the past and the present intermingle in manifold and complex ways" (Neumann 2008: 336). Similarly, Luckhurst is certain that "[n]o narrative of trauma can be told in a linear way: it has a time signature that must fracture conventional causality" (Luckhurst 2008: 8). Such rejection of a narrative structure is considered to be a modernist feature (Sarup 1993: 131). Furthermore, Bruce Baugh states that

> literature […] allows moments to be related to each other in multiple and non-linear ways; instead of a straight line from past to present to future, there are many curved lines that can pass through points on the line in an order other than linear succession. Time is de-chronologised: […] the reader becomes 'unstuck in time', moving between various moments. Not that the beginning and the end cease to exist, but they take on a different role, serving to mark the limits between which the time-voyager can travel. (Baugh 2006: 51)

In trauma fiction, this so-called time-voyager is a traumatised character and even the reader who can travel together while reading. In addition, frequently stories of the traumatised are told backwards, which "makes it clear that events and the language in which we narrate them do only work in one direction" (King 2003: 22) from the present to the past. Retrospection is also a "typical pattern for the literary representation of memories," since usually there is a "reminiscing narrator or figure who looks back on his or her past, trying to impose meaning on the surfacing memories from a present point of view" (Neumann 2008: 335). The use of different temporal levels, non-linear and incoherent narratives contributes to the representation of how traumatic memory works. In *The Splintered Glass: Facets of Trauma in the Post-Colony and Beyond* (2011), on the other hand, the authors analyse "different representational practices used by various postcolonial writers to bear witness to variegated colonial/cultural traumas" (Herrero and Baelo-Allue 2011: xxii). They conclude that some of the writers "rely on fragmentation and anti-linearity," while others "tackle rather more realistic narratives, which, contrary to what less broad-minded critics have affirmed, can also offer valid accounts or traumatic experiences" (ibid.). In other words, anti-linearity and fragmentation are not necessarily used in trauma narratives and also might depend of the trauma that is being represented in a particular text.

Vickroy points out that "[w]riters have created a number of narrative strategies to represent conflicted or incomplete relation to memory, including textual gaps (both in the page layout and content) […] [and] shifting viewpoints" (Vickroy 2002: 29). The former idea about textual gaps is particularly relevant, since "[r]epresentation and narrative are linked to what is said and what is not said; in other words, what is repressed" (Lopez Sanchez 2010: 46) by characters and narrators in trauma fiction. Lopez Sanchez emphasises that the "word that is not there [...] may have more power than the word that is there. When the sentence contains a gap

that the reader needs to fill up with the meaning, it is the missing word, the gap itself, which calls our attention by becoming present in its absence, by placing all our scrutiny onto the excess in the frame of reference" (Lopez Sanchez 2010: 47). In a similar manner, Vickroy suggests that "textual contexts and meaning can elude readers and make them realize there may be gaps in interpretation and understanding," since "the readers are drawn into the perspectives of characters who are not in touch with the traumatic pasts that drive their behaviour" (Vickroy 2002: xii). Therefore, with the help of gaps the author helps the reader to understand how difficult it is to live with traumatic memory (ibid.), because gaps as well as uncertainties and dissociations characterise traumatic experience (ibid. 178-179). At the same time, the writer helps to translate traumatic experience into something that one can empathise with, since the reader can acquire knowledge through the memories of characters and narrators and thus become able to reconstruct their past (ibid. 11). On the other hand, gaps stand as an invitation to "readers to suspend the desire for a fixity or closure about the gaps and inconsistencies in […] narratives, about loss, traumatic memory, mourning and beyond" (Sanchez-Pardo 2010: 46). Nevertheless, Sanchez-Pardo notes that "[f]rom a textual and narratological perspective, it is important to analyse gaps in texts to compare what is silenced to what is stated in any specific text" (ibid. 39). Relying on Mieke Bal, Sanchez-Pardo argues that

> distortions and omissions are a) internal to the human subject; and b) internal to the system of language. That is, the process of remembering interprets and transforms the original experience, and our tools for expressing that experience distort it even further. We remember a small selection of what we experience and narrate only a fragment of what we remember. The writing of memories is not an impartial activity; it is subject to conscious and unconscious selection and interpretation. (ibid.)

De Man writes that we can understand something that is already known, even though it is fragmentary in one's consciousness (de Man 1983: 29-30), but there is a big difference between experiencing and knowing. We do not understand trauma because the majority of it is in the unconscious, but we can try to understand what is known in the conscious although it is only a small part of what can be referred to as trauma. Yet, textual gaps or section breaks in trauma fiction may also be used to represent silence or inability to speak about traumatic experience (Vickroy 2002: 187). These are some of the key issues in trauma studies.

In addition, dialogism is also typical to trauma texts, since authors combine "testimonial elements with multiple subject positionings to create a dialogical conception of witnessing" (Vickroy 2002: 27). Multiple narrative voices and perspectives show the "complexities of traumatic memory and a subject's difficult relation to the past" (ibid.). Vickroy continues this idea by saying that dialogism produces the memory of witnesses in fiction in general: between personal and collective perspectives and between individual and historical accounts (ibid. 175) that are provided for the reader in order to show how they are related. Moreover, the use of

dialogism helps to "avoid a single dominant formulation": since characters do not fully understand their experience, "the narratives must […] provide multiple sources and dialogic arenas to fill in gaps by individual witnesses" (ibid. 222, 184). This is how the reader acquires knowledge about characters' emotional presentation; corroboration (need to support their stories), dates, details, evidence, and plausibility of their stories (Shuman and Bohmer 2004: 394-414). That is, a dialogic approach to traumatic narrative helps the writer present a variety of aspects of traumatic experience and avoid one single point of view towards traumatic experience as such, since characters experience the "same" trauma differently and suffer from different consequences that cannot be universalised.

King argues that "it is impossible to imagine or formulate memory and its operations without the use of metaphor" (King 2003: 25). For instance, to describe traumatic memory in his writings of 1890s, Freud employs the "archaeological analogy," the digging metaphor, which refers to the "technique of excavating a buried city" (ibid. 12-13). In other words, traumatic memory, just like a lost city, is buried and in this way preserved, but if one wanted to bring the traumatic past back, he or she should dig it out and yet would find only fragments of it (the ruins of the city) (ibid. 12). It means that not full memories of traumatic past would be recovered but rather scattered fragments of it, bits and pieces that should be put together. As noted by King, Walter "Benjamin […] suggests that the 'real treasure' hidden within memory consists of 'images' which can only be uncovered by a long process of excavation; they can only be reconstructed within the language that is always inevitably a translation or interpretation" (ibid. 14). In addition to Freud's metaphor, there have been other attempts to describe traumatic memory in terms of metaphors earlier. Life events were believed to be as if recorded in one's memory, available at any time after they had happened and could be described in terms of a storehouse or a video-recorder, but research suggests that this assumption is not true, since memory works differently and bears no resemblance to storage in this sense (ibid. 14-15, 25). In contrast, the "metaphors of archaeological excavation and the finding of keys to open the locked doors of memory [are employed often and] suggest the act of remembering as the uncovering of a *secret*" (ibid. 15; italics in original). Moreover, Luckhurst observes that the "predominant popular connotations of trauma now circle around metaphors of psychic scars and mental wounds. The metaphor of a psychological 'impact' still retains the sense of a wound caused by an exterior agent" (Luckhurst 2008: 3). Contemporary authors of trauma novels, however, may not stick to these metaphors and invent their own.

Hassan provides a good summary of ideas from many different fields and includes such post-modern features as antiform, silence, absence, anti-narrative, metonymy and others (Hassan 1993: 152) that are now also used in trauma fiction. Some of the features have been only

mentioned or presented in greater detail, for instance, silence, anti-narrative structure, and antiform, since unspeakability about trauma is often expressed through gaps in content and layout and incoherent narratives. It is evident that writers of trauma fiction do not invent new ways of representation of traumatic experience but rather use many of those that have been used for other purposes by other writers, artists or specialists in a variety of fields. Representational strategies employed in trauma texts also may vary from writer to writer or even from genre to genre, since not all texts on traumas are novels. This dissertation does not intend to provide all the possible features of or devices used in trauma fiction or to specifically focus only on them in the six selected novels.

In conclusion, this sub-section of the dissertation has discussed how contemporary writers of trauma fiction solve the problem of the so-called unrepresentability, for trauma is seen as a phenomenon that resists representation. The solution is found in the imitation of post-traumatic symptoms and effects on characters' memory. Since trauma is actually experienced after the traumatic incident through returning and repetitive images from the event, repetition and imagery are used in fiction to represent this aspect of trauma. The issue of remembering and forgetting of one's trauma is often revealed through fragmentation and incoherence, for repressed memory does not allow putting of one's story into a coherent narrative. In addition, descriptions of the body are used in order to embody and reflect on traumatic experience in general. Since trauma is a complex phenomenon that has many sides, contemporary writers employ characters whose experiences and points of view show how one traumatic event may be experienced differently and have different effects. To sum up, a variety of means is used, but all these means have a particular purpose related to either the structure of trauma or the way how traumatic memory works.

3.3 Classification of Contemporary Novels on Historical Traumas

According to Whitehead, Trauma Theory has influenced "the ways in which trauma is conceptualised and understood and how this has in turn been reflected in contemporary fiction" (Whitehead 2011: 3). For example, the genre of trauma fiction indicates a journey of trauma from medical to literary studies (ibid. 4). As Whitehead notes, "[i]n contemporary fiction, there has been an abundance of novels which explore haunting histories. The traces of unresolved past events, or the ghosts of those who died suddenly and violently to be properly mourned, possess those who are seeking to get on with the task of living" (ibid. 6). Contemporary writers still draw on World War Two experience in various countries and a more recent traumatic event, 9/11 and its aftermath, but they take into account different types of traumas in relation to these

historical events that cause them. As a historical event, World War Two (WWII) has provided literature with a large number of thematic groups about trauma, such as novels about partisan warfare and occupation, novels on atomic attacks (e.g. Hiroshima) or on fire-bombing (e.g. Dresden), novels on the siege of Stalinigrad, novels on Nazism, novels on soldiers' trauma and novels about a secondary trauma experienced on the homefront. One of the most common topics in novels about World War Two today is the trauma caused by collaboration with Nazi occupiers on further generations, which we find in many national literatures, from British and French to Scandinavian.

So far there have not been many attempts to classify trauma fiction, while classification of 9/11 novels is usually based on the closeness to or distance from the date and event rather than the traumatic experience that such novels discuss in their plot lines. For instance, Sonia Baelo-Allue divides trauma novels into two types, depending on their focus: "psychic trauma novels that capture the effect of suffering on the mind of the individual and cultural trauma novels that focus on the social and cultural consequences of the events" (Baelo-Allue 2012: 64). It is also possible to classify them based on the author's proximity to trauma they write about. D.G. Mayers, for example, groups 9/11 novels into: novels that are set on 9/11; "Living in the Aftermath" novels or, in other words, post-9/11 novels, and "The Global War of Terror" novels that deal with war on terrorism after 9/11 (Mayers 2016: 1), while Ewa Kowal analyses 9/11 novels written from 2003 to 2007 and thus calls them early post-9/11 novels because of the date of their publication (Kowal 2012). In the present dissertation, the research itself does not intend to provide a definitive list or classification of all contemporary trauma novels. It concerns only two sub-groups of novels on World War Two and post World War Two experience, and novels on 9/11 (see Figure 4). These are further classified based on types of trauma in terms of witnessing and illustrated with examples.

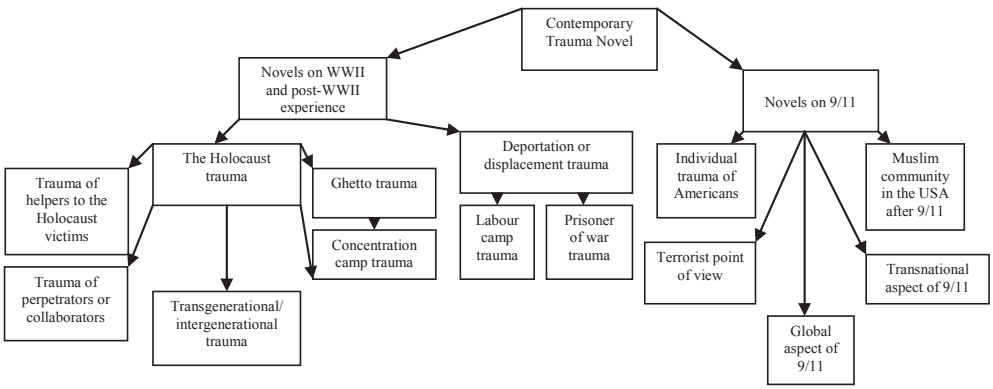

Figure 4. Classification of contemporary trauma novels
(created by the author of this dissertation)

This dissertation concerns contemporary novels on the Holocaust trauma and novels on the deportation and displacement trauma. The first sub-group can be further divided thematically into novels on ghetto trauma and novels on concentration camp trauma or both ghetto and concentration camp trauma, since sometimes it is difficult to separate them completely, for such novels often include both. A good example of both experiences represented in one novel is Dana Fitzwater Cornell's *My Mother's Ring* (2013). Fitzwater Cornell is an American author and it is her first novel. It deals with the story of one Polish Jewish family in Warsaw whose only family member, Henryk Frankowski, stays alive to tell the story about his survival in the Warsaw Ghetto and a number of Nazi concentration camps. The effect of the Holocaust on Henryk's physical and psychological health and the loss of his family are revealed. The author was probably inspired to write this novel by knowledge that her distant relatives had spend three years in three different concentration camps for sheltering a Jewish girl in Poland.

Since more than a half of a century has passed since the Holocaust, contemporary writers turn to portrayal of its effects on subsequent generations. Therefore, another thematic group are novels on the transgenerational or intergenerational aspect of the Holocaust trauma. For example, Markas Zingeris, a Lithuanian writer and poet, in his novel called *Grojimas dviese* (2002, Playing Duo) writes about Erazmas, a historian, who carries out research because of his personal interest in a woman whose picture he sees at home and whose gravestone he saw as a child. Although the reader is given the knowledge earlier, only at the end of the novel Erazmas finds out that this woman was his biological mother. Till this revelation, Erazmas finds out quite a lot about her difficult life as a Jew in Lithuania at the time of the Holocaust: she was put in a ghetto and was forbidden to have children afterwards. After giving birth she gave her baby to a friend and poisoned herself in revenge against a German officer who had killed her husband. Her body was found and given away to a medical school but later stolen by friends and buried in an unknown place. Erazmas becomes obsessed and haunted by this knowledge.

One more instance is a novel called *Those Who Save Us* (2004) by Jenna Blum, an American writer of German and Jewish descent. The novel has two plotlines. The first one spans the years roughly from 1939 to 1945 in Weimar, Germany, when a German woman, Anna, falls in love with a Jewish man, Max, and gets pregnant. The man is put into a concentration camp, while the woman stays in hiding (her father wants her to get married to a German officer) and assists her friend in secretly bringing food to camp prisoners. The second plot line is set in the years 1993-1997 in the United States, when Anna's daughter Trudy is a grown up woman and a professor of German history who interviews Germans who lived in Germany at the time of the Holocaust. Trudy starts asking her own mother about their past in Germany, since she has never spoken about it. Trudy also seems to be haunted by the stories of her interviewees and her past

as a child in Germany, since some of her memories return in various forms. The novel deals with the destiny of Germans that were related to Jews during the Holocaust, while Trudy is now a German – American of Jewish descent.

Another complex transmission of the Holocaust trauma is represented in Tatiana de Rosnay's (an author of British and French descent) novel *Sarah's Key* (2008) in which Julia, a journalist, accidentally finds out that she is about to move into an apartment in Paris that half a century ago used to be owned by a Jewish family. Julia's research helps her find out that the Jewish family was sent to concentration camps in Poland, but one family member, Sarah, escaped and returned to the apartment to get her brother out of a cupboard in which she had locked him a moment before leaving. The brother was found dead, which led to great trauma and guilt. The family of Julia's husband that lived in the apartment at the time of Sarah's return was also highly affected but chose to be silent all these years. Julia takes on this complex trauma as her own and even takes on the role of a mediator to transmit her knowledge and in turn trauma to Sarah's son. In short, it is possible to observe different types of transmission in these novels: to the second generation and to specialists who research the topic, such as researchers, historians and journalists.

The next thematic group are novels about those who helped Jews during the Holocaust. For example, Markus Zusak, an Australian writer, published a novel called *The Book Thief* (2005) based on stories of his parents who escaped from Europe to Australia during World War Two. The novel tells a story of a German family who hide a Jewish man, Max, in their basement but later, when it becomes too dangerous, ask him to leave. This leads to Max's capture: Liesel, an adopted daughter in the family, sees Max, together with other prisoners, marching to a camp in Dachau. Towards the end of the novel, the bombing of German cities begins (e.g. the bombing of Hamburg on 27 July 1943). The family's town is also bombed and Liesel is the only one from her family to stay alive. Max stays alive too and is freed when Dachau is liberated in October 1945. The traumatic experiences that the German family lives through are of psychological and emotional nature (caused by fear, hiding, etc.).

The last group includes novels on the trauma of perpetrators or collaborators during the Holocaust. For instance, *Tamsa ir partneriai* (2012, The Darkness and Partners) by Sigitas Parulskis, a Lithuanian writer, presents a point of view of a witness of the Holocaust in Lithuania. Vincentas, the main character, is in debt to a German officer for his life and thus agrees to take pictures where he is ordered to. Only later Vincentas finds out he will have to take pictures of executions: Lithuanians bring Jews to distant places, order to take their clothes off and shoot them all. Vincentas is afraid he could be killed if he did not do what he had been told. He is haunted by returning images of these bloody executions and is worried about a Jewish

woman with whom he is in love. Vincentas seems to be so much affected by what he sees during the executions that later he is not sure anymore if he feels anything.

A second sub-group of novels on World War Two and post-World War Two trauma, as noted above, are novels on the deportation or displacement trauma. One of its thematic groups consists of novels on forced labour camp (the gulag) experience. For instance, Herta Müller (a Romianian-born German novelist and winner of the Nobel Prize in literature in 2009) is well-known for her novel in German under the title *Atemschaukel* that she published in 2009 based on her mother's and Oskar Pastior's (poet) experience. It was translated into English in 2012 by Philip Boehm and published under the title *The Hunger Angel*. The novel is about Leopold Auberg, a Romanian - German, who was deported from Romania to a forced labour camp in the Soviet Union in January 1945. Leopold spends five years there. The English title of the novel conveys the main theme, since the hunger trauma as a specific trauma of displacement is very prominent. The second topic in the novel is that of homosexual experience and hiding. Similarly, Ruta Sepetys, a Lithuanian – American writer, found inspiration for the novel *Between Shades of Gray* (2011) in the stories of her relatives who had told her about the deportations of her parents and grandparents from Lithuania to Siberia in June 1941. The novel is about Lina, a fifteen years old girl, her mother and brother in Siberia. In comparison, Vladas Kalvaitis' *Sustiprinto režimo barakas* (2011, A Maximum Security Barrack) describes deportee traumas in Siberia after World War Two, but it is based on the author's real life experience when he was deported from Lithuania. The novel reveals consequences of such experience on the body and the mind: the guards and even some prisoners are violent, the food is scarce, and the work in the mines is difficult and exhausting. The prisoners cannot trust anyone and even can be killed in their sleep, thus fear, hunger and death are always close in deportation.

One more thematic group of novels on the deportation or displacement trauma during or after World War Two are novels on prisoner of war experience. A good example is Richard Flanagan's novel *The Narrow Road to the Deep North* (2013). The protagonist, Dorrigo Evans, a former Australian colonel, is 77 years old now. He has been to POW (prisoner of war) camps in Burma during World War Two where he spent three and a half years as a surgeon and a prisoner but returned to Tasmania from imprisonment by the Japanese in 1945. He reflects on how his personality and life has changed after being in captivity as a young man and seeing various atrocities of war which can be referred to as traumatic experience. He was in a privileged position, since he was a doctor and did not do hard labour while building the Death Railway, but he treated other prisoners there and was able to observe their deteriorating physical and psychological health that was caused by malnutrition, unsanitary conditions, hard labour and violence of the officers. This led to deaths of many prisoners of war, so not many were able

to survive, but if they did, they drank or committed suicide. This group of novels on prisoner of war experience could probably be further subdivided depending on specific experiences and countries involved, since quite a lot of them were involved in World War Two.

Events of 11 September 2001 in the United States of America are considered to be a national trauma of the American nation. On 9/11 two hijacked planes were crashed by hitting the Twin Towers in New York. The passengers on board and people in the towers died, many others went missing, fire fighters and rescue team members were injured or killed as well. Since the event shocked the society and opened a wound of trauma for years to come, some writers, especially those in the United States, have reflected on this trauma in their work. The trauma of 9/11 has affected everyone differently. That is why many novels have been written in order to represent the "same" trauma in different ways. One group of novels deals with the trauma of 9/11 on the individual level. Therefore, they can be referred to as novels on 9/11 as an individual trauma. For instance, in E.L. Doctorow's novel *Andrew's Brain* (2014), Andrew, a former cognitive scientist, continuously speaks with a psychologist about his life. At first, it is not clear why Andrew does what he does in his life, for example, he gives his baby daughter to his former wife Martha and drives away, but in the middle of the novel the author reveals that Andrew lost his wife Briony (they never actually got married, since they did not need anyone's approval) on 9/11. Briony was searching for a job and had a meeting near the World Trade Centre on that day. On 9/11 she went missing, and Andrew has never heard anything from her or about her. This changes Andrew's life: he is not able to take care of his baby daughter; his mind and identity become confused. Andrew has considered suicide and suffered from hallucinations and insomnia. In short, in his novel Doctorow reflects on how a loss of the loved one on 9/11 and mourning that follows it changes one's life completely although the protagonist does not participate in the traumatic event directly (Andrew was not anywhere close to the towers on 9/11). Similarly, Don DeLillo's *Falling Man* (2007) portrays the lives of individual Americans after 9/11, but the author presents a broader perspective, since he deals with: 1) individual traumas of those who were in the Twin Towers at the time of the plane hits and were able to survive and escape the burning towers (Keith and Florence as traumatised survivors and direct witnesses), and 2) family members of direct witnesses (Lianne) and effects of 9/11 on them. The novel reveals physical and psychological traumatization and long lasting consequences that affect different spheres of life.

Another group of novels on the national trauma of 9/11 are novels on the Muslim community in the USA after 9/11. For instance, Laila Halaby, a writer of American and Jordanian descent (who now lives in the USA), published a novel called *Once in a Promised Land* in 2007. The protagonists Salwa and Jasim, immigrants to the USA from Jordan, had

settled in Tucson, Arizona nine years before 9/11. However, their situation starts changing after 9/11, since the American society starts expressing hatred and hostility towards Arabs and Muslims. Even friends and colleagues, especially those of Jasim, start treating him differently, and he loses his job. 9/11 as a national trauma seems to be a beginning of protagonists' traumatic experiences that become related in interesting ways, although the main characters are not direct victims or witnesses of 9/11: Salwa has a miscarriage while Jasim has an accident during which he kills a boy. It seems that the life of the American dream they led earlier is shattered, which makes them understand that their American Dream has only been an illusion and now is lost. Similar and different at the same is the novel called *The Reluctant Fundamentalist* (2007) by Mohsin Hamid, a British Pakistani novelist. The author provides a point of view of a Pakistani character that was in Manila at the time of 9/11, not in the USA, but has to return there. He reflects on the change of attitude towards people like him who are suddenly abused by strangers because of their beards, seen as potential terrorists, discriminated in the business world or disappear in detention centers. In addition, Amy Waldman, an American author and journalist, in her novel *The Submission* (2011) writes about the aftermath of 9/11 — several years have passed and jury members have to select the winner of a competition for the 9/11 memorial design. The names of the contestants are kept in secret and the decision has to be made based on the proposed projects. Out of several thousand, only two finalists are selected. After long discussions, the design called "The Garden" becomes the winner, but the jury members are shocked to find out that the author of the project is Mohammad Khan, an architect from New York. Even though he is an American, his name is associated with the Muslim world and the project is claimed to have elements of Islamic gardens as well. After a lot of unwanted attention, imposed guilt and judgement of the media and the families of 9/11 victims or even implications of Mohammad being a terrorist, Mohammad withdraws his memorial design from the competition. The novel also discusses how illegal immigrants who are Muslim are affected by 9/11: some die during the event, while their families have to leave the USA.

The next group of novels on the national trauma of 9/11 are those that provide the terrorist point of view. For instance, John Updike's (American novelist) *Terrorist* (2006) is about post-9/11 America and identity issues that Muslim people in the USA face. Ahmad, an American born Muslim at the age of 18, starts working as a driver at a furniture shop after his graduation from high school. Imam Shaikh Rashid is now his teacher (Ahmad's father left his mother and him when he was three years old) and lures Ahmad into bombing the Lincoln Tunnel and blowing himself up, but he does not do that, since his former high school teacher Mr. Levy gets

into the truck full of explosives when Ahmad is on the way to the tunnel. The two talk and Ahmad reconsiders his ideas on the hijad that had been planned.

Another group of novels on the trauma of 9/11 are novels taking up the global aspect of 9/11 (Kaplan 2005: 2, Vickroy 2002: 87). Frederic Beigbeder, a French writer residing in Paris, was probably one of the first to describe the events of 9/11 in a novel and give a beginning to a new genre of 9/11 novel. Although the author did not participate in the events of 9/11 directly, the tragic day in the history of the United States received a lot of media coverage that informed the whole world and inspired him and many other writers from different countries, especially those from the United States, to write numerous works of fiction. Beigbeder's autobiographical novel *Windows on the World* (published in 2003 in French and translated into English by Frank Wynne in 2005) employs two first-person main narrators: Carthew Yorston, an American in the WTC on 11 September 2001, and Frédéric Belvédère, a Frenchman who writes about Carthew and 9/11 in September 2002 in Paris (Jerry and David, Carthew's sons, become narrators at times as well). Frédéric describes what happens to Carthew and his two sons who all are a fruit of Frédéric's imagination and are present at the WTC restaurant from 8:30 till 10:29 in the morning on 9/11.

The last group are novels on the transnational aspect of 9/11. A good example is Richard Flanagan's *The Unknown Terrorist* that was published in 2006. Since the author is an Australian, he deals with repercussions of 9/11 in Australia. The main character, Gina Davies, who is a stripper and spends a night with a man that later is dead but is accused of attempting to bomb the Olympic stadium in Australia, is framed in the media as a terrorist who is capable of everything. As no-one wants anything similar to 9/11 in Australia, war on terrorism is announced. Gina is afraid and has to hide despite the fact that she is innocent. This reveals other hardships of her life (for instance, she gave birth to a dead baby when she was very young). The reader knows there might be a bigger story under this one, but the novel ends with Gina's tragic death.

However, this dissertation does not aim to provide an exhaustive list but rather to suggest possible categorisation of trauma fiction that deals with 9/11, the Holocaust, deportation and displacement trauma during and after World War Two. Different scholars choose to use different criteria for their classifications of trauma fiction or 9/11 fiction as its sub-genre, since there is no agreement of how to classify them. The suggested classification is based on types of traumatic experience that contemporary fiction on historical traumatic events deals with. Some of the earlier described contemporary trauma novels have been chosen for the analysis of different traumatic experiences related to historical events in order to reflect on trauma as a complex phenomenon.

In conclusion, Chapter Three has focused on the relationship between trauma and text by discussing how trauma is related to literature, fiction and non-fiction in particular, and how trauma fiction has been influenced by modern and postmodern literature, from which it has borrowed means of representation and adapted them in order to represent trauma. Some of the main ones that are employed by writers of contemporary fiction have been described in greater detail. The use of various types of repetition, imagery, metaphor, fragmentation, incoherence and others imitates the difficulty of speaking about trauma and the way trauma and traumatic memory work. The last sub-section has presented some thematic groups of novels about historical trauma. Since the dissertation is concerned with only two sub-groups of novels on World War Two and post World War Two experience, and novels on 9/11, these are discussed and illustrated with examples.

4. REPRESENTATION OF HISTORICAL TRAUMA IN THE CONTEMPORARY NOVEL

History is discussed from the point of view of the present, but for some reason some past historical events are remembered more often or rather more attention is paid to those events than to some others (Parulskienė 2004: 8). The Holocaust is one of those historical events that are remembered more and more often as time passes by: it has become the crime of the world to the Jews that brings guilt which is impossible to delete (ibid.). In Norman G. Finkelstein's words, not only do Holocaust studies bring knowledge about the Germans or the Jews, but they also allow us to know about ourselves (Finkelstein 2004: 19). That is why other traumatic historical experiences are often seen through and are researched with the help of knowledge about the Holocaust and its consequences even though over seventy years have passed. As Vickroy puts it, "[m]emory has become a crucial problem in the past two centuries, which have witnessed unprecedented genocide, disappearing cultures, and social, economic and political changes" (Vickroy 2002: 169).

After World War I, the German territory was smaller than before, so when Hitler became the chancellor in 1933, his vision of expansion to regain some lost territories, which was officially referred to as the need of "living space", was turned into reality (Szuchta 3). Austria and Czechoslovakia were the first victims in 1938-1939 (Szuchta 2006: 3). The French and the British thought it was a small cost to pay for peace in Europe (ibid.), therefore, not much opposition was received. However, it was not the end of Hitler's plan, and Poland was going to be the next victim. In August 1939, the Germans (the Third Reich) and the Russians (USSR) agreed upon neutrality in the case of war and, according to the Ribbentrop-Mollotow Pact, "divided up the territory of Poland, as well as Finland, Estonia, Latvia, Lithuania, and the Bessarabia region of Romania" (ibid. 4). As a result, the Germans invaded Poland from the east on 1 September 1939 and started Germanization straight away: many Polish Jews were sentenced to death for being Jewish (ibid. 4, 7, 11). At first, many ghettos (about 400) were established to isolate the Jews, since "the Germans did not regard [them] as human beings with rights" (ibid. 11). Soon labour and death camps were established: stronger men were sent to work, while others went out through the chimneys. However, even before the invasion into Poland some camps had existed to isolate or simply neutralise political opponents of the Nazis: "German communists, social democrats, labor union members, Catholic and Protestant clergy, and, after Kristallnacht [the Night of Broken Glass] (November 9-10, 1938), the German Jews" (ibid. 15). There had also been others, such as beggars, homosexuals and Roma who had been seen as "undesirable elements" and thus imprisoned (ibid.). As a consequence, before World

War Two, “170,000 had passed through the concentration camps in Germany”: Dachau (opened in 1933) near Munich, Sachenhausen near Berlin, Buchenwald close to Weimar, Neuengamme near Hamburg, Mauthhausen in the annexed territory of Austria and Flosssenbürg in Bavaria (ibid.). Moreover, during the period of 1939-1945 more camps were built in the present Polish territory: Stutthof near Gdansk, Auschwitz (Upper Silesia), Gross-Rosen (Lower Silesia), Majdanek (Lublin), and Plaszow near Cracow (ibid. 16).

Many camps had either farms or factories of armaments industry, so camp prisoners “labored like slaves in those factories, forced to do inhuman work that left them suffering from exhaustion, or dead,” but it was only one of the ways to destroy people (ibid. 16-17). Other means were living conditions (unheated and overcrowded camps), diseases, “permanent hunger, physical and mental exhaustion, and the brutality of the SS guards” (ibid. 17). The largest camp of all, including those in the German and Polish occupied territories, was Auschwitz that was founded on 27 April 1940 (ibid. 19). Prisoners from Poland, Norway, Germany, Netherlands, Belgium, France (first arrived in March 1942), Bohemia (the present Czech Republic), Slovakia, Hungary, Yugoslavia, Italy and Greece were taken there (ibid. 20-21, 26). Among the prisoners of Auschwitz there also “were even citizens of the USA, Great Britain, Bulgaria, and Switzerland” (ibid. 20). The camp itself was actually a complex of three parts: “the Auschwitz I Main Camp, the Auschwitz-Birkenau death camp [...] [with gas chambers], and the complex of over 40 sub-camps that came to be known as Auschwitz III, which exploited prisoner slave labor in German industrial plants or on farms” (ibid. 22). Till 1945 around 1,300,000 prisoners arrived to Auschwitz and the majority of them were Jews that were sent to gas chambers soon after their arrival (ibid. 28). Other major camps were Stutthof and Gross-Rosen (within the borders of the present territory of Poland) to which prisoners even from the Baltic States and Scandinavia were taken in 1944 (ibid. 31). Some of the camps were dismantled in 1944-1945, while some others liberated in 1945 (ibid. 30-31). According to Szuchta, “the remains of the most important camps were preserved in memory of victims and warning for future generations [...] as symbols for all humanity of the suffering of the victims and the barbarity of the perpetrators” (ibid. 41). These historical facts often become the background of trauma novels on both the Holocaust and other traumatic experiences, since they are compared with the Holocaust or seen in terms of the Holocaust cruelty.

A distinction between two different regimes is usually made: the Nazi regime “was a premediated genocide, and the second [the Soviet regime] was a highly repressive and often murderous system of forced labour” (Davoliūtė and Balkelis 2012: 13-14). However, Arvydas Anušauskas, a Lithuanian historian who has published extensively on the Soviet occupation of Lithuania and its consequences, strongly believes that the second regime was also a genocide

and included "crimes against humanity [but] has not yet been brought to public trial" (Anušauskas 2012: 291). Not only did those crimes include deportations (to the gulag) and forced labour, but also there were others, such as persecutions, imprisonment, death by being shot. Similarly, Stephen F. Cohen, a leading scholar of Soviet and post-Soviet Russia, argues that "Joseph Stalin's reign of terror in the Soviet Union has been called 'the other Holocaust', and with good reason. During its twenty-four-year history, more innocent men, women, and children perished than died in Hitler's destruction of the European Jews" (Cohen 2012: 1). The mentioned terror began in 1929-1933 and lasted till 1953; the estimates range from twelve to twenty million deaths caused in that period (ibid. 2). Anušauskas emphasises the following periods in relation to deportations of Lithuanians: in "the period between 1946-1952, one sixth of all deportees in the Soviet Union were Lithuanians and in the period between 1948 and 1951 Lithuanians made up one half of all the deportees (Anušauskas 2012: 292). Since one third of the deportees were children, Anušauskas states that "the extermination of the Lithuanian population was aimed at the Lithuanian nation" (ibid.). It is important to emphasise that Anušauskas does not try to compare Nazi and Soviet regimes in terms of which one was worse or make them equal but rather tries to show that the latter one should also be seen as genocide and thus condemned. According to Kuodytė, the mentioned deportations to both Nazi and Soviet camps destroyed individuals by turning them into things or numbers (Kuodytė 2005: 19) that the prisoners had to wear and were referred to instead of their names. They were also affected physically, mentally and emotionally by extreme work and life conditions, but many did not give up their hope to survive (ibid.). This hope, on the other hand, was rarely met because of torture, beating (ibid. 21) and lack of food, and only some of those who survived in deportation and forced labour or concentration camps were able to return home (Gailienė and Kazlauskas 2005: 90). However, even when the survivors returned to their home countries, traumatisation of the returnees continued (Gailienė and Kazlauskas 2005: 90). For instance, some of the returnees experienced difficulties in finding a job because they had been deportees.

However, Alexander states that the "first reports on 'atrocities' during the Second World War had not, in fact, even referred to actions by German Nazis, let alone to their Jewish victims, but to the Japanese army's brutal treatment of American and other allied prisoners of war [such as Australians] after the loss of Corregidor in 1943" (Alexander 2015: 32). Thus, various atrocities were inflicted at the same time in different places and because of different reasons that in one way or another were related to war. Nevertheless, "[b]ecause the Jewish mass killings came at the chronological conclusion of the war, and because they without doubt represented the most gruesome illustration of Nazi atrocities, they came very quickly to be viewed not merely as symptom but also as emblems and iconic representations of the evil that the progressive

narrative promised to leave behind" (ibid. 46). Therefore, a trauma experienced mostly by Jewish victims was generalized and became a universal trauma to stand for human suffering (ibid. 64). The theme of the Holocaust was started to be used in books and films, while the effect was achieved through personalization of the Holocaust trauma (ibid. 65). A good example of such personalization is related to the publication of Anne Frank's *Diary* in 1947 in Holland (in English after five years) (ibid.). The diary focused on the psychological side of and relationships between a Dutch girl and her family members while hiding from the Nazis rather than World War Two which served only as the background in the story. Personalized stories let the readers and viewers of films and plays indentify with the characters in the sense that every man and every woman could have had such stories in their family histories or everyone could have become a victim (ibid.).

Later there were other wars, probably not as great as World War One and World War Two, but they required thousands of deaths of both soldiers and civilians, and the injured kept suffering from effects on the body and the mind, for instance, after the Vietnam War, which influenced the acknowledgement of the post-traumatic stress disorder. However, even though there have been other wars and conflicts all over the world since then, the twenty-first century is probably marked by one particular event. 11 September 2001, the day of the national trauma of the United States, can be seen as the beginning of terrorist attacks in the contemporary society, when war does not happen in some foreign country but rather in one's own country unexpectedly, takes many lives away and leaves hundreds injured. Smelser has summarised the events of 9/11 as follows:

> Nineteen terrorists – none detected, none apprehended – boarded four commercial airlines at different airports, hijacked them, and turned them toward a mission of destruction and death. They crashed two aircraft into the towers of the World Trade Center in lower Manhattan, causing the collapse of both and the loss of several thousand lives. Another smashed into the Pentagon building in Washington, D.C, destroying one portion of it and killing more people. The mission of the fourth plane was aborted, probably by passenger heroism, and the airliner crashed on a rural site in western Pennsylvania, killing passengers, crew, and terrorists but inflicting no damage to any targets. Occuring early in the day, the events were seen on national television or heard about by virtually the entire American population on that day and seen worldwide as well. (Smelser 2004: 264)

Even though after 9/11 a war on terrorism was announced, quite many terrorist attacks have taken place in various countries since then. Some of the most recent ones include the November 2015 Paris attacks (France) in the Bataclan theatre, near Stade de France (a stadium during a football match being played in it) and other places, 22 March 2016 Brussels bombings (Belgium) at Brussels Airport in Zaventem and at Malbeek metro station, and 28 June 2016 Ataturk Airport attack in Istanbul (Turkey), but there had been attacks in a number of Turkish cities, including Istanbul, before. After 9/11, "[c]omparisons were made with the most

immediate available historical event – the Japanese attack on Pearl Harbor almost exactly sixty years earlier – but most people refused to compare September 11 with anything, uniquely shocking and horrible as its immediate effects were" (ibid. 265). In response to the terrorist attacks of 9/11, an abundance of fictional works has been written by American writers and writers from other countries. Soon these works were started to be referred to as "9/11 fiction" or "9/11 novels" (if their genre was that of a novel) and were placed under the umbrella term of trauma fiction or trauma literature. As contemporary writers often reflect on key issues of the contemporary world, it is possible to foresee the emergence of works on the recent terrorist attacks and their influence on the societies and individuals in different countries in the future as well.

Chapter Four will focus on the analysis of six novels on different types of traumatic experience related to or caused by some of the historical events briefly described above, including World War Two and post World War Two experience, the Holocaust and 9/11. The discussion will reveal the nature of trauma and its representation in the contemporary novel.

4.1 Secondary Trauma of the Holocaust and Its Memory

This sub-section analyses two novels that are based on the topic of the Holocaust: Tatiana de Rosnay's novel *Sarah's Key* (2008) and Sigitas Parulskis' *Tamsa ir partneriai* (2012, Darkness and Partners); thus the sub-section is divided into two parts in which each novel is examined separately. The novels deal with the witnessing of trauma in different ways directly and indirectly, since the protagonists are affected by the Holocaust trauma either at the time of the Holocaust, because they observe atrocities inflicted on other people, or many years after the event when they discover stories of traumatic experiences of other people. The first novel, *Sarah's Key*, mainly focuses on the secondary trauma of the Holocaust. The protagonist learns about the trauma accidentally and is affected in various ways even though the trauma is not familial (secondary witnessing and traumatisation). The trauma is transmitted further (transmission of trauma). In addition, the reader is empowered with more knowledge about the direct experience of the Holocaust of one of the characters, since this trauma becomes a secondary trauma for other characters. The second novel, *Tamsa ir partneriai* (Darkness and Partners), deals with repetitive observation of the Holocaust: the protagonist is traumatised by the extermination of the Jews he witnesses. The two novels are variations of themes presented in many other texts and films. Their authors choose to present the Holocaust not by focusing on concentration camps but by distancing from victims suffering there and creating not very historically realistic narratives.

4.1.1 Secondary Witnessing through Transmission of the Holocaust Trauma in Tatiana de Rosnay's Novel *Sarah's Key*

Tatiana de Rosnay (b. 1961) is half French and half English and writes both in English and French ("Biographie" 2). The novel *Sarah's Key* (2008) is her first but not the only book in English that the author considers to be her mother tongue. In addition to *Sarah's Key*, her novels originally published in English include *A Secret I Kept* (2010), *The House I loved* (2012), *The Other Story* (2014), and *A Paris Affair* (2015) (ibid.). De Rosnay has published eleven novels since 1992 (ibid.). The author is interested in houses, places and their memories, so *Sarah's Key* was inspired by her research on places close to which she lived in Paris, since the author realised she did not know much about historical events that had happened there, for instance, about the great Velodrome d'Hiver (Vel' d'Hiv'), which was a stadium, round up of 16 July 1942 and four thousand children there, rather than by her proximity to the historical event itself (*Site Officiel de Tatiana de Rosnay* 2). The author knew she would not write a historical novel, although she had even met with Vel d' Hiv survivors, but would present a more contemporary view to what happened in the past and therefore emphasises that the story about Sarah and her brother is a fruit of her imagination, not a real or familial story (ibid. 2-3). It is also important to note that de Rosnay decided to write *Sarah's Key* in English, because she thought it would be difficult to write about a sensitive French topic in French and at the same time writing in English would provide her with some distance (ibid. 3). However, since this particular novel, all of her other novels have been written in English (ibid.). *Sarah's Key* has been translated into thirty-eight languages so far and made into a film in 2011 (ibid.).

Sarah's Key can be divided into two parts in terms of its setting, time in particular. Almost every second chapter of the novel is set in Paris in 1942, while others are set in Paris and other cities and countries in 2002. Although different story lines may create a fragmentation of the narrative that represents the topic of traumatic experience, having read the novel, the reader is able to put it into a chronological and coherent narrative and narrative memory. In July 1942, the police come to the house of one Jewish family (two parents and two children, Sarah and Michel) that is in origin from Poland and ask them to pack for two days. Then they are forced to leave their apartment, but not all the family members know they would not be able to come back to live there again. Before leaving, Sarah locks her four-year old brother in a secret cupboard, because he refuses to go (Sarah had the key in her pocket, which is the reason that the novel is called *Sarah's Key*). She probably wants to protect him even though she does not exactly know from what or whom. She does not think they are leaving for a long time or that something could happen to them or her brother in the cupboard. Together with other Jewish men, women and

children, the three family members are taken to a stadium in Paris. This is where traumatic experiences of the family continue, since leaving home involuntarily, when "[t]he neighbours watched silently" (de Rosnay 2008: 18), can be considered to be a traumatic experience. In the stadium, the living conditions are far from those that people had at home: "There was nothing to drink, nothing to eat. The heat was stifling. The air was full of dry, feathery dust that stung her [Sarah's] eyes and her throat" (ibid. 30). There are too many people in one place with no personal space for anybody, so they "were pissing and defecating wherever they could, ashamed, broken, cowering like animals near the filthy floor" (ibid.). In short, the conditions of the place they are kept in humiliate them, but as it turns out laters, this is only the beginning of their continuous traumatisation.

Chapters on Sarah are focalized by Sarah, a ten-year-old primary witness of the Holocaust trauma: they describe everything she sees when she is there and how greatly she is affected. Although she tries to escape this unpleasant or rather traumatic experience, she cannot, for there is no way to hide or not to see. Not only does she become a primary witness, but she is also a secondary witness of what is happening to others: Sarah "tried to shut her eyes, her nose, her ears, to block the smell, the dust, the heat, the howls of anguish, the visions of adults crying, of children moaning, but she could not. She could only watch, helpless, silent" (de Rosnay 2008: 32).

However, these experiences are not the worst, since witnessing death can be seen as a greater cause of traumatic experience or rather this experience is added to others and therefore forms a cumulative or collected trauma. One of the instances in which death is involved is the one in which Sarah observes a woman with a child jumping from the highest railing: "she could see the dislocated body of the woman, the bloody skull of the child, sliced open like a ripe tomato. The girl bent her head and cried" (de Rosnay 2008: 33). Sarah also witnesses another woman's tears and hears screams while she gives birth to a premature baby in the stadium, but the baby has been dead. Based on what she sees as a primary and a secondary witness Sarah concludes that "[a]nything was better than this hell, the stink, the heat, the dust, the people screaming, the people dying" (ibid. 46). There is no specification of how long Sarah and her parents stay in the stadium, but it is evident that the experience of being taken from home and spending time in a place that is not meant for living is not only exhausting but also traumatising, since the basic human needs are not met:

> She tried to rest, putting her pointed chin back onto her knees. The heat came again with the rising sun. She didn't know how she was going to face another day here. She felt weak, tired. The throat was parched. Her stomach ached with emptiness.
> After a while, she dozed off. She dreamed she was back home, back in her little room overlooking the street, back in the living room where the sun used to shine through the windows and make patterns on the fireplace and on her Polish grandmother's photograph. (ibid.)

In her sleep Sarah returns home, to the safe environment that is just the opposite of where she actually is. However, there is one more reason why Sarah needs to return home: it is her brother whom she locked just minutes before leaving with the officers that had knocked on their door. The key that Sarah carries in her pocket constantly reminds her of Michel. When Sarah wakes up, she returns to the horror of reality that continues traumatising her, for she sees people having heart attacks or committing suicide and people's bodies being carried out. Sarah "had never seen such horror" in her life before (ibid. 55). In addition, even though the focus in the novel is put on her and her experiences, not her parents, Sarah notices how her mother is also affected and thus has turned into an animal (ibid.).

When after days spent in the stadium they are told to take their belongings, Sarah thinks that maybe they will be allowed to go home and she will be able to free her brother. Nevertheless, this does not happen, for "they were pushed into a train, a train that had no seats, just bare wagons. A covered cattle train. It smelled rank and dirty" (de Rosnay 2008: 58). They travel a couple of hours, which makes Sarah question how she could return home and let her brother out of the cupboard, for he probably already thinks they have forgotten him: "He had no water, no light, and he was afraid. She had let him down" (ibid. 64). From the stadium Sarah and her parents are brought to a camp in the countryside and their traumatisation continues, for the situation is probably even worse than it was at the stadium. Not only is Sarah repeatedly traumatised by what she experiences, but she is also affected by what she witnesses: "She felt lost, confused. It had been a whirlwind of terror, starvation, and death. More children had died at the camp. Their little bodies had been taken away amid tears and cries" (ibid. 70). Sarah is only ten years old when she is there, but she "felt like she had become someone else. Someone hard, and rude, and wild" because of her experiences (ibid. 79). In other words, this experience starts changing her understanding of the world and may be starting to change her identity, for trauma often leads to identity changes. Sarah also has dreams about home, especially her brother again: "She dreamed of her brother, dead in the closet. She dreamed of her parents being hit by the police. She moaned in her sleep" (ibid. 109). To sum up, in a short period of time Sarah's life changes completely: she has to grow up and struggle for both her own life and that of her brother. Despite the terror she experiences and her wish and fear of returning home at the same time, she is able to return. This is historically not very realistic but helps the author to move the narrative forward. Sarah comes back only to uncover a trauma that will haunt her own life and the lives of those who have no familial links to her or her family.

The other plot line in *Sarah's Key*, is about Julia Jarmond, an American journalist for *Seine Scenes*, an American weekly magazine, who moved to Paris, France, ten years ago and married a Frenchman. Her husband's family owns an apartment into which they are planning to

move after its renovation, but while it is still being renovated, Julia receives a task to write an article about the Vel' d'Hiv' round up because of its sixtieth commemoration:

> The great round-up at the Velodrome d'Hiver. That's what Vel' d'Hiv' is short for. A famous indoor stadium where biking races were held. Thousands of Jewish families, locked up there for days, in appalling conditions. Then sent to Auschwitz. And gassed. (de Rosnay 2008: 27)

Even though Julia is not new in France, she has not heard of Vel' d'Hiv' or what happened there before. This new topic catches her interest, and she starts carrying out her research very enthusiastically. However, although the topic is interesting, its content is not amusing and Julia notices that the tragedy related to Vel' d'Hiv' affects her in a way she did not expect it to:

> My recent knowledge about the events of July 1942 had awakened a vulnerability within me, triggered something deep, unspoken, that haunted me, that burdened me. I had dragged that burden around with me all week, ever since I'd started to research the Vel' d'Hiv' round up. (ibid. 37)

Julia is assigned this task in 2002, while the round up happened sixty years ago, thus it may seem that the distance in time is big enough not to influence her in any way, especially so because she does not have any family members related to it. Nevertheless, she becomes affected by her research findings and even appears to be haunted by the knowledge about the historical trauma of the Holocaust in France. Therefore, Julia can be seen as a secondary witness of this trauma, since she witnesses the event indirectly, for instance, by reading what has been written about the event itself. These written sources transmit the Holocaust trauma to her. Moreover, when she opens up and tells her friends about her assignment, it turns out that her French friends know about the Vel' d'Hiv' round-up (the code name was Operation Spring Breeze) but have never spoken about it or mentioned it to her. During their dinner Julia's friend Guillaume, for instance, tells that "In the end, France sent nearly eighty thousand Jews to the death camps. Only a couple of thousands made it back. And hardly any of the children did" (ibid. 50). Later, children, two in particular, become very important in her research for the article and in her personal life. However, silence about the topic is something she faces quite frequently while searching for information.

As mentioned above, Julia with her husband Bertrand and daughter Zoë are planning to move into the apartment as soon as its renovation is over. However, Julia's intentions start changing, because as a secondary witness of the Holocaust trauma now she feels differently about it: it seems that "something strange engulf[s]" her, something what she describes as "an unknown sensation of despair and emptiness" (de Rosnay 2008: 84). She can even imagine "with an almost unreal clarity, what had happened between walls [of the apartment] that [she] now touched" (ibid.). She is now aware of the fact that a Jewish family was living in this apartment but had to leave it, and soon enough the Tézacs occupied it by moving in. Julia starts questioning the possibility of living in this apartment when it is ready:

> I wondered suddenly if I could cope with this knowledge, if I could live here knowing that in my apartment a family had been arrested and sent on to their probable deaths. How had the Tézacs lived with that? I wondered. (ibid.)

Without even having much information about the family that earlier owned the apartment but died because of the Holocaust, Julia feels haunted by the force of this knowledge. For this reason she does not want to live in the apartment but wonders how the Tézacs could if they had known what had happened. Therefore, she draws a conclusion that the Tézacs continued living there because this knowledge did not have any influence on them. This seems to be true when Julia talks to her husband and realises that he is not bothered by what she has found out about the apartment and does not care about the past at all. Similarly, Edouard, Julia's father-in-law, calls Julia to tell her to stop asking questions about it or rather keep silent, since it is harmful to his old mother's, who is in a nursing home, health.

Julia stops asking her relatives about the apartment but does not stop her research. In fact, at first, her interest is purely professional but then it becomes a personal one, which gives her a greater motivation. Her research helps her to find out about the camps of Beaune-la-Rolande, Pithiviers, and Drancy in France (see List of References: United States Holocaust Memorial Museum. "Nazi Camps-Map: Major Nazi Camps in Europe, January 1944" to access a map). She even visits the surroundings of the latter camp, for instance, the former train station that is now a day-care center. Julia finds the change and the sign over its door "Never forget" ironic. She hopes to talk to people who have been living there for many years and could remember something. To her disappointment no one there wants to talk about it: "Nobody remembers. Why should they? Those were the darkest days of our country" (de Rosnay 2008: 69). All they say is they "don't want to remember" and "don't want to talk" (ibid. 115). They have chosen to forget by not talking about it, but it does not mean that they can actually forget even if they want to. In fact, "one dominant response to trauma can be mass denial, unwillingness to remember, and forgetting – as demonstrated by the situation in West Germany immediately after the Holocaust" (Smelser 2004: 51). Therefore, denial and refusal to remember become ingraned in the cultural memory of the country. However, Julia and her colleague Bamber manage to talk to one old woman who was thirty five when it all happened: "And I remember everything" (de Rosnay 67), she says. The old lady remembers seeing the Jews put into buses and taken somewhere. She did not know where, but what she remembers most is the children: "after all these years, I still see the children, you know […]" (ibid. 69). Julia, meanwhile, does not want to forget and even though she has almost written her article, she becomes involved in the story so much that the Holocaust trauma she is researching becomes like her own although it is transmitted to her merely by her research. She experiences the mentioned trauma only indirectly but is interested in keeping it alive, for it is impossible to "unknow" what she already knows

(Hartman 2004: 2). Gabriele Schwab claims that "the transmission and processing of historical trauma across generations operates differently depending on whether one belongs to the culture of the victims or that of the perpetrators" (Schwab 2010: 51). Julia belongs to none of them but starts identifying herself with the dead Jewish family and their pain and starts seeing the French as perpetrators to some extent. However, such emphatic overidentification is seen as one of the dangers of secondary witnessing in trauma studies (Kaplan 2005: 122), for the role of secondary witnesses is to empathise with the traumatised but not to appropriate their traumas.

Julia's research leads her to meeting Franck Lévy who has "created one of the biggest associations to help Jewish people find their families after the Holocaust" (de Rosnay 2008: 28). She sees a lot of pictures of Jewish children in his office, and they make her think of her own family: she imagines her daughter being separated from her and her husband, "[a]lone and hungry and dirty" (ibid. 115); this idea makes her shiver. At the same time, it seems to Julia that Lévy can see through her and thus knows how much affected she is: "I felt as if he could read within me, read the new grief I was carrying, read what I knew about the apartment. Read everything I was that morning, as I sat in front on him" (ibid. 123). Lévy deals with the Holocaust and information about its victims on the daily basis, but he also admits that "[s]ometimes [...] it's not easy to bring back the past. There are unpleasant surprises. The truth is harder than ignorance" (ibid. 124). This is the reason that many people do not want to remember it, but Julia does not turn away from her aim to know more about the Jewish family to whom the apartment belonged in 1942 when it all happened. Lévy checks the address on his computer and finds that the family of Starzynskis lived in it: Wladislaw, Rywka and Sarah. At that time the trauma Julia has been researching is materialised because now it is embodied by this family whose story becomes a representation of Holocaust experience. Sarah's parents died on 5 August 1942, but Lévy cannot find any information about the death of Sarah, which provides Julia with hope that Sarah may be alive and it is possible to find her, but Julia's friend Guillaume does not think it is a good idea because it is like "playing with Pandora's box. Sometimes, it's better not to open it. Sometimes, it's better not to know" (ibid. 127). In other words, the French encourage her not to dig into the topic, but Julia seems to be what Assmann calls a moral witness (Assmann 2006: 269), for her aim is to reveal the truth that is being hidden. In addition to this, Julia's life will not be the same, since she cannot unknow what she knows and at the same time is eager to know even more.

Julia's father-in-law opens up to Julia about the Jewish family that had lived in the apartment before them. Although he has never met all of them, he remembers a little girl who showed up at their door two weeks after they had started living in the apartment. Edouard was

little at that time too: he was only twelve years old, but he has "never [been able to] forget Sarah Starzynski" (de Rosnay 2008: 157). While talking to her father-in-law Julia observes him:

> To my horror, his face crumpled. Tears began to trickle down his face. I could not speak. I could not listen. This was no longer my arrogant father-in-law.
> This was somebody else. Somebody with a secret he had carried within him for years. For sixty years. (ibid.)

Edouard gives a brief account of what happened on Sarah's return and it becomes clear why he looks like this. Together with her parents Sarah was transfered from the Vel' d'Hiv' to one of the three earlier mentioned camps in France but ran away with an aim to release her brother from the secret cupboard in which she had locked him rather than to save her own life. After her escape she was sheltered by an old couple who later helped her come back to the apartment. Edouard was the one to open the door when Sarah arrived to unlock the cupboard. Edouard recalls that day very well: "I can still hear her scream [...]. I cannot forget it. Ever" (ibid. 161). Sarah's brother was no longer alive and a "rotten stench hit […] like a fist" (ibid. 159). As Neumann argues, "[f]ictions of memory may exploit the representation of space as a symbolic manifestation of individual or collective memories," so "[b]uildings or parts of buildings, such as the attic, often visually represent memories, thus echoing the close connection between space and memory that goes back to antiquity" (Neumann 2008: 340). Therefore, the apartment and the secret cupboard in particular in de Rosnay's novel serve as sites of memory. Opening of the cupboard can be seen as the opening of what Schwab calls a crypt in which traumatic experiences are stored and after its opening further traumatise Sarah, the Tézacs and later Julia. Edouard saw a dead body for the first time in his life then, and it was his room where everything happened. Consequently, he was and still is strongly affected by what he saw then but locked the secret in his memory just like Sarah's brother was locked in reality in the cupboard. This means that Julia's earlier assumptions that her husband's family is not affected by the Holocaust are not correct.

The feeling of guilt has never left the family, especially Edouard: "She [Sarah] loathed us. [...] Her eyes... such hatred, pain, despair" (de Rosnay 2008: 162). This leads to an understanding that Edouard had experienced a very complex trauma. On the one hand, he is not responsible for the Holocaust and the fact that Sarah and her parents had to leave the apartment, but on the other hand, his family moved into the apartment that did not belong to them. Moreover, even though Edouard smelled a strange smell in his room, he had never thought there was something so horrible related to it and thus did nothing about it. This is not very realistic, just as the fact that Sarah's parents do not notice that their four-year-old son is not with them while leaving the apartment or they do notice but do not do anything to take him with them, but de Rosnay puts her characters in such a situation to create enough context for traumatic haunting

that later affects other generations. Although Sarah had locked her brother in the cupboard, she believed the Tézacs were responsible for her brother's death, but he had probably been already dead by the time the Tézacs moved to the apartment. Edouard's father was affected by the trauma of Sarah's family so much that he cried although Edouard had never seen him cry before: "He said that something monstrous had happened. Something that he and I [Edouard] would remember our entire lives" (ibid. 162-163). Due to the guilt he was feeling, because it had been transmitted to him by Sarah, Edouard's father sent money to Sarah every month, but she did not know about it. The old couple that later adopted her used the money for Sarah's needs and kept informing him about Sarah's life. "Sarah became a secret," for his father asked Edouard not to tell anyone about what had happened (ibid. 164). Edouard remembers Sarah's brother in the way that shows he was haunted by the view of his dead body:

> That night, and many nights after, I kept seeing the dead boy. I had nightmares. They lasted till well into my twenties. [...] Maybe he [his father] ended up telling her [Edouard's mother], because it was too much for him to bear. But she never talked to me about it. (ibid. 163-164)

The symptoms, such as nightmares and haunting images of the dead boy, show that Edouard's experience was traumatic. It could not have been otherwise, since he continued living in the same apartment and had the same room that probably reminded him of Sarah and her dead brother every minute. After ten years or so, his memories of this traumatic experience became less vivid. Julia's interest in the apartment and her attempt to find out more about its former owners have brought Edouard's memories back. This probably means that these events have never been fully forgotten, and this is why Julia can hardly recognise the man whom she has always considered to be cold and emotionless. He has become such a person because of the secret he has been carrying for so many years. Nevertheless, he transmits his traumatic experience to Julia who is now a member of the Tézac family, but instead of being silent about the events that took place sixty years ago Julia is encouraged to speak about them with Sarah directly: "Finding her [Sarah] felt like a sacred mission, felt like the only possible way to keep my head up, to dispel the sadness in which my life had become immersed" (ibid. 177). In other words, having met a secondary witness, now Julia wishes to meet the only primary witness who might still be alive.

Julia promises Edouard not tell Bertrand, Edouard's son and Julia's husband, about Sarah and what happened in the apartment. The apartment has almost been renovated, and Julia knows she will have to move in with her husband and their daughter soon, but since she now knows what actually happened, living in the apartment seems to be impossible. She contemplates on the situation in the following manner:

> Bertrand and his team had done a great job. But I had not yet envisaged living there. Living there now that I knew what had happened. The wall had been pulled down, but I remembered the secret

> deep cupboard. The cupboard where little Michael [Sarah's brother] had waited for his sister to come back. In vain.
> The story haunted me relentlessly. [...] I dreaded nights there. I dreaded bringing back the past, and I had no idea how to prevent myself from doing so. (de Rosnay 2008: 175)

The haunting effect is very common to traumatic experiences. It is one of the symptoms that show that a person is actually traumatised. Even though some years have passed since Julia learned about Sarah and Edouard transmitted his own trauma to her, she still feels strongly affected and reflects on her feelings in this way: "In my dream, sometimes the horrors of the past that I had not witnessed [directly] appeared to me with such starkness that I had to turn on the light, in order to drive the nightmare away" (ibid. 281). Undoubtedly the nightmares reveal that Julia is haunted by Sarah's trauma even though she was not there when Sarah had to leave home, was taken to the camp or found her dead brother. She has only been told about all this (the trauma has been transmitted) and is a secondary witness who has an indirect experience of the mentioned traumatic events that affect her life immediately.

After his death, Edouard's father, Andre left some confidential documents that have not been carefully looked at till now. Edouard finds many letters from Jules Dufaure who took care of Sarah after she had escaped from the camp. Between September 1942 and April 1952 Andre sent them a lot of money every month to support, Sarah but Edouard's father did not want her to know about it. In the letters, Jules reported on Sarah and her new life. Julia finds Jules' grandson Gaspard who tells her that Sarah left France for New York in 1952 in order to work as a nanny and forget her traumatic experience. The last time they heard from her was in 1955 when she was going to marry Richard J. Rainsferd. Julia leaves for New York to visit her sister Carla who might help to find Sarah. Carla learns that the Rainsferds live in Roxbury, Connecticut, but Julia goes there only to find out that Sarah died while driving in 1972. After this unexpected turn in the story Julia is "utterly devastated" (de Rosnay 218) and almost faints:

> Sarah was dead. I could never speak to her. I could never be able to tell her sorry, sorry from Edouard, tell how much the Tézac family had cared. I could never tell her that Gaspard and Nicolas Dufaure missed her, that they sent their love. I was too late. Thirty years too late. (ibid. 219)

Sarah's husband remarried but is now dying. Sarah's son William, meanwhile, lives in Italy and Julia is willing to go there with her daughter Zoë and talk. However, everything is not like Julia has expected. William is not aware of his mother's traumatic experience, since she had never mentioned it, thus he is shocked to learn about her being sent to a concentration camp. He can be seen as what Schwab calls an "empty vessel" who is a second gereration witness to whom family trauma is transmitted (Schwab 2010: 43). As a result, it becomes evident that Sarah's unspeakability about her past is one more secret revealed by Julia:

> Not once had I ever thought that Sarah could have kept all this secret. Her suffering had been too great. That was why she had never written to the Dufaures [the old couple who adopted her after her escape from the camp]. That was why she had never told her son about who she really was. In America, she had wanted to start a new life. (de Rosnay 2008: 238-239)

Sarah told about her past to the old couple who helped her to come back to her parents' apartment in Paris and later even adopted her. However, these were the last people she ever spoke to about it. In other words, Sarah is depicted as being silent about her trauma with others while she was still living in France. She continued her unspeakability after leaving for the United States. Despite all her efforts to keep it a secret, her trauma is transmitted to her own son after many years when she is no longer alive. Therefore, the Holocaust trauma becomes a generational one even though the trauma itself is transmitted not by a family member but rather by an outsider who is also a journalist (Julia). Consequently, knowledge about his mother's past comes as a surprise to William who refuses to hear it and even suggests Julia keep the story to herself. William is not able to "unknow" what he has already been told about his mother, but he needs time to work through it.

Months after their meeting in Italy William finds Julia in Paris in order to actually speak about his mother. He admits to have been gaunt and haunted, which reveals that he has been indirectly affected by his mother's trauma, while Julia's "words [about his mother have] enter[ed] him like blades and wound[ed] him" (de Rosnay 2008: 259). It seems that William now suffers from a second generation trauma and is affected more than Julia could have imagined. According to Assmann, if "knowledge about the past" is related to identity issues, it "acquires the properties and functions of memory" (Assmann 2008: 113). Therefore, the knowledge about his mother's past helps William understand why Sarah behaved the way she did: "[t]here was no accident. She drove that car straight into the tree" (de Rosnay 2008: 262). In other words, when Willlliam was twelve, Sarah committed suicide because of her multilayered trauma, since she was forced to leave home, was taken to the camp, lost her brother and parents, which she had repressed and had never spoken about. William also visits his father who is dying from cancer and finds an envelope with a key, probably from the cupboard, and Sarah's notebook that serves as a site of memory and reveals her suffering. The notes are in French so that Julia translates them for William: they both learn how Sarah suffered because she had left her brother Michael locked in the cupboard and always thought about him, because their parents died in Auschwitz, because she pretended to be another woman and moved to the United States of America to forget, but even her own child (William) did not help to do that. Schwab refers to children that are born to parents after wars, the Holocaust, etc., during which their children had died, as "replacement children" (Schwab 2010: 120). William cannot be seen as a replacement

child, but Sarah wanted him to replace her brother, so the situation in similar. After a couple of years William reflects on the transmitted trauma as follows:

> It took me a while to get used to this new part of me. To understand and accept my mother's history. To deal with the pain of it. Sometimes I still can't. But I work at it, hard. I did a couple of necessary things. (de Rosnay 2008: 287)

Having visited the Tézacs in Paris, William decides to go to places from his mother's past and takes his daughters with him. In other words, by visiting the sites of memory he acquires more post-memory and at the same time transmits the trauma of his mother and grandparents to his own daughters, the third generation, but it is not revealed how or if they become affected. They also visit the Holocaust memorial built for the sixtieth commemoration of Auschwitz liberation to find the names of his mother and grandparents inscribed on it.

Since every second chapter of the novel is written about Sarah in 1942, till she comes back to the apartment and finds her dead brother, the reader knows more than Julia or William and is able to empathise with her. Later there are not many details provided about Sarah anymore. Therefore, Julia or rather her research becomes a source of information about Sarah and transmits Sarah's trauma further, which means that Julia extends the boundaries of trauma. This is how the "[t]wo families [(the Starzynskis and the Tézacs) become] linked by death, and a secret. Two families [become] linked by sorrow" (de Rosnay 2008: 258). Julia is the one to find this link that connects the two families and two different generations. However, not everyone in the Tézac family approves of what Julia has done. Edouard's daughter Laurie expresses her dissatisfaction by claiming that "[b]ringing back the past is never a good idea, especially whatever happened during the war. No one wants to be reminded of that, nobody wants to think about that" (ibid. 266). As noted earlier, Edouard's father also asked not to speak about Sarah with anyone, not even to Edouard's mother. This is why the two have always kept it all a secret, but soon after meeting William the Tézacs learn that Edouard's mother (Mame) knew everything, because she had been told by a concierge about Sarah's return and her brother. Just before having a stroke Mame tells what she knows about Sarah, but not about Sarah's brother, to Julia's daughter, who already has knowledge about Sarah, and admits that they should have talked about what happened a long time ago and found Sarah's family. The secret and the guilt Mame has felt all those years have been haunting her, but after the stroke she is not able to speak anymore and passes away soon, so she is never able to speak with William about his mother.

As soon as Julia starts researching the topic of the Vel' d'Hiv' round-up, she becomes pregnant although she has always thought she would never become a mother again, since she has had miscarriages and the birth of Zoë, her first daughter, was long-awaited. Her second pregnancy seems like a miracle but her husband does not want this baby and wants her to either

have an abortion or get a divorce. Despite her husband's pressure and travelling in search of Sarah and William, Julia is able to give birth to a healthy girl and, after the divorce, moves to the United States with both of her daughters. Even though two years have passed, Sarah is still on her mind: "She never left me. She had changed me, forever. Her story, her suffering, I carried them within me. I felt as if I knew her" (de Rosnay 2008: 278). This is probably the reason that she gives the name of Sarah to her newborn baby that will keep Sarah's name alive. At the same time, in this way the trauma that Sarah and her family experienced will be transmitted further and remembered. Issues of remembering and forgetting are given a great importance in trauma and memory studies, because they are interrelated: only through remembering can one actually understand traumatic experience and integrate it into the self, but the traumatised want to forget their traumas as soon as possible, which hinders the processes of understanding and integration. Having travelled to Auswitz and other memory sites related to the Holocaust, William moves to New York and contacts Julia. He brings pictures from Sarah's life: her wedding, being a mother to little William, etc. This helps Julia to know Sarah better, since she has seen never seen her and has only one picture from her childhood, the one she showed William in Italy. Now both Julia and William have a better understanding of who Sarah actually was. However, William starts crying when he hears Julia's daughter's name is Sarah. At that moment Julia feels guilty but also knows that her daughter Sarah is "an echo to the other one, to the other Sarah, to the little girl with the yellow star who had changed" (ibid. 293) her and her life. Thus, the memory of William's mother Sarah will now live in Julia's daughter.

To sum up, Julia's research about the Vel' d'Hiv' round-up for an article and a coincidence of planning to move into that apartment link two families that may seem to be unrelated at first: the Tézacs and the Starzynskis are related by one apartment that is a home for both at different times. Julia is now a Tézac, since she has been married to one, but it seems that she identifies herself with the Jewish family, the Starzynskis, and starts perceiving the Holocaust trauma as her own, which can be identified as being a secondary witness of an indirectly experienced trauma of the Holocaust. The fact that she is so much affected and even haunted by the trauma of Sarah and her family influences her to change her plans of moving into the apartment that used to belong to Sarah's family and in which Sarah's brother died. At the same time, the French are implicitly seen as collaborators that want to forget the wrong they have done and avoid speaking about the Holocaust in France, which makes Julia change the opinion she had about the French before.

Julia does not think she could do something wrong to others by telling the story she has revealed accidentally through her reseach for the article. She shares her research with Sarah's son William who is not aware of his mother's past in France. Consequently, without even

knowing it Julia transmits Sarah's trauma to William who would not have otherwise learned about it and therefore led a "normal" life. That is, William becomes a second generation witness. Rejection is his first response to the news. Only after some time he actually wants to discuss it and know more about his mother's traumatic experience. The knowledge about his mother's traumatic experience helps him explain her behaviour when she was alive. It was influenced by her repressed trauma: she committed suicide after not being able to integrate her trauma into the self.

As Julia has found out what happened to Sarah, she wants Sarah's name to be remembered. The process of remembering is ensured after the birth of Julia's daughter to whom the name of Sarah is given straight away without any considerations. Although Julia still suffers from nightmares that do not allow her to forget Sarah, now her own daugher or rather her name will remind her of Sarah, the Jewish girl, every day of her life. On the one hand, it can be stated that it is a symbolic gesture to give the same name Julia's daughter, but on the other hand, the name carries a force of the Holocaust trauma that may be transmitted to the one who carries the name. In other words, Sarah's trauma that has been transmitted to Julia will probably be further transmitted to Julia's daughter Sarah as if in a circular manner from one Sarah to another by turning this trauma into a transgenerational trauma that keeps on haunting as a legacy not to be forgotten, while abortion that Julia considered at first would have probably haunted her as well but in a different way and for a different reason.

4.1.2 Direct Observation of Another's Death during the Holocaust in Sigitas Parulskis' Novel *Tamsa ir partneriai* (Darkness and Partners)

Sigitas Parulskis (b. 1965) is a Lithuanian literary critic, translator, essayist and writer of poetry and prose, for both of which he has received numerous awards ("Parulskis Sigitas" 1). His novel *Tamsa ir partneriai* (2012, Darkness and Partners) deals with an almost unspeakable topic in the Lithuanian historiography: the author represents the Holocaust in Lithuania carried out by Lithuanians during World War Two, which can be seen as a painful and traumatic experience of the country that left physical and psychological wounds. As Laimonas Jonušys notes, "the Jewish community here was large, and 94 per cent of it was exterminated. Most of Lithuanian Jews did not perish in concentration camps. They were shot in mass killings, and with the participation of some Lithuanians" (Jonušys 2013: 39). Monika Šipelytė proposes the idea that Parulskis is interested not in the reason why Lithuanians exterminated the Jews but why the author himself feels or should feel guilty for what happened many years ago (Šipelytė 2013: 10). Therefore, the novel is based on the gap between the personal and the public (ibid.), while Gintarė Bernotienė argues that literary works by Parulskis in general focus on moral issues of

society and use repugant images and rough language (Bernotienė 2008: 228). According to Šipelytė, Parulskis intends to speak about the sense of guilt that haunts the Lithuanian nation but should be redeemed or acknowledged (Šipelytė 2013: 11). The topic of the Holocaust is controversial not only in the field of literary studies. This can be proved by the publication of Rūta Vanagaitė's recent book *Mūsiškiai* (2016, Our People, the earliest translation of the title was found in the article by Cnaan Liphshiz) that has provoked a lot of discussion in Lithuanian society. Vanagaitė focuses on collaboration and participation of Lithuanians in the Holocaust as well, but her book is not a novel and is often criticised for being only a text for the public rather than a serious historical work.

Tamsa ir partneriai (Darkness and Partners) focuses on the story of Vincentas, a photographer, and his life in Kaunas, Lithuania, after the first Soviet occupation when the Germans occupy Lithuania in 1941 (till 1945) and start exterminating the Jewish community there. Its main narrative line is based on the collaboration of Lithuanians in the Holocaust that took place in Lithuania, while the personal drama of Vincentas reveals how the Holocaust affects him, although he is not Jewish and does not kill any Jewish people. In other words, it might seem that Vincentas is a direct or primary witness of the Holocaust: he involuntarily collaborates with those who inflict atrocities of the Holocaust although he does not do any harm but is rather a spectator of what is happening. Therefore, Vincentas' activity is similar to what Kaplan calls "direct observation of another's trauma" (Kaplan 2005: 92), but the protagonist is traumatised not by the act of observation another's trauma, but by the act of observation another's death and is a secondary witness. Aurelija Mykolaitytė argues that "Lithuanian writers, writing about the same historical events [of the Holocaust], are still rather superficial, one-sided, and unable to convey the traumatic experiences: neither Parulskis' novel *Darkness and Partners*, nor Daiva Čepauskaitė's play *Pit* reach such an inner reality as Jewish writers' works do" (Mykolaitytė 2014: 340-341). As Parulskis is not personally related to the Holocaust in any way, Mykolaitytė suggests that the author's distant proximity to the event leads to unsuccessful representation of a particular trauma he writes about (ibid.). In fact, Parulskis used to base his works on his experience or environment, but with his novel *Murmanti siena* (2008, The Murmuring Wall) the writer starts a new stage in his works that are not related to his personal experience (Jonušys 2013: 40). However, Parulskis "spent a considerable time researching historical material" (Jonušys 2013: 40). Consequently, Jonušys believes that "there can be no doubt that his novel will survive both as a rather rare approach to the Holocaust by a Lithuanian, and as an original literary work" (ibid. 41), because it is different from the usual narrative formulas about the Holocaust. The present dissertation considers works written by authors both directly related and unrelated to the events they write about.

First of all, Vincentas becomes an observer of another's death when he notices certain events happening in the street. He is not forced to see them but is rather driven by curiosity. He has been searching for a doctor for his stepfather and on his way home sees many people gathered in one place but thinks people are playing football and decides to have a look. The experience of what he observes at that time is not described but is represented as a flashback of what happened yesterday. This is the reason that the reader receives a memory rather than a description of the event itself:

> He was met by the following view: they were lying, their mouths were open and bloody, they were half naked, some were completely naked, in pools of blood and water. And that sound… a crackle. A click. He had never heard how human bones crackled when they broke before. How a skull was fractured. (Parulskis 2012: 23-24; translation by the author of the dissertation)[1]

Vincentas is in bed with Judita, a woman he loves, and they are having sex. However, what he hears is not Judita's sighs but some kind of crackle. He even asks if she hears it too, but as her answer is negative, Vincentas realises the sound is in his mind and memory. Then he remembers that the sound he hears now is the sound he actually heard yesterday, the sound of breaking human bones and skulls. Historically it is not very realistic, but in Parulskis' novel Vincentas saw and heard Jewish people being killed in the streets so that the images and sounds have returned to haunt him: "He saw there were a lot of people in the graveyard; they were digging pits. There was much death in the city, there was a need of many pits" (ibid. 24; translation by the author of the dissertation)[2]. Later that night while Judita is sleeping, Vincentas is awake; he is smoking and shivering because of the flashbacks. According to Vita Tamošiūnaitė, the "dominant of Parulskis works is being 'in between'," and in *Tamsa ir partneriai* the narrator is "between the present and the memories" (Tamošiūnaitė 2005: 150). The next day after the accidentally observed execution, Vincentas is reading a newspaper and the images from yesterday return again, so instead of seeing the text he sees blood and bodies: "He saw images of the execution from yesterday again: the bloody paving, the dead bodies, the faces of people who were watching, the fright and secret satisfaction, enjoyment, and confusion, and fear, and loathing, and vengeful joy of retribution" (Parulskis 2012: 34; translation by the author of the dissertation)[3]. Thus, "traumatic memories [...] return as [...] horrific images" (van der Kolk and van der Hart 1995: 163-164). This is what Bloom refers to as memories that remain frozen in time in the form of images, strong emotions and pain (Bloom 1999: 22). Through these images

[1] "Jį pasitiko toks vaizdas: jie guli pražiotomis, kruvinomis burnomis, pusnuogiai, kai kurie visiškai nuogi, kraujo ir vandens klanuose, ir tas garsas... traškesys. Trekštelėjimas. Anksčiau niekad nebuvo girdėjęs, kaip traška lūžtantys žmogaus kaulai. Kaip skyla kaukolė." (Parulskis 2012: 23-24)

[2] "Jis matė: kapinėse buvo žmonių, jie kasė duobes. Mieste daug mirties, reikia daug duobių." (ibid. 24)

[3] "Ir vėl prieš akis iškilo vakarykštės egzekucijos vaizdai: kruvinas grindinys, negyvi kūnai, žmonių, stebinčių susidorojimą, veidai, išgąstis ir slaptas pasitenkinimas, pasimėgavimas, ir sutrikimas, ir baimė, ir pasišlykštėjimas, ir kerštingo atpildo džiugesys." (Parulskis 2012: 34)

the traumatic moment is relived by Vincentas again and again. Consequently, it is possible to state that he is possessed by these images. The images of the Jews being killed also serve as a device to represent traumatic experience, which according to Caruth, is not grasped at the moment of the traumatic event (Caruth 1996: 6). Vincentas became a spectator, a witness, only because he thought people were playing football, but he did not think he could be so mistaken: it was an execution carried out by some people he did not know. Then Vincentas wished he had taken his camera: not in order to take pictures but in order to be able to hide behind it from reality. Now Vincentas remembers that at the moment of seeing the execution he could not feel his legs anymore, as if they were made of ice. This is how his body reacted to the views straight away. It was a one time event that was so extraordinary that it stuck in his memory to be remembered later. According to Trauma Theory, it is not the event itself rather a reaction to the event does the damage and causes trauma. In this case, the images Vincentas has seen are so shocking that they traumatise him and haunt him afterwards by returning unexpectedly. According to Caruth,

> The historical power of the trauma is not just that the experience is repeated after its forgetting, but that it is only in and through inherent forgetting that it is first experienced at all. And it is this inherent latency of the event that paradoxically explains the peculiar, temporal structure, the belatedness, of historical experience: since the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time. (Caruth 1995: 8)

That is, the way Vincentas relives earlier events through flashbacks can be seen as the acting out of traumatic experiences. What Vincentas remembers through those images is the victims and other secondary witnesses who were watching the execution, for he probably observed them when he could not look at the Jews being killed. Unlike him, some others enjoyed the view, which causes confusion to Vincentas, since it is impossible to understand how one can be happy about something so horrible. It is also worth noting that later in the novel Vincentas has to attend such executions, carried out by Lithuanians under the order of Germans in order to take pictures many times. Thus his trauma becomes more and more complicated throughout the novel as he experiences repetitive traumatisation through observation of similar execution scenes.

It is important to discuss how Vincentas gets into a situation that changes his life significantly and causes further continuous traumatisation. Once he was walking with his camera and suddenly heard some noise or somebody's cry for help. He walked towards the side of the sound and saw two men raping a woman in the street. Then one of the two men shot the woman down, and Vincentas could have been shot down too but was taken to see an SS officer who was expected to decide on Vincentas' destiny instead. Vincentas was able to observe how the SS officer ordered some others to take the clothes off of one captured Russian cavalryman

first in order to humiliate him and then shot him down. This is probably a show or rather a lesson for Vincentas who could be killed in the same way if he did not do what he was told to. The threatening lesson is effective, since Vincentas feels as if his insides have filled up with concrete and he would break if someone hit him. He is blindfolded and spends a night like this almost without sleep. Later he is given a document which says that he will have to take pictures of executions of the Jews. This is a personal and an ethical dilemma for Vincentas. He is sickened by the word "execution" and thinks to himself that maybe he should have refused or could have run away but he could not leave his mother, sick stepfather and Judita. One of such executions in which the protagonist participates is described below:

> Gravediggers did not finish burying the shot ones as they were in a rush and lazy. They only sprinkled some lime and threw a few showels of soil on them. The contours of the dead bodies were exposed under the morning sun, while here and there through the soil the shining layer of lime looked like snow fallen in midsummer. How many of them were there – a thousand, one and a half thousand? Yesterday he did not manage to take pictures of anything. Although he had known and prepared, when he heard shooting and people hit by bullets started falling dead, he was chained by stiffness that did not let him go till the end. He clicked the shutter-release button of his camera several times but did not expect to have photographed anything suitable. He was standing too far from the pit. He was afraid to come closer because Jokūbas Senior had threatened him: if I see your camera pointing at me, I'll shoot you down! He did not even try to raise the camera near his eyes but was only standing and looking. (Parulskis 2012: 84-85; translation by the author of the dissertation)[4]

Vincentas continues witnessing the Holocaust in areas further from the city. This time he sees the scenes of horror not accidentally but because he has no choice, since he has been ordered to take pictures for the German officer, the Artist, who saved Vincentas' life. Therefore, he has to travel with the extermination team of Lithuanians and photograph the executions they carry out. As Šipelytė notes, "brutal persuasiveness" of smilar scenes and images is said to have been a feature of Parulskis' works since the beginning of his career (Šipelytė 2013: 11). The execution in the excerpt above is Vincentas' second one. Last time he was overwhelmed by the views and not able to do his job. Now he is scared for his life and tries to take several pictures. However, because of shock, he cannot do his job properly again. He is too much affected by what he sees: thousands of people being ordered to take their clothes off and then being shot. As discussed above, when Vincentas saw the execution carried out in the street, he wished he had taken his camera to be able to hide behind it. Now he has a camera (given by the Artist) but is not able to hide and is hardly able to take any pictures for the Artist. Photography often serves as a means

[4] "Duobkasiai skubėdami ir tingėdami nebaigė užkasti sušaudytųjų, tik pabarstė kalkėmis ir užmetė keletą kastuvų žemės. Negyvų kūnų kontūrai styrojo ryto saulėje, o pro žemes tai šen, tai ten šviečiantis užbarstytų kalkių sluoksnis atrodė kaip vidurvasarį iškritęs sniegas. Kiek ten jų – tūkstantis, pusantro? Vakar jis nesugebėjo nieko nufotografuoti. Nors ir žinojo, ruošėsi, tačiau kai pasipylė šūviai ir žmonės, pakirsti kulkų, ėmė griūti negyvi, jį sukaustė sąstingis, kuris taip ir neatsileido ligi pat pabaigos. Porą sykių nuspaudė mygtuką, bet nesitikėjo, kad pavyko nufotografuoti ką nors aiškaus. Jis stovėjo per toli nuo duobės. Arčiau prieiti bijojo, nes Jokūbas Vyresnysis prigrasė: pamatysiu į mane nukreiptą aparatą – nušausiu! Jis daugiau ir nemėgino kelti aparato prie akių, tik stovėjo ir žiūrėjo." (Parulskis 2012: 84-85)

of remembering (Demaria and Daly 2009: 12) but not for Vincentas who remembers because he sees rather than takes pictures to look at later to remember them.

Even though Vincentas is not a perpetrator, he cannot help the Holocaust victims either and feels helpless, but at the same time, his fear to be killed does not allow him to walk away from such an unfair and traumatising situation. In addition, he cannot tell anyone about it, especially his girlfriend who is also Jewish. He does not want to put her in danger and also is afraid she might leave him for what he does if she ever finds it out. He knows she would never forgive him for being a part of it. Thus, a lack of possibilities to share his experience makes Vincentas feel trapped, but there is hope that this kind of slavery will end soon:

> [...] Vincentas is a handyman to killers of Jews, a pawn, a servant whose masters will let him go when his services are no longer needed. This thought depressed him. The more time has passed, the more so. Even though he has tried to find comfort in the idea that it is temporary, he owes his life to the SS officer and can't quit... Why can't he quit? He is scared for his life... And for Judita's... Now she is in his hands, she depends on him, on his will, on his love... And if he wanted.... but he does not want to..." (Parulskis 2012: 98-99; translation by the author of the dissertation)[5]

The protagonist considers this situation to be temporary, but he does not know when it will end. This uncertainty and vicariously experienced Holocaust trauma and its effects make his life unbearable. This is what Erikson describes as the loss of control over the circumstances of one's life that leads to vulnerability (Erikson 1995: 194). This situation depresses Vincentas, but at the same time ideas of power cross his mind: Judita is a married woman, but her husband is gone, maybe even dead (it turns out that he is in a ghetto and Vincentas even visits him). Now there are no obstacles for them to be together, and as there are various restrictions imposed on the Jews and they are often killed, Judita will have to hide and the best way of hiding is being with him. Vincentas feels powerful for a second, since he could throw Judita into one of the pits to be executed if he wanted to, but she is the woman he loves, so of course, he does not want to. In fact, Judita is caught by the Nazis at the end of the novel because the Artist wants to punish him.

Such ideas show how the inner world of Vincentas has become disrupted, so it is not a surprise that when Andriejus, a member of the extermination brigade that Vincentas accompanies in order to take pictures, offers him cocaine. Vincentas tries it straight away without any hesitation but does not feel any effect at first as he is shocked and exhausted after what he has seen during all executions. Soon Vincentas starts noticing that cocaine has a calming effect – it is exactly what he has needed to change his bad mood caused by images of

[5] "[…] Vincentas žydų žudikų parankinis, pastumdėlis, patarnautojas, kurio ponai atsisakys, kai jo paslaugų nebereiks. Ši mintis slėgė. Ir kuo toliau, tuo labiau. Kad ir kaip guodėsi mėgindamas įteigti sau, kad tai tik laikina, kad jis skolingas esesininkui už gyvybę ir negali pasitraukti... Kodėl jis negali pasitraukti? Bijo dėl savo gyvybės... Ir dėl Juditos... Dabar jinai jo rankose, ji priklausoma nuo jo, nuo jo valios, nuo jo meilės... Ir jeigu tik jis panorėtų... bet jis nenori..." (Parulskis 2012: 98-99)

the Jews being shot which do not leave his memory and keep coming back as flashbacks. Substance abuse is a common way of dealing with post-traumatic stress. The use of cocaine helps Vincentas relax and forget everything for a while, for he has not been feeling himself since he started taking pictures of executions. Executioners in the novel usually drink alcohol during or after executions, which probably means they are also affected by what they see and what they do. Vincentas drinks too and smokes more: earlier he used to smoke after having sex, now he smokes after seeing death, too, but for a different reason. In addition to this, during one of such executions Baltramiejus, one of the executioners, has been strangled by a Jewish man that was about to be shot. They have to wash the body of Baltramiejus and prepare him for the funeral. This situation is also new to Vincentas and adds to his previous traumatic experiences. Schwab notes that "we live at the intersections of so many histories of violence that the trauma we experience may well be compared to a 'cumulative trauma'" (Schwab 2010: 31). This idea suggests that Vincentas' experiences do not go away and gradually build up into one cumulative trauma that becomes too big to bear.

Another scene that is described in relation to picture taking is when Vincentas travels with a driver by truck to collect the Jews from barns where they are kept imprisoned. The Jews are told they will go to work, but Vincentas knows it is not true. When they are at the back of the truck, Vincentas gets out in order to take pictures of the Jews just before they are taken to the place of their death:

> Vincentas waited a minute, then opened the door, got out of the truck, stepped on a step again, took out his camera and aimed at the Jews at the back of the truck. Sick old people were sitting and looking somewhere in front of them but their glances were visionless. They did not talk, did not ask, even did not moan. Once Judita had wondered why there were no people in his pictures. Now there were people who would not be here anymore soon. Vincentas took pictures of the people who would be gone and he would never see them again. [...] He would see the death of these people soon, and they would stay only in his pictures. (Parulskis 2012: 126; translation by the author of the dissertation)[6]

Vincentas is struck by the calmness of these Jews, but they probably have accepted their destiny and thus do not resist anymore. Earlier Vincentas avoided taking pictures of people, because he could not look at people who he knew would be killed soon. In addition, he was too shocked and traumatised to even direct his camera towards them for the first several times. This time he has taken pictures not in the pit, which might be psychologically easier for him, but on the other hand, he knows what is waiting for them: their lives will be taken away and they will stay only in his pictures, not in this life. Later these Jews are taken into a particular place near a forest, are

[6] "Vincentas valandėlę luktelėjo, paskui atsidarė duris, išlipo iš sunkvežimio, vėl atsistojo ant pakopos, išsitraukė fotoaparatą iš užančio ir nusitaikė į žydus kėbule. Ligoti, seni žmonės sėdėjo ir žiūrėjo priešais save nieko nereginčiais žvilgsniais. Nieko nesikalbėjo, neprašė, net neaimanavo. Judita kažkada stebėjosi, kad jo nuotraukose nėra žmonių, dabar žmonės buvo tie, kurių greitai nebebus. Vincentas fotografavo žmones, kurie greitai iškeliaus, kurių paskui daugiau niekada nepamatys. [...] Šių žmonių mirtį jis pats greitai pamatys, ir jie liks tik jo nuotraukose." (Parulskis 2012: 126)

thrown into a pit and Jokūbas Senior shoots at them with a machine gun. By now Vincentas has become well acquainted with the procedure of extermination and his role in it although he has not come to terms with it. He reveals some of his feelings in dialogues that are often followed by flashbacks from executions.

The generational aspect of the Holocaust is taken into account in the novel as well, but not in the same way as in de Rosnay's *Sarah's Key*, in which transmission of the Holocaust trauma to different generations is emphasised. In Parulskis' novel, however, Jewish people of different generations die almost at the same time. The following description provides details about the order in which the Jews are shot during executions:

> Children are thrown into a pit. They fall on the bodies of dead women, scream, howl, wail and cry till shots make them silent. A soldier's boot kicks a child and the child flies in the air and screams like a seagul. Flies and flies and does not fall on the ground. One of the soldiers who participates in the shooting comes closer to the pit and calls it a cake. Only now Vincentas understands what he had in mind. Grandparents, men, women, children – a four-layer cake. (Parulskis 2012: 142-143; translation by the author of the dissertation)[7]

As the excerpt reveals, families lose grandparents first, since executions start with the killing of the old, while children, the young, die the last and are metaphorically seen as the top layer of a cake as if the pit was a cake pan, in which people of different generations and genders were layers, while lime and soil that are sprinkled on them serve as toppings. Earlier Vincentas did not understand the comparison made by one executioner, but when he is with Judita, he has a flashback from one of the executions he has observed once again and now can see the parallel between the two, the execution and the cake. However, Vincentas does not mention anything of what is torturing him to Judita. Now he has two identities: the one he had before trauma, which he has to demonstrate when he is with Judita, and the traumatised identity. However, the first identity is no longer real for him, while the second one is real but can be demonstrated neither at home nor outside the home. Thus, cocaine seems to help him solve the problems of his traumatised and complex identity: Vincentas starts using cocaine when he is not in the company of any executioners but at home, since he usually has flashbacks related to executions then and cannot pass the images of the dead bodies in his mind while trying to enjoy Judita's body. He even offers cocaine to Judita to cover up his strange behaviour.

It is well known that the Nazis took elaborate measures to hide what they were doing and did not allow photographing. It is just the opposite in Parulskis' novel, in which Vincentas has no choice but take photographs of executions. Yet, the SS officer, the Artist, is not satisfied with

[7] "Į duobę metami vaikai. Jie krenta ant negyvų moterų kūnų, klykiantys, staugiantys, aimanuojantys, ir rėkia, kol juos nutildo šūviai. Kareiviškas batas spiria vaikui, tas lekia oru ir klykia kaip žuvėdra. Vis skrenda ir skrenda, ir niekaip nenukrenta ant žemės. Vienas iš šaudyme dalyvavusių kareivių priėjęs prie duobės pavadino ją pyragu. Vincentas tik dabar suprato, ką jis turėjo galvoje. Seneliai, vyrai, moterys, vaikai – keturių sluoksnių pyragas." (Parulskis 2012: 142-43)

the pictures taken by Vincentas but associates it with his lack of clear instructions, so he specifies what kind of pictures he expects to receive: "I want to see horror in their [the Jews'] eyes, the horror of death"[8] (Parulskis 2012: 151; translation by the author of the dissertation), but this is exactly what Vincentas is afraid to see. This is the reason that he has avoided looking at the faces of people being executed. In fact, at first he does not look at people at all and cannot even take any pictures, while later he takes pictures without even looking what or who he is taking pictures of. The Artist does not know it but can probably feel Vincentas' fear, so he tells him that he should be indifferent, since he is a soldier now, but as Vincentas tries to contradict him, the Artist puts a gun near his head and shoots many times. The gun, however, has been unloaded, but Vincentas could not have known that and thus feels paralysed with horror. This is one more traumatic experience for him.

There comes a point when the protagonist does not react to people being killed or already dead anymore. He is only doing his job – taking pictures as if they were any regular ones but does not care about their quality as he did in the studio he worked at earlier and later. At the end of the novel he no longer needs to take pictures of executions and gets back to work in the studio to take pictures of regular people. Before this happens, he continues to take pictures of the Holocaust victims:

> Vincentas was standing and looking at a dead person lying in a pool of slop. He watched and understood that he was feeling nothing, not even disgust. Absolutely nothing. He lifted his camera, snapped. Without focusing, without determining the distance. Shooting blanks, that's how it's called. (Parulskis 2012: 151; translation by the author of the dissertation)[9]

It probably would not be correct to claim that the protagonist simply gets used to the images of the dead or that taking pictures of executions becomes the new normal for him. His apathy is probably related to the experience of continuous traumatisation, after which Vincentas represses his feelings, since he cannot show or tell about them to anyone. Not only does he have to hide his feelings when he participates in executions, but he also cannot reveal them at home. As a result, it seems that his worldview changes, as the Holocaust experience intrudes his every day life, because Vincentas starts imagining people in the street as prospective Holocaust victims, those that he has seen many times in execution pits:

> He did not try to take pictures of buildings, but he was not interested in people either. Their faces, bodies – he felt that he was starting to fear looking into people's eyes in order not to see derision, contempt or disgust in them. Sometimes while looking at passers by he imagined them dead – half naked lying in lines, one on the other, in pits. All of them can end up there some day, suddenly. An

[8] "Aš noriu pamatyti siaubą jų akyse, mirties siaubą." (Parulskis 2012: 151)
[9] "Vincentas stovėjo ir žiūrėjo į paplavose gulintį negyvą žmogų. Žiūrėjo suprasdamas, kad visiškai nieko nejaučia, net pasibjaurėjimo. Visiškai nieko. Pakėlė aparatą, spagtelėjo. Nesitaikydamas, nenustatęs atstumo. Šaudymas tuščiais šoviniais, štai kaip tai vadinasi." (Parulskis 2012: 151)

> order of some madman is enough to change everything. (ibid. 168; translation by the author of the dissertation)[10]

The direct observation of another's trauma of the Holocaust, the experiences of shock and the mood of the unknown have a great impact on Vincentas' psychological well being and his understanding of environment: everything is temporary and any person from the people he passes by, probably even himself, can be taken to be executed, and there may be no next time when someone saves his life again. In other words, danger is everywhere and anyone could be the next person to end his or her life in the pit near the forest earlier than expected and without any grave stone. Vincentas has seen with his own eyes that although mostly the Jews are exterminated, others could be killed easily: even executioners have pointed guns at one another and threatened to kill Vincentas as well. On the other hand, it is not clear if it is a lot better to see the Holocaust atrocities, document them by taking pictures and later be haunted by these images or being dead and not having to witness such scenes anymore:

> He doubted any picture he had taken was successful. Again he had been afraid to be shot by those he knew, and again he had not been able to concentrate and think about photography while seeing hundreds of dying people. He even could not remember how many times he had pressed the shutter-release button. He would not be surprised to find the photo roll absolutely empty. He did not know how he would explain that to the Artist although it was clear that he was not suitable for such a job. He gives in, he wants to resign even if that would mean big trouble. (ibid. 176; translation by the author of the dissertation)[11]

It is not the first time Vincentas has contemplated on his possible resignation, but it does not seem to be likely that he will finally decide to take action. Proximity to death frightens him: he has already experienced what the Artist can do to those he does not like or considers to be his enemies, and the soldiers who participate in executions could shoot him down just like they wanted after he has seen them raping a woman in the street. They could throw him into a pit together with the Jews he takes pictures of; noone is left alive after their scrupulous work. Once Vincentas witnesses how Jokūbas Senior, Andriejus and Simonas (executioners) ask the shot Jews to raise their hands if they are still alive, since they would let them go, but when some of them raise their hands with the hope to be allowed to go, they are shot. Vincentas would not be able to leave either:

> He has already seen pits full of dead people three times. How many ghosts should visit him every night? Thousands. Does he feel guilty about their deaths? He can't answer this question. He simply

[10] "Jis nemėgo fotografuoti pastatų, bet pastaruoju metu nedomino ir žmonės. Jų veidai, kūnai, - jautė, jog pradeda bijoti žiūrėti žmonėms į akis, kad nepamatytų jose pašaipos, paniekos, pasibjaurėjimo. Kartais matydamas praeivius staiga įsivaizduodavo juos negyvus – pusnuogius gulinčius eilėmis vienus ant kitų duobėse. Jie visi gali atsidurti ten, vieną dieną, staiga. Užtenka kokio nors bepročio įsakymo ir viskas pasikeis." (ibid. 168)

[11] "Abejojo, ar nors viena nuotrauka pavyko. Jis vėl bijojo būti nušautas savų, ir vėl negalėjo suskaupti ir galvoti apie fotografiją matydamas šimtus jo akyse mirštančių žmonių. Jis net negalėjo prisiminti, kiek sykių nuspaudė fotoaparato mygtuką. Nebūtų nustebęs, jeigu juosta pasirodytų esanti visiškai tuščia. Nežinojo, kaip pasiteisins Menininkui, tačiau akivaizdu, kad jis netinka tokiam darbui. Jis pasiduoda, jis nori atsistatydinti, net jeigu tai grėstų dideliais nemalonumais." (ibid. 176)

> can't or doesn't want to. He doesn't know yet how he could formulate indictment to himself, because he doesn't pity these people that he sees dying like animals. It is strange but he trully doesn't feel pity. He doesn't understand anymore if he feels anything at all. (ibid. 187-188; translation by the author of the dissertation)[12]

Vincentas has participated in executions three times and has seen thousands of people being killed only because they were Jewish. At the beginning of the novel Vincentas thinks that if he saved at least one life, his guilt would be smaller. Although now he does not admit that he feels guilty about these deaths, for in one way or another he has taken part, even though passively, in these executions, he wants to help the victims but he cannot, and even if he does help at first, for example, some children, they are shot in a few moments, so he does not even try to help any victims anymore. Parulskis could have made Vincentas a collaborator like Jokūbas Senior, Andriejus and Simonas who exterminate the Jews but chooses to keep him as innocent as possible probably in order to reflect on his guilt. Even though Vincentas does not kill the Jews, his guilt is not smaller. As noted earlier, there comes a moment when Vincentas does not feel anything about these deaths either, but this should not be interpreted as him becoming a cruel perpetrator. On the contrary, it can be seen as a symptom of PTSD, so memories about the dead continue haunting him. The novel reaches its climax when Vincentas strangles the man he is afraid of (the Artist) and does not participate in executions anymore. Yet, the pictures he has taken lead to the tragedy of his personal life, since Judita leaves him when she sees them. She sends a letter informing him that she is pregnant but will never allow to see their son, since Vincentas has taken such pictures to give pleasure to someone, while she considers him having raped her every time he came home from this kind of work, for his love was a lie. Moreover, since Judita will never allow the son and the father to meet, Vincentas will not transmit his experience to his son. On the one hand, Judita's decision is a punishment to Vincentas, but on the other hand, it stops generational transmission of the Holocaust trauma. In short, the novel portrays how a man is destroyed in many ways and loses everything in order to save his life.

At the end of the novel Vincentas tells about his experiences to a doctor with whom he travels to the part of Germany controlled by France. This is probably the first time heopens up about his experience, but even then he does not tell everything, for he wants to keep some details, for example, how Judita had to kiss the head of a dead rabbi while the Artist was raping her and Vincentas had to take pictures of the scene, to himself. The doctor questions whether what the protagonist has told actually happened, since he finds it hard to believe his story.

[12] "Jis jau tris kartus matė duobes, pilnas negyvėlių. Kiek šmėklų turėtų jį lankyti kiekvieną naktį? Tūkstančiai. Ar jis jaučiasi kaltas dėl jų mirties? Jis negali atsakyti į šį klausimą. Tiesiog negali arba nenori. Jis dar nežino, kaip būtų galima suformuluoti kaltinamąjį aktą sau pačiam. Kad jis nejaučia gailesčio tiems žmonėms, jo akyse mirštantiems kaip gyvuliai? Keista, bet jis iš tiesų nejaučia gailesčio. Jis apskritai nebesupranta, ar ką nors jaučia." (ibid. 187-188)

Therefore, while traveling Vincentas reconsiders some of the untold experinces in his mind. One of them is the issue of truth in relation to witnessing:

> The executioner and the victim know the real truth, while the viewer gets only an impression about the truth. What kind of impression that is – stronger or weaker – in fact, there is no difference. In one way or another, it will fade away and become only a distant dim memory, but the victim and the executioner will never forget the truth. This is the most important. (Parulskis 2012: 239-240; translation by the author of the dissertation)[13]

Vincentas sees himself as a witness who does not know the truth but only gets an impression about it, since he cannot know what the victim or the perpetrator feels. Consequently, the impression might be inadequate and, in terms of his pictures, a representation of one part of the truth or rather a limited truth. This corresponds to Attwood's idea that only primary witnesses, in other words, victims, are "the most authentic bearers of truth about the past" (Attwood 2008: 75). However, even though he is a direct observer of another's death and experiences the Holocaust trauma vicariously, his trauma is not less important or less true. During the course of the novel it is possible to notice the protagonist's deterioration in mental health as a result of repetitive traumas. At first, his witnessing of the Holocaust is accidental and images of dead bodies and blood return to haunt him, which "suggest[s] an unresolved shock" (Hartman 1995: 543), but after this one-time event there are many other executions he has to observe in order to take pictures as ordered, therefore, the haunting effect continues. At the beginning of his witnessing, Vincentas experiences shock and is not even able to take any pictures but later appears not to feel anything anymore which is probably a result of repressed feelings and the use of cocaine that is used as a means of healing or forgetting (it is mentioned at least twice in the novel). At the very end of the novel, when Vincentas is in Germany, he is still haunted, for he sees what frightens him although they might be only images in his mind: he sees Jokūbas Senior following him and even a small boy wearing bloody underwear. This reminds him of his past as a photographer of executions of the Jews. Šipelytė notes that before his participation in executions Vincentas does not know about fear and desperation, and only through executions he learns about them, but when they end, Vincentas becomes an ordinary or even schizophrenic human being, which probably shows that he does not have any system of values and would not be able to feel guilt that has been discussed earlier (Šipelytė 2013: 11). Šipelytė suggests that Vincentas is a faceless representative of those who had to fight for freedom but did not (ibid.). On the other hand, because of such people and characters as Vincentas, who is a witness, the story of the tragedy of the Holocaust can be transmitted (ibid.). His story is different from the one that the deceased would have told, but their version will never be told (ibid. 12). His story is

[13] "Budelis ir auka žino tikrąją tiesą, o liudytojas, žiūrovas – jis gauna tik įspūdį apie tiesą. Koks tas įspūdis – stipresnis ar silpnesnis, tiesą sakant, jokio skirtumo. Šiaip ar taip, jis išblės, virs tolimu, blankiu prisiminimu, bet auka ir budelis niekad neužmirš tiesos. Tai ir svarbiausia." (Parulskis 2012: 239-240)

also different from the one that the Jews who survived would tell. Schizophrenia, which Šipelytė diagnoses to Vincentas, can probably be seen as a side effect of his cumulative trauma. Yet, even though Šipelytė concludes that "history teaches us to accept the present," she criticizes the protagonist for never expressing his dissatisfaction with the events that happen in the novel out loud and leaving for another country (ibid.). However, his unspeakability is caused by several fears: to lose Judita and to be killed. That is, Vincentas' unspeakability is not related to inability to speak about his traumatic experience, for it is his conscious decision not to speak. When he does speak to the doctor, he doubts Vincentas' story, which might make Vincentas think his decision not to speak has been right.

In conclusion, in his novel on the Holocaust Parulskis does not focus on the usual narrative about concentration camps but rather on collaborators who helped the Nazis to exterminate the Jews. The protagonist Vincentas is a collaborator but of a different kind, since he does not kill the Jews but photographs how it is done and the victims. In reality, such photography was not allowed, so the novel tackles the topic of what it could have been like. In addition, this different kind of collaboration, which is not very realistic, is a means that helps the author to take up the topic of guilt in his novel. On the one hand, Vincentas is not guilty of anything because he is forced to attend many of the shootings to photograph them. On the other hand, his presence there makes him feel guilty. This might be the author's attempt to show that Lithuanians should feel guilty no matter how related or unrelated to what happened in the past they are. However, to some extent the protagonist fails to feel guilty, since he is also a victim but again of a different kind (not a victim of the Holocaust). He feels psychological pressure and cannot refuse to do what he is told to and experiences the Holocaust trauma as a secondary witness. Vincentas experiences continuous traumatisation and a cumulative trauma but cannot share his experiences with anyone not because he does not want to but because he is afraid. Therefore, fear and guilt are related in an interesting way in the novel.

This sub-section has discussed two contemporary novels on the topic of the Holocaust and traumatic experiences related to it. The two novels represent various aspects of historical trauma driven by their plot lines. These novels are not the usual ones that focus on the portrayal of Jewish characters in concentration camps and their directly experienced traumas but rather on the secondary traumatisation in relation to the Holocaust. The main characters in both novels, *Sarah's Key* by de Rosnay and *Tamsa ir partneriai* (Darkness and Partners) by Parulskis, are affected by the Holocaust although they are not actual victims of it and are not Jewish. The protagonist of Parulskis' novel lives at the time of World War Two and is forced to attend mass shootings of the Jews in Lithuania. As a result, he is haunted by this experience afterwards through flashbacks with images of the victims. His trauma leads to an identity crisis, for he is

not able to tell about his trauma to anyone, because he is afraid, and therefore has to show the same identity he had before the executions, even though he does not have it anymore, since it has changed. In de Rosnay's novel, meanwhile, the protagonist lives in the contemporary world and experiences the Holocaust trauma through her research and conversations with other characters. In other words, the trauma is transmitted to her. She starts treating the Hlocaust experience like a primary trauma, which leads to nightmares and imagined images of what happened in her mind. In addition, in de Rosnay's novel, speaking about the Holocaust is depicted as a problematic issue, but the protagonist encourages it by all the possible means and is able to learn more about the Jewish family who used to live in the apartment she was planning to move in.

4.2 Trauma of Displacement: Effects on the Body and the Mind

The previous section focused on secondary or vicarious witnessing of trauma. This sub-section will deal with direct or primary traumatic experiences, displacement in particular. Displacement is an involuntary movement from one place to another, usually in a different than the home country. Such movement might have consequences on one's body and mind, especially if one is a prisoner, while deportation in general can be seen as a "specific type of political repression" (Anušauskas 2006: 234). This sub-section analyses Vladas Kalvaitis' novel *Sustiprinto režimo barakas* (A Maximum Security Barrack) that was published in Lithuanian in 2011, in which the author draws on his real life experiences when he was deported from Lithuania to Siberia during the Soviet occupation of Lithuania after World War Two, and Richard Flanagan's novel *The Narrow Road to the Deep North* that was originally published in 2013 and is based on his father's experience as a prisoner of war in Burma during World War Two. Although the novels might appear to be distant in the sense that they are set in different contexts, they are similar in terms of continuous traumatisation and attrocities that their protagonists face and reflect on.

4.2.1 Primary Traumatic Experiences of Deportation in Vladas Kalvaitis' Novel *Sustiprinto režimo barakas* (A Maximum Security Barrack)

Vladas Kalvatis (b. 1929) is a Lithuanian writer known for his poetry, short stories, and novellas that have won numerous awards ("Kalvaitis Vladas" 1). His novel *Sustiprinto režimo barakas* (2011, A Maximum Security Barrack) can be considered to be the most popular and the most awarded work so far (four awards have been received for the novel: two in 2012, one in 2013 and one in 2016), but after its publication the author has received a couple of other awards for his contribution to Lithuanian literature as well (ibid.). Despite the fact that Kalvaitis has

published other works of literature, it is possible to assume that *Sustiprinto režimo barakas* (A Maximum Security Barrack) was probably one of the works that encouraged the decision makers to award him with important awards, such as the one by the Lithuanian Ministry of Culture and Arts in 2016 (ibid.).

Kalvaitis was arrested by the Soviets in 1948 for his underground activities and deported to Inta, later to Irkutsk ("Kalvaitis Vladas" 1), for deportation was "a type of repression" at that time (Anušauskas 2006: 89). The Gulag was a "vast network of labour camps that were [...] scattered across the length and breadth of the Soviet Union " (Applebaum 2004: 3). The camp in Inta, a city located in the west of the Ural mountains in the Komi Republic of Soviet Russia, became very multinational and multicultural. Having found much coal, first deportees were taken to Inta in 1936 (Keršanskas 2013: 1), but there was no town at that time, so Inta itself was built by those deportees (Bendrijos "Lemtis" nariai 2009: 1). Mining was started in 1941, and deportees served as miners (Keršanskas 2013: 1) although many of them had neither appropriate tools nor experience of such work nor enough health to do this work. According to Gailienė and Kazlauskas, not many survived "the attrocities of represion and are alive today" (Gailienė and Kazlauskas 2005: 67), but Kalvaitis returned to Lithuania in 1966 ("Kalvaitis Vladas" 1). His novel is based on his own life in deportation (see List of References: Economic and Social Research Council. *Mapping the Gulag* to access maps of labour camps in the Soviet Union): "Kalvaitis' account was born out of facts, experience, imagination, and the persuasive power of fictional style," so "the novel emerges as a work generalising the experience of exile, and manifesting the life of this theme in fiction, which is extremely painful and often difficult to deal with [...]" (Mikalauskienė 2013: 25). In early 1980s and 1990s a lot of memoirs of former deportees were published, for "liberation from silence" (Felman 1995: 47) started. The writing process for Kalvaitis took almost twenty years (Lietuvos nacionalinis radijas ir televizija). Kalvaitis started to write the book as memoirs in 1989 but after five years decided that it would not be interesting to write in a linear way ("Jolanta Kryžiavičienė interviews Vladas Kalvaitis on the radio show Ryto allegro"). As a result, at present the novel consists of novellas, fourteen letters and some poems. Separate short texts of different genres create fragmentation of the novel that might represent complicated remembering and forgetting of traumatic experience, for trauma narratives usually cannot be told in a linear way (Luckhurst 2008: 8). The reader is expected to be active and create a coherent story in his or her mind, and the names of characters that are repeated in different texts of the novel help to do this.

Sustiprinto režimo barakas (A Maximum Security Barrack) is about Vladas who spent five years in a Soviet forced labour camp in Siberia as a young man and now describes his experience there. Although fifty years have passed since he returned home, his memories are

rather detailed and even sarcastic at times. Vladas looks back at his past from the present perspective as the main narrator, but not the only one, and also serves as the protagonist of the novel. Vladas is probably what Neumann refers to as a "reminiscing narrator […] who looks back on his or her past, trying to impose meaning on the surfacing memories from the present point of view" (Neumann 2008: 335). The novel can be seen as autobiographical fiction, and the protagonist is given the author's name. Kalvaitis believes that every deportation is individual: everyone survives differently and takes the experience out of the camp, but there is one thing that is the same – everyone carries that experience on their shoulders for many years ("Rašytojas Vladas Kalvaitis"). This idea is expressed at the end of the novel, for example, on page 433, as well. The author has admitted in many interviews that he thought he would take off the burden of deportation experience from his shoulders by writing a book about it, but it did not happen, since Kalvaitis still has nightmares that take him back in time to the labour camp (Lietuvos nacionalinis radijas ir televizija).

The account that Vladas (the narrator) provides reveals many aspects and causes of individual traumatic experience with regard to displacement and what followed it. The novel discloses how Vladas' father had to work for the Soviets to prepare train wagons for deportations: to make bunk beds and even holes in the corners of the wagons to be used as toilets. Vladas recalls his father's reflections on his experience in the following way:

> *– We have made coffins on wheels for ourselves. For ourselves, relatives, friends and neighbours. Together with Petrelis we have made bunk beds for nine wagons. Petrelis has left in one of them. Do you see what happens?* (Kalvaitis 2011: 321, italics in original; translation by the author of the dissertation)[14]

That is, they were working although they felt that there was a high chance that they would end up travelling in the same wagons and die on the way to Siberia or in Siberia. This suspicion comes true soon when Vladas is arrested during his chemistry exam at school and after interrogations is sent to Siberia for participating in underground activities, into which he was involved by his father. Vladas and other people who participated in resistance or underground movements or for other reasons are taken against their will from their homeland to some distant place they have never been to before, in other words, they are displaced:

> *Men were seated in some wagons, wives with children in others, the old and the sick in some others. The wagon doors were open. If you want to say goodbye to the ones you know, you have to shout, and soldiers are not quiet either: some of them threaten to shoot you, while some others are already shooting into the air. Good that they are shooting into the air, not into heads.* (ibid., italics in original; translation by the author of the dissertation)[15]

[14] „*– Patys sau susikalėme ratuotus karstus. Sau, artimiesiems, draugams ir kaimynams. Su Petreliu surentėm gultus devyniems vagonams. Viename iš jų išvažiavo ir jis. Matai, kaip nutinka, a?*" (Kalvaitis 2011: 321).

[15] „*Vyrus susodino į vienus vagonus, žmonas su vaikais – į kitus, karšinčius ir ligonius dar kitur. […] Vagonų durys praviros. Nori atsisveikinti su saviškiais, privalai rėkti iš visų plaučių, o čia dar kareivukai nerimsta: vieni grasina sušaudysią, kiti jau pyškina į orą. Gerai, kad į orą, o ne į galvas*" (ibid.).

The deportees-to-be are threatened and scared even before their leave for the camps, which means that their traumatisation starts when they are still in their homeland but deprived of freedom. In other words, even before their arrival to camps they can understand that what is waiting for them later is not going to be better. In addition, one positive thing Vladas finds in this situation is that they are not shot straight away, while one of the first complications while travelling is that the "boundaries of their bodies [and personal space] are violated" (Sheffer 2010: 151) in these wagons, because they are too crowded: "we felt almost close after seventeen days of breathing sour sweat and urine smelling wagon air,"[16] Vladas remembers (Kalvaitis 2011: 12; translation by the author of the dissertation). It is December 24 when Vladas comes to Inta after spending seventeen days in one of the forty train wagons, which are metaphorically referred to as a reptile that did not stop travelling even though it was tired, hungry and thirsty, and deportees were only parts of its spine. Algimantas, a Lithuanian prisoner who has spent two and a half years in the camp before Vladas gets there, warns Vladas, as soon as he arrives, about the future and gives advice to grow a "turtle shell" in order to survive: "Such a shell will protect from cold and hunger, from recidivist violence, guards' self-will, *snitches* and Kūmas' intentions"[17] (ibid.18, italics in original; translation by the author of the dissertation). As it turns out later, the advice does not help much, but there are many men like Vladas in the camp:

> Europeans and Asians. Caucasians, Siberians, and Balts. Russians, Ukrainians, Belarusians, Moldovans, Germans from the region near Volga. Udmurts, the Kirghiz, Bashkirs, Tatars, Uzbeks. Almost all Soviet and Autonomous Republics have delegated their 'best representatives'. [...] I am trying to figure out how a Slovak, a Pole, a Bulgarian, a Finn and a Norvegian have got into this mishmash. (ibid. 176; translation by the author of the dissertation)[18]

Some of the conflicts between deportees there are caused by cultural differences. However, cultural differences are not a cause of traumatic experience as such but rather the prisoners' personal characteristics and previous experience and activities, since many of the prisoners in the camp are criminals. On the other hand, the listed nationalities show that displacement has affected people from a great variety of countries. According to Herrero and Baelo-Allure, "individual trauma in literature has become one of the most common ways of expressing and representing collective and […] cultural […] traumas" (Herrero and Baelo-Allue 2011: ix). Therefore, characters of different nationalities that experience individual traumas in the novel might represent collective and cultural traumas of certain countries to some extent. The displacement trauma in relation to deportations into forced labour camps in the territories of the

[16] „jautėmės neva savi – septyniolika parų kvėpavę gižiu prakaitu ir šlapimu trenkiančiu vagono oru" (Kalvaitis 12).
[17] „Toks šarvas saugos nuo šalčio ir alkio, nuo recidyvistų smurto, prižiūrėtojų savivalės, nuo *stukačių* ir Kūmo kėslų" (ibid. 18).
[18] „Europiečiai ir azijiečiai. Kaukaziečiai, sibiriečiai, pabaltijiečiai. Rusai, ukrainiečiai, baltarusiai, moldavai, Pavolgio vokiečiai. Udmurtai, kirgizai, baškirai, totoriai, uzbekai. Beveik visos sąjunginės ir autonominės respublios delegavo savo ‚geriausius atstovus'. [...] Tik, suku galvą, kaip į šią tautų mišrainę prasmuko slovakas, lenkas, bulgaras, suomis ir norvegas" (ibid. 176).

former Soviet Union can be seen as an internationally shared trauma in the sense that it is included in historical and collective memories of the countries of deported people.

In the camp, physical traumatisation of the prisoners begins and is manifested in different ways. The deportees are forced to do hard labour, such as work in mines, without any pay. Vladas reflects on this experience by saying that it seems that there is a certain gravitation that pulls Vladas and other prisoners to the ground and does not allow them to work, for they are not able to or hardly able to do it. In truth, various descriptions reveal that the prisoners are too weak to do the work they are required to, because they have not been able to get enough food and thus lost a lot of weight. Vladas sarcastically describes his weakness and exhaustion in one of the unwritten letters to his grandmother: "*Even though our work is not difficult, we get so tired while waving shovels that walking becomes a real torture. [...] Pressure in bones and muscles requires rest or rather a horizontal position of the body*" (Kalvaitis 66, italics in original; translation by the author of the dissertation).[19] Moreover, Vladas reflects on the way he feels about this torture as follows: "I felt only tiredness although I wonder if I felt it. I was the tiredness"[20] (ibid. 326; translation by the author of the dissertation). In addition, deportees live under very poor conditions and have only basic clothes, so they suffer from extremely cold weather conditions that they are not used to: "Wind and cold touch your dry shins and thighs with sharp icy tentacles through your cotton print trouser pockets"[21] (ibid. 10; translation by the author of the dissertation). Then both experiences are connected when "cold and tiredness enchain movements more and more"[22] (ibid.; translation by the author of the dissertation.). In short, the deportees cannot satisfy basic human needs, such as having suitable clothes to fit the weather conditions, food to provide enough energy and work that is not forced but is related to their abilities and capabilities, which in turn causes physical traumatisation.

In fact, hunger is a significant cause of the deportees' traumatic experience in deportation. It is referred to as a dragon that one of the prisoners is not able to defeat. Since it requires more and more food, the prisoner makes soup from fish bones and eats the bones as well, but once he probably overeats and dies in his sleep, for deportation evokes hunger that is difficult to control or satisfy. In addition, a very vivid description of a fight for food between an animal, the dog Natis, and a camp prisoner who is referred to as Alkio auka, a Victim of Hunger, is provided. The two fight for food leftovers that have been thrown away by camp cooks. The situation is

[19] „Nors mūsų darbas nesunkus, bet mojuodami kastuvais taip nusikalame, jog vaikščioti stačiam tikra kankynė. [...] Apsunkę kaulai, raumenys primygtinai reikalauja atopūčio, tiksliau horizontalios kūno padėties" (Kalvaitis 2011: 66).

[20] „Jutau vien nuovargį, nors kažin ar jutau. Aš pats buvau nuovargis" (ibid. 326).

[21] „Pro kartūno kelnių kišenes prasikverbęs vėjas ir šaltis aštriais lediniais čiuptuvais grabalioja tavo sausas blauzdas ir šlaunis" (ibid. 10).

[22] „Šaltis ir nuovargis vis nuožmiau kausto judesius" (ibid.).

focalized by Natis who perceives its rival human being as someone who cannot behave or think normally and, as a result, grabs everything he can and as much as he can: the leftovers of porridge are put into his mouth straight away, and when it is all gone, he collects heads of cod and skeletons of flounder and puts them in his cap and pockets of his jacket. These are only some instances of many about the shortage of food and a struggle to meet this basic human need in the novel.

At the beginning of Kalvaitis' novel, it is stated that bread is a guarantee of life: in order to live one has to prolong the existence of bread they get by saving it, not eating it, and hiding it, since bread gives hope and strength and is essential for their health and survival. This is the reason that those who want to live pray to bread and dream of it. There are three types of living prisoners described depending on their health: those who already speak with the other world; those who cannot get up from their beds anymore; those who can move and still work even if they can only carry some wood or clean snow (Kalvaitis 2011: 49). This distinction is related to the time spent in the camp, too: the longer one stays, the weaker one becomes. Therefore, hunger and time work together:

> The most ruthless and angry are the local inhabitants Hunger and Time. You can't get rid of them even if you want to very much. They are always near. Like ghosts. They get into your heart and subconsciousness and make fun of you rudely. They feel their superiority. (ibid. 156; translation by the author of the dissertation)[23]

The narrator is speaking directly to the reader while trying to explain individual experiences related to hunger that he still remembers after so many years. Hunger and time are described as some superior and more powerful camp inmates who never leave one alone and terrorize everyone. The author probably reflects on his own experiences here, but it is too difficult to write in a straightforward and realistic style, so this is the way to distance himself. Many details are provided, since otherwise it might be difficult to imagine for the reader who has not encountered anything similar in the contemporary world:

> Time, not bread, not oatmeal. We have too much of it and don't know where to put it. Sixteen hours every day. 112 hours per week, 480 per month. Time is like some kind of plasma, shapeless agressive mass, invisible but sticky like resin that you feel with every cell of your body. [...]
> Time is our worst enemy. Everyone fights it in their own way. It depends on characters, interests and resources. (ibid. 232; translation by the author of the dissertation)[24]

[23] „[P]atys nuožmiausi ir pikčiausi – vietiniai įnamiai: Alkis ir Laikas. Kad ir kaip norėtum, jų atsikratyti negali. Jie visada šalia. Kaip šmėklos. Lenda į širdį, braunasi į pasamonę ir šiurkščiai iš tavęs vaiposi. Jie jaučia savo pranašumą" (ibid. 156).

[24] „Laikas – ne duona, ne avižinė košė. Jo turime daug, kad nežinome, kur kišti. Kasdien po šešiolika valandų. 112 valandų per savaitę, 480 – per mėnesį. Laikas – lyg kokia plazma, beformė agresyvi masė, nematoma, bet lipni, kaip derva, juntama kiekviena kūno ląstele. [...]
Laikas – didžiausias mūsų priešas. Kiekvienas su Juo galynėjamės savaip. Priklausomai nuo charakterių, pomėgių ir išgalių" (ibid. 232).

The passage illustrates how even time that s needed to wait till the next meal can be seen as a cause of trauma. It is not always like this, since some of those who work in mines are treated better and are entitled to more and better food, but many others suffer from a shortage of food so much that it can be seen as a trauma caused by hunger – a hunger trauma. This is revealed in the following excerpt:

> The trouble is one: dinner and supper are separated by eternity! Hunger, like a cunning insidious beast that is hiding no one knows where – maybe in the belly or in the brain bends during the most part of the day – [...] wakes sleeping thoughts up [...]. You do nothing else but think and think. Not only about bread and porridge but also about festive meals of Christmas and Easter. You see yellow shiny as if polished legs of geese and ducks. White like a snowdrift chocolate cakes with cream. […] You could sacrifice a lot to make these irritating thoughts go away. You would poison them with rat poison if you could. (ibid. 183; translation by the author of the dissertation)[25]

Thinking about homeland evokes nostalgic memories about food, since in addition to their family members, the prisoners miss the food they lack in the camp. However, the protagonist is often interested in traumatic experiences of other deportees in the camp rather than reflects on his own. An example of this is a case of a prisoner called Ovanesas who suffers from repetitive nightmares that haunt him and thus he is afraid to get asleep, since in his sleep he keeps on seeing a red-eyed old man who breathes out cold and ice but claims to love Ovanesas. Ovanesas' dream can be interpreted in the following way: for five years he has not been able to get enough food, as a result, the nightmares represent his hunger trauma. The author ironically writes that Vladas earns a bucket of spaghetti that should help Ovanesas to get full for the first time in such a long time and stop the nightmares. Nevertheless, Vladas' good intentions are in vain, because soon after eating the spaghetti Ovanesas starts seeing the old man in his sleep again. This time the old man complains that he has been cheated on by Ovanesas, but the reader never learns what happens next. It is possible to assume that the nightmares continue because the hunger trauma is rooted in his consciousness and will stay for a long time even after his release from the camp, since usually it is difficult to overcome traumatic experiences because of their insistent return. At the same time, it is one of the instances in the novel when the "line between the reality and the gulag and the fairy-tale or dreamlike state becomes almost imperceptible" (Mikalauskienė 2013: 24). On the other hand, whenever Vladas talks with Ovanesas and helps him, he never shares his own traumatic experiences as if he has not experienced any. There could be several reasons for this: either he has repressed his experiences

[25] „Tik viena bėda: pietus ir vakarienę skiria visa amžinybė! Alkis, lyg gudrus klastingas žvėriūkštis, didesnę dienos dalį tūnojęs nežinia kur – gal pilvo srityje, gal smegenų vingiuose – [...] pažadina snūduriuojančias mintis [...]. Nieko kito neveiki, tik galvoji ir galvoji. Ne vien apie duoną ir košę – apie Kalėdų ir Velykų šventinius patiekalus. Akyse šmėsčioja geltonai blizgančios, lyg nupoliruotos, kulšeles į viršų iškėlusios žąsys ir antys. Tarsi sniego pusnys boluoja šokoladiniu kremu išrašyti tortai. […] Daug paaukotum, kad tokios erzinančios mintys nesuktų galvos. Žiurkių nuodais išnuodytum, jei galėtum" (ibid. 183).

and does not speak about them with anyone at all or he finds it easier to listen to someone else's traumatic narratives and help them, which in turn may help him to help himself. In either case, it seems that the narrator and the main character cannot fully reflect on his experience, which may also be related to the fact that fifty years have passed and some of his memories have faded away, have been suppressed or forgotten or because it is still difficult to speak about his traumatic past openly. Yet, telling the story after fifty years may be an attempt to reconcile with the past and heal the wounds.

Camp prisoners are affected psychologically by deprivation of food, so that it makes them think about food most of the time. They imagine the meals they will never be able to get in the camp, but they were ordinary at home, so memories about food remind of home as well. Now even water reminds of home-made bread (Kalvaitis 2011: 215), but shortage of food is not solely a regular practice in the camp. The absence of food is also a means of psychological pressure and punishment. Vladas describes his experience after one incident in this way: "I was kept in hunger and cold for three days, just like quickly rotting fish, till I became unconscious"[26] (ibid. 280; translation by the author of the dissertation). Usually camp prisoners receive little food and are able to get more only if they receive parcels from home, which happens rarely or not at all, but if a prisoner is punished, the person receives no food at all. Thus, the danger of not getting food is one of the means that makes the prisoners obey the camp rules. The following passage describes how one other prisoner looks like after such a punishment:

> Žemaitis has returned.
> However, not all of him. Much less than a half. Collapsed, cold, bony. Camp clothes hang on him. [...] His skin is pale like a sheet of paper from an archival book. Not many signs of life in his flat face. […] Blue lips look like they are going to smile. Fruitless effort. Movements like those of a puppet doll – erratic, incomplete, not alligned with the central nervous system. The conclusion is only one: the camp boss made sure that disobedient lowlander who had spent ten days in a punishment cell would remember this for the rest of his life and tell his grandchildren at his old age. (ibid. 298; translation by the author of the dissertation)[27]

It is evident that cold and deprivation of food serve the purpose of teaching a lesson to both those who are disobedent and others who are able to see what happens to those who disobey. Although the psychological effect is difficult to see, the physical effect is easy to notice because of the change of human body that is visible. In fact, in contemporary fiction historical trauma is often seen as a "historical marker to unspeakable experience" and "the testing ground of human

[26] „tris paras mane marino badu, šaldė, kaip greitai gendančią žuvį, kol netekau sąmonės" (ibid. 280).
[27] „Grįžo Žemaitis.
Deja, ne visas. Gerokai mažiau negu pusė. Sumukęs, sustiręs, sulysęs. Lagerio drabužiai kybso kaip maišai. [...] Išblyškęs, kaip archyvinės knygos popieriaus lapas. Plokščiame veide gyvybės ženklų ne per daugiausia. […] Pamėlynavusios lūpos tarsi ketintų šyptelėti. Pastangos bergždžios. Judesiai, lyg tampomos už virvučių marionetės – padriki, neišbaigti, nesuderinti su centrine nervų sistema. Išvada vienintelė: lagerio viršininkas pasirūpino, kad dekadą, praleistą karceryje, nepaklusnus, aukštivapas žemaitis prisimintų visą gyvenimą ir senatvėje papasakotų savo anūkams" (ibid. 298).

endurance" (Vickroy 2002: xiii, 168). In the novel by Kalvaitis, the bodies of those who suffer from a lack of food represent this shortage very well. For instance, when the eighteen-year-old protagonist Vladas is taken to the camp, he weighs almost 59 kilograms, but soon in the camp he loses 20 kilograms of his weight and thus weighs only 39 kilograms. As a result, this loss of weight affects his health, physical strength and, of course, his physical appearance. One more example of effects on the body is that of Inokentijus III, for during eitheen years in the camp he has lost a half of his right foot, a half of his left hand, a part of his right leg, the left part of his buttocks and other pieces of body parts that have been cut off because of various infections and diseases. In short, human body in the novel can definitely be seen as an embodiment of deportation and camp trauma.

Weak health in general leads to a variety of diseases that camp prisoners suffer from. They probably would not if they had stayed in their home countries or if they had had them, they would have been taken care of and would not have been forced to work:

> Uncle Miša suffers from thrombosis. Did you see his legs? Knots of veins and blue webs. Papesku is an epileptic... The grey haired man had a heart attack just before his arrest. He almost died. Odesas suffers from stomach ulcer. His arrogance and songs about Kostia are nothing else but an attempt to forget, run away from continuous unbearable pain and heartbreak, because he knows neither where his wife nor his three children are... What do we know about other members of the brigade? Only that everyone of us wants to survive... (Kalvaitis 2011: 124; translation by the author of the dissertation)[28]

Despite the disease, everyone who is able to stand up has to work. The described characters work in a mine but are treated better: they are given more food and of better quality. In general, "historical trauma is [often] personalized by exploring its effects in bodily violations and wounds" (Vickroy 2002: 168), especially in fiction. Physical and psychological violence inflicted by other deportees, guards or officers of the camps is frequently described in the novel by Kalvaitis as well. Psychological violence is related to the general atmosphere in the camp:

> You start feeling your brain atrophy: become soft, watery, like porridge, just like the authorities wanted. If, according to Darwin, a human being developed from an ape, the founders of the *bur* are waiting for the opposite result. The shorter the way to becoming an ape, the better. After a few months you are not dan-ge-rous anymore! You work for porridge, for bread. (ibid. 223, italics in original; translation by the author of the dissertation)[29]

That is, prisoners feel as if they are becoming similar to animals who do not think and are trained to do as they are told for food. In addition, in the camp, all prisoners become mere

[28] „Diadią Mišą kankina trombozė. Matei jo kojas? Iššokusių venų mazgai ir mėlyni raizginiai. Papesku – epileptikas... Žilagalvį prieš pat suėmimą ištiko infarktas. Vos atsitokėjo. Odesą kankina skrandžio opa. Jo pasipūtimas bei dainos apie Kostią – ne kas kita, kaip mėginimas užsimiršti, bėgimas nuo nuolatinio nepakeliamo skausmo ir sielvarto, nes iki šiol nežino, nei kur žmona, nei kur trys vaikai... Ką žinome apie kitus brigados narius? Tik tiek, kad visi – ir jie, ir mes – norime išlikti..." (Kalvaitis 2011: 124).

[29] „Imi jausti, kaip atrofuojasi tavo smegenys: minkštėja, praskysta, virsta *kerzine* koše, ko ir troško valdžia. Jei, anot Darvino, iš žmogbeždžionės išsivystė žmogus, *buro* įkūrėjai laukia atvirkštinio rezultato. Kuo kelias iki žmogbeždžionės trumpesnis, tuo geriau. Tep lep – keli mėnesiai – ir tu jau ne-pa-vo-jin-gas! Lenki galvą už košę, už duoną" (ibid. 223).

numbers that are used instead of their names by the camp officials. For instance, one former historian used to be Piotras Pavlovičius Poliakovas, but now is simply number P-999. Thus, being treated as animals or numbers contribute to psychological pressure on the prisoners.

Nevertheless, the most frequently described violence is the physical one. Prisoners are often beaten up, which leaves marks on the body different than those left by hunger. Vladas describes his body after he has been beaten in this way: "My poor right [eye]! It naturally hardly sees, but during all encounters it gets punched! My lower jaw was moving disobediently, several teeth got loose. […] Despite pain in all areas of the body I got asleep quickly"[30] (ibid. 155; translation by the author of the dissertation).

One more instance that Vladas describes is when he is beaten up by Juodoji Pirštinė (the Black Glove) for refusing to change his job in a mine, where other prisoners who work there help him because of his weak health, so he does not have to work very hard. Then Vladas is put in a cell to learn a lesson. When he is allowed to leave the cell, his physical state is described as follows:

> Legs did not bend – it seemed like they were made of one bone; body temperature – around thirty four degrees. [...]. I started to doubt whether I was alive or not. An idea has come to my mind: I walk therefore I am. (ibid. 166; translation by the author of the dissertation)[31]

To sum up, the appearance of prisoners' bodies is affected by physical violence experienced in the camp either as a punishment given because of disobedience or as a form of abuse by prisoners who are in charge in one way or another. This bodily traumatisation is added to the traumatisation caused by hunger, so the bodies of prisoners become sites of traumatic experience in deportation. The best way to heal his wounds for Vladas is to sleep: "I sleep for all the sleepless nights spent in unheated wagons, quarantines, punishment cells, and interrogation rooms"[32] (ibid. 170; translation by the author of the dissertation). Some other ways of coping with their traumatic experience are songs that the deportees sing, as for instance, on page 149, and poetry, as provided on page 152. In the latter case, Vladas wants to protect a fellow prisoner who writes poetry and has allowed Vladas to take his notebook with poems and read, but the Black Glove takes it first and beats Vladas for having it. One more example of beating as a punishment involves another deportee who steals bread. While being beaten he has flashbacks from his traumatic childhood in children's home in which he had set a food storage room on fire, because the director had hidden food there from children. In fact, various types of

[30] „Vargšė ta mano dešinioji [akis]! Iš prigimties ji vos mato, o per visus susidūrimus visuomet jai kliūva! Nepaklusniai judėjo apatinis žandikaulis, klibėjo keli išjudinti dantys. […] Nepaisant skausmų visose kūno srityse, užsnūdau greitai" (ibid. 155).

[31] „Kojos nesilankstė – lyg iš vieno kaulo, kūno temperatūra – kokie trisdešimt keturi laipsniai. [...] Ėmiau abejoti, ar aš gyvas, ar ne. Šovė galvon mintis: einu, vadinasi esu" (ibid. 166).

[32] „Dedu į akį, atsigriebdamas už bemieges naktis, praleistas apledėjusiuose, nekūrenamuose vagonuose, karantinuose, karceriuose, tardymo kabinetuose" (ibid. 170).

punishment never end in the labour camp. One more instance of punishment can be illustrated by the following passage:

> For three weeks from the morning till the evening I was registering books and creating files of books in the cultural education department. The problem was that the boss of the department (also a prisoner!) was very fond of Lithuanian hams and sausages. Having found out that I did not receive any packages, to tell it mildly, he told me to go to hell. Later kitchen girls gave me a bloody nose and hit my sides. (ibid. 328; translation by the author of the dissertation)[33]

This instance shows that a prisoner not necessarily disobeys but is punished anyway. Some prisoners who are not seen as useful, not because of the work they do, can be punished as well. Physical violence in the camp is often caused by the mood or likes and dislikes of superior prisoners. Some higher-ups fight with others, which sometimes even end in death of both when they kill each other as in one instance in the novel.

Some deportees experience even sexual assault and rape. Thus, one more trauma is experienced and adds up to the overall traumatic experience of displacement that can be seen as a cumulative trauma which consists of a sum of a variety of traumas discussed earlier (e.g. displacement, hunger, physical and psychological violence, etc.). Just like some other earlier discussed traumatic experiences, a sexual trauma can be seen as both physical and psychological. The only explicitly described situation of such experience is provided in the following excerpt:

> The upper bunk beds started to squeak and crackle. Then we heard pants, unintelligible whispers, uncertain struggle, unexpected fall: it seemed like a bag of potatoes or a bundle of old things had fallen onto the floor. [...] However, as soon as we opened our eyes we saw Pupsikas [one of the camp prisoners] with his hands tied, gagged and in an indecent position. A low moan was heard from under the cloth, while the sides of his lips had green foam on them. (Kalvaitis 2011: 272; translation by the author of the dissertation)[34]

The man (Pupsikas by nickname) who is described in the excerpt above does not become a narrator in the novel, so the reader is not provided with his reflection on this situation, but four men are punished for this by a prisoner who is in charge of them all.

The feeling of approaching death also creates psychological pressure to the camp prisoners. For instance, once Vladas wakes up at night because of blood drops from the upper bunk bed that fall on him. This death is not natural, since soon it becomes evident that the prisoner was killed by another prisoner in the camp. Killing someone, especially in his sleep, causes anxiety to other prisoners who cannot feel safe anywhere anymore. One has to be alert at

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[33] „Tris savaites nuo ryto iki vakaro kultūriniame auklėjamajame skyriuje registravau knygas, sudarinėjau kartoteką. Tik bėda, skyriaus viršininkas (taip pat kalinys!) buvo labai smalsus lietuviškiems lašiniams ir dešroms. Sužinojęs, kad siuntinių negaunu, švelniai tariant, pasiuntė mane velniop. Vėliau virėjų mergelės sukiužino nosį ir aplamdė šonus“ (ibid. 328).

[34] „Viršutiniai gultai ėmė girgždėti ir traškėti. Įkandin išgirdome prislopintą šnopavimą, nesuprantamus kuždesius, neaiškias grumtynes, netikėtą griūtį: ant grindų, panašu, nukrito bulvių maišas ar koks senas daiktų ryšulys. [...] Tačiau pravėrę akis pamatėme surištomis rankomis, užkimšta burna nepadorioj pozoj drybsantį Pupsiką. Pro skudurus sklido alpi jo dejonė, o lūpų krašteliuose telkėsi žalios putos.“ (Kalvaitis 2011: 272).

all times and ready to fight for his life, which affects prisoners' psychological well-being and traumatises them. Therefore, the topic of death receives a lot of attention in the novel, since, just like hunger, it is always on everyone's mind:

> Their sincerest friend and liberator from stronger pains and disasters is death. It lives near. It has rights of a good auntie. No one avoids it or contradicts it. Death is like an integral part of our lives. Similar to air, food, hand washing, an evening check or a night search. Its presence near us spices our days up, makes them more interesting, not boring or trite. Thanks to it we have a real chance to perform our Christian duty: to close the eyes of the deceased, cover the body with a cloth, say some prayers that would help to break through various barriers and call highly respected Stephen. (Kalvaitis 2011: 48; translation by the author of the dissertation)[35]

In short, approaching death is related to the previously discussed issues of hunger, weather conditions or psychological and more importantly physical violence that camp prisoners experience on a daily basis. Not only are some prisoners, for instance, the Black Glove, avoided by other prisoners, but they are also feared by guards. As death seems to be around the corner at all times, Vladas contemplates about his destiny:

> Once again I try to appeal to destiny. What are you going to do with me? Will you keep me here long? I saw how strong men fell. Nothing happened to me! Why? Maybe because a dry tree scratches longer. Destiny, have you planned who is going to give me the last straw? Should I dream of what I will eat after death or is it too early? (ibid. 328-329; translation by the author of the dissertation)[36]

Life in the camp becomes unbearable both physically and psychologically. This is the reason that the topic of death or rather expression of a wish to die is pronounced. In other words, there comes a point when death seems to be welcome. Vladas recalls getting out of a cell and getting into a maximum security barrack, which reveals the cruel reality that later probably leads to the mentioned questions about death:

> In other words, I have to be smaller than the grass, quieter than water, because you never know who can be affected – there are psychos and half-psychos beyond number. Let's say someone doesn't like my face, say, because of my whimsical nose, ambigious grimace or a birthmark sitting in the wrong place, I'll end up smashed in the teeth and on the floor. (ibid. 168; translation by the author of the dissertation)[37]

Vladas has to be alert at all time, since something could go wrong at any time. This fear of the unknown adds pshychological pressure. In the novel, even Father Gasparas, who could do

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[35] "Jų nuoširdžiausia draugė ir išvaduotoja nuo dar didesnių skausmų ir nelaimių — mirtis. Ji gyvena visai šalia. Geros tetulės teisėmis. Niekas jos nesibaido, jai nepriešgyniauja. Mirtis – tarsi neatsiejama mūsų gyvenimo būtinybė. Panašiai kaip oras, valgis, rankų plovimas, vakarinis patikrinimas ar naktinė krata. Jos buvimas šalia paįvairina dieną, padaro ją įdomesne, turtingesne, ne tokia nuobodžia ir banalia. Jos dėka kiekvienam atsiranda reali galimybė atlikti krikščionišką priedermę: užspausti velioniui akis, apdengti kūną paklode, sukalbėti vieną kitą maldelę, kuri padėtų sielai prasibrauti pro įvairias užtvaras, bei iškviesti didžiai gerbiamą Steponą" (Kalvaitis 2011: 48).

[36] „Vėl mėginu apeliuoti į lemtį. Ką žadi su manimi daryti? Ar ilgai čia mane laikysi? Mačiau: krito vyrai iš stuomens ir iš liemens. O man – nieko! Kodėl? Gal dėl to, kad sausas medis ilgiau krebžda. Esi numačiusi, kas man išties šiaudą, lemtie? Svajoti, ką numiręs valgysiu, dar per anksti?" (ibid. 328-329).

[37] "Žodžiu, turiu būti mažesnis už žolę, tylesnis už vandenį, nes nežinia, ką galiu užkabinti – čia psichų ir puspsichių – nors tvoras tverk. Užklius kokiam mizgiui mano fizionomija, tarkim, pernelyg aikštinga nosis, dviprasmiška grimasa ar ne vietoje tupintis apgamas ir paties ant grindų vožtelėjęs dantis" (ibid. 168).

nothing to no one, has to take care. He reflects on the danger to other prisoners in the following way: "Cruelty, hatred, revenge have neither race, nor nation nor religion. Scourges of humanity. Signs of the world of darkness. The poison of soul"[38] (ibid. 195; translation by the author of the dissertation). Although all the deportees are victims, some of the victims become perpetrators. This happens either because in one way or another they were related to crime in their home countries or they see it as a way of survival in the camp.

Unlike other times when Vladas reflects on experiences of others rather than his own, he often thinks about death. The following excerpt presents his idea of how he would like to die in the camp:

> It would be nice if they built a crematorium. For volunteers. You feel that the end is near, you stand in a queue. When it's your turn, you enter warm premises. Two angels take you to the sauna, wash you, offer dumplings, a glass of wine and some geisha for dessert. And then you go through the chimney as smoke. (Kalvaitis 2011: 342-343; translation by the author of the dissertation)[39]

This description is strongly loaded with the Holocaust imagery, such as crematoriums, chimneys and smoke, and thus reminds of deaths of millions of Jews in Nazi concentration camps. It may be a conscious decision of the author to refer to the Holocaust and atrocities inflicted on the Jews, since many trauma theorists agree that often other historical traumas are seen through the prism of the Holocaust or rather are described with references to the Holocaust. For instance, "[s]ince the narrative contains elements of humour, reviewers compared it [Kalvaitis' novel] with Balys Sruoga's *Forest of the Gods*," memoirs about his Nazi concentration camp experience written in 1957 (the newest edition was published in 2013), but "Kalvaitis' novel differs from Sruoga's [*Forest of the Gods*] in that the irony is often overshadowed by lyrical poetic interludes, such as his admiration for the Northern Lights ('The Miraculous Strand') […]" (Mikalauskienė 24). It is not possible to compare the Holocaust and Soviet deportations, but the main narrator in Kalvaitis' novel expresses a wish to have a crematorium in the labour camp although, contrary to Nazi camps, he thinks one should be able to choose when to die by being burnt in it. As discussed earlier, the issue of hunger is of great importance, thus, in Vladas' point of view, every volunteer to die should be treated with food that would be as if the last wish before death in such a crematorium. However, Kalvaitis, the author of the novel, remembers that even though life was extremely difficult in the labour camp he has been to, no prisoner thought of killing himself ("Rašytojas Vladas Kalvaitis"). In the novel, the "fact that these [gulag] conditions are not normal, and that the atrocities exceed the boundaries of reason, is left to the reader to work out" (Mikalauskienė 2013: 24). This can be done because of various

[38] „Žiaurumas, neapykanta, kerštas neturi nei rasių, nei nacijų, nei religijų. Žmonijos rykštės. Tamsos pasaulio atributika. Dvasios nuodai" (ibid. 195).

[39] „Būtų visai neblogai, jei pastatytų krematoriumą. Savanoriams. Pajunti, kad netoli galas, atsistoji į eilę, sulaukęs įeini į šiltas patalpas, nusileidžia du angelai, nuneša tave į pirtį, nuprausia, apšluosto, pasiūlo koldūnų, taurę vyno, o desertui kokią geišą. Tada – dūmeliu per kaminą" (Kalvaitis 2011: 342-343).

details about the labour camp experience which help to create a bigger picture of what it was like.

Since traumatic experiences often lead to memory problems, the traumatised find it difficult to provide detailed narratives of what happened to them or those around them if the former ones have been witnesses of traumas experienced by the latter ones. For instance, after Valdas has been arrested in Lithuania, he does not remember many things of what happened and how he travelled from one place to another:

> Seven days spent in a confinement cell fell out of my memory. I don't know what we ate and drank. I remember neither faces nor words. Maybe no one spoke? The worst thing is that I don't know how we got to Vilnius. Who was driving?[40] (Kalvaitis 2011: 382; translation by the author of the dissertation).

However, in the novel by Kalvaitis, there are quite a lot of detailed descriptions of living conditions, appearance, particular events, etc. Therefore, it seems that the main narrator has not forgotten these events, even though fifty years have passed, because of several possible reasons: either these experiences are not related to traumatic events or just the opposite, the events or particular situations are so important or have affected the narrator so much that he has not been able to forget them and is constantly reminded of them by memories that keep on returning and thus force him to tell the story after many years in the first place. The way of telling about trauma is usually incoherent because of the mentioned memory problems. That is why trauma narratives tend to have an anti-linear structure, use flashbacks and foreshadowing. On the one hand, Kalvaitis' novel is linear in a sense that it tells a story from the time Vladas arrives at the camp in Inta till he leaves it. On the other hand, this narrative line in interrupted by Vladas' imaginary letters to his grandmother. The letters provide the reader with information about the main narrartor's background, childhood and family, and at the same time serve as flashbacks into his life full of happiness that in turn can be seen as an opposition to the life Vladas leads in the camp. In the novel, the letters are provided in italics so that they stand out visually and attract attention. That is, intentionally or not, the author creates a duality of the main narrator's experiences or life in general that can be referred to as "before" and "after" (Neal 2005: 12) the camp. This division is natural, since the traumatised usually try to separate traumatic experiences and do not integrate them into the self. Yet, towards the end of the novel (for instance, on page 242) the above-mentioned two narrative lines blend into one. According to Mikalauskienė, the "plot is broken down by [these] epistolary inserts, 'Unsent Letters to Grandmother,' which convey very lucidly the protagonist's childhood memories and family

[40] „Visos septynios dienos, praleistos izoliatoriuje, iškrito iš atminties. Nežinau, ką valgėme ir gėrėme. Neatsimenu, nei veidų, nei žodžių. Gal niekas nekalbėjo? Baisiausia, nežinau, kaip atsidūrėme Vilniuje. Kas vežė?" (Kalvaitis 2011: 382).

relationships. His experience of family helps him survive in the camp and deal with the constant presence of death" (Mikalauskienė 2013: 24). In other words, those passages with letters are probably moments of healing or attempted recovery from traumatic experience.

As mentioned earlier, in *Sustiprinto režimo barakas*, Vladas is the main narrator and provides an account of what he has seen or experienced in the forced labour camp in Inta, but he is not the only narrator, which is quite common in trauma novels. For instance, novella "Egzekucija" ("Execution") is narrated by a camp prisoner who has stolen bread and thus is beaten, novella "PPPPPPPPPPPP" is told by former professor Piotras Pavlovičius Pliakovas who is now a prisoner, while a dog called Natis is the narrator in the novella under the same title "Natis" that has been discussed earlier in relation to hunger. In addition, the main narrator frequently uses the pronoun "we" while telling about his experience, which may show that he reflects on both his own (individual) and on others' (collective or collected) experiences, since he was a part of a group of deportees with whom he worked, lived and shared their experience. For example, when Vladas arrives at the camp, he is stripped off his most precious personal belongings, since he is tricked into or rather forced to exchange his father's warm and quite expensive coat for a rag and some bread that later turns out to be only a box stuffed with paper and cloth, but he does not tell the reader about his feelings at that particular moment. This and other instances may suggest that it is relatively easier for Vladas to identify with the group and speak about the collective rather than his own individual experience, for the difficulty to speak about one's traumatic experience is problematic in general. This makes the reader wonder if the main narrator has overcome his traumatic experience or telling about it after fifty years is an attempt to work it through and do so: the "end of the novel resembles a fairy tale. It is like a present to the main character who has gone through a multitude of human trials, and to the reader, who empathises with the main character, thanks to Kalvaitis' style of writing" (Mikalauskienė 2013: 23). As it is an autobiographical novel and the author claims to still have nightmares about his deportation experience, Vladas, the protagonist, in the novel may still be suffering from the described experience as well.

In conclusion, in *Sustiprinto režimo barakas* Kalvaitis creates a trauma narrative through many short texts, novellas, poems and others, which reminds of the way traumatic memory works, for it consists of pieces of memories rather than full memories. They do not appear in chronological order, which reflects on the difficulty to tell about traumatic experience. It is even more so when fifty years pass by as it is in the novel. However, the main narrator Vladas takes up the challenge of telling about his traumatic experience in order to heal both his physical and psychological wounds left by this experience. Even though the protagonist does not focus on his present physical state after all these years, the body as an embodiment of the camp experience is

one of the dominant elements in the narrative about deportation. It reflects on the way the body of the protagonist and other deportees, who are also narrators at times, change significantly because of violence, hunger and other causes. It is more difficult to represent the psychological effect of the camp experience, but as far as the protagonist is concerned, it is represented through his thoughts about death and fear, including the fear of death. At the same time, it is important to emphasise that the protagonist often focuses on the experiences of other deportees, since he shares the same or similar experiences. As a result, Vladas becomes the voice of the collective when he reflects on collected individual traumas or deportation as a collective traumatic experience.

4.2.2 Primary and Secondary Prisoner of War Experience in Richard Flanagan's Novel *The Narrow Road to the Deep North*

Since previous sub-sections of the analytical part of this dissertation focused on primary and secondary trauma separately, this sub-section scrutinizes both in order to reveal the complexity of traumatic experience when one experiences both types of trauma simultaneously, but it also discussed the issue of remembering and forgetting.

Richard Flanagan (b. 1961) is an Australian writer. His books have been published in twenty six countries and include *Death of a River Guide* (1994), *The Sound of One Hand Clapping* (1997), *Gould's Book of Fish* (2001), *The Unknown Terrorist* (2006), and *Wanting* (2008) ("Richard Flanagan" 1). His newest novel *The Narrow Road to the Deep North*, which was originally published in 2013, was awarded *The Man Booker Prize* in 2014. Amelia Lester has described Flanagan as being obsessed with violent history, especially related to that of Tasmania in which Flanagan was born (Lester 2014: 1). It took twelve years for Flanagan to write *The Narrow Road to the Deep North* (ibid.), but now it is considered to be one of his masterpieces. Lester states that Flanagan "is clearly interested in describing events that are often called indescribable, and perhaps that's part of why he chose to tackle the death road" (ibid. 3). In addition, his choice of the topic for his novel was probably influenced by the knowledge that his father had been in prisoner of war (POW) camps (ibid.). Flanagan's father worked on the railway while being a prisoner there in 1943 (Kakutani 2014: 1).

In *The Narrow Road to the Deep North*, Dorrigo Evans, a former Australian colonel, is 77 years old now. He spent three and a half years as a surgeon and a prisoner in the prisoner of war camps in Burma (Myanmar at present) during World War Two (see List of References: Australian Government Department of Veterans Affairs. "Map of the Thai-Burma Railway" to access the map). He returned to Tasmania from imprisonment by in 1945. Now he is a

successful and famous surgeon: a documentary has been created about him and he has appeared on talk shows. He "reclaims his position as a witness" (Laub 1995: 70) by reflecting on how his personality and life have changed after being in captivity as a young man and seeing various atrocities of war; at the same time he serves as a moral witness. However, just like many trauma narratives, the novel is narrated by a third-person narrator, and Dorrigo is not the only character whose experiences are revealed but it is possible to see him as the main. The reader is familiarized with multiple experiences of POWs and even some of the perpetrators, while the structure of the novel is reminiscent of the way traumatic memory works. It consists of four parts that have eighteen to twenty-seven shorter chapters which are about the characters at different periods of their lives but the chapters do not necessarily appear in chronological order and jump back or forward in time. This is the reason that the reader has to create a coherent narrative from scattered pieces of writing, flashbacks and flashforwards. Real traumatic narratives are rarely presented in a linear way due to the structure of traumatic experience.

Dorrigo is going to publish a sketchbook about "the hideous labour, the beatings, the torture […]" (Flanagan 2015: 179) that one of the camp prisoners, Guy (Rabbit) Hendricks, drew when they were still in the camp as a record of what happened for people to remember this part of history. He was sure the pictures would survive even if the artist had not. Rabbit died, while the book itself was found by the Japanese guards in the camp and was ordered to be burned, since it was seen as dangerous.

At first, when Dorrigo is still a prisoner, he also thinks that it is a good idea to destroy the book that portrays the atrocities seen in the camp. The sketches are visual representations of the traumatic experience of the POWs: violence, diseases, hard labour and the effect of all these experiences on human body that can be seen as an embodiment of this experience. While discussing the sketches with Bonox Baker, one of the POWs, Dorrigo argues that people remember great buildings but forget those who worked like slaves to build them, involuntarily sacrificing their bodies and minds. Thus the pictures will only "justify the magnificence of these monsters" (Flanagan 2015: 245), those who were in charge rather than the victims. A passage from the discussion between Dorrigo and Bonox presents his doubts about the sketches:

> Memory is the true justice, sir. [Bonox Baker says]
> Or the creator of new horrors. Memory's only like justice, Bonox, because it is another wrong idea that makes people feel right. [Dorrigo answers] (ibid. 243-244)

Dorrigo is concerned about the memory of what happened in the camp: he thinks the memory of atrocity might serve as an inspiration for further crime or remind people not about the victims but about the perpetrators. However, although the sketches are thrown into a fire, Dorrigo saves them when no-one is watching. He has kept the sketches since then but has not shown them to

anyone for a long time. He changes his mind when he is much older; now he is ready to publish them:

> He hoped in the foreword he had that day been writing […] to somehow finally put these things somewhat to rights with the honesty of humility, to restore his role as it was, that of a doctor, no more, not less, and to restore to rightful memory the many who were forgotten by focusing on them rather than himself. Somewhere he felt it a necessary act of correction and contrition. (ibid. 18)

He survived and became famous but so many others died. Thus, the publishing of the sketchbook is treated as an act of commemoration and transmission of the forgotten history or forgotten people that are a part of this painful period in history, during which thousands of lives were lost to build a railway. The historical context and the need for this railway are presented in the novel as follows:

> The story behind this book begins on 15 February 1942, when one empire ends with the fall of Singapore and other crises. Yet by 1943, Japan, overstretched, under-resourced, is losing, and its need for this railway becomes pronounced. The Allies are supplying Chiang Kai-shek's Nationalist army in China with armaments through Burma, and the Americans control the seas. To cut off this crucial supply line to the Chinese enemy, and to take India through Burma […] Japan must feed their Burmese forces with men and matériel by land. But it has neither money nor machinery to build the necessary railway. Nor the time. (ibid. 23)

As Dorrigo has noted in his foreword for the sketchbook, it is not known how many European, Asian and Australian soldiers were taken as prisoners of war and turned into slaves to build the above-mentioned railway what is now referred to as "the Death Railway" (ibid. 25). Dorrigo saw with his own eyes many of these men die although the numbers differ: "Some historians say 50,000 of these slave labourers died, some say 100,000, some say 200,000. No one knows" (ibid.).

The way they were taken, as described by Dorrigo, is very similar to what happened during the Soviet deportations of many Lithuanians and people of other nationalities to Siberia, as is described in Kalvaitis' novel, but the weather conditions in Flanagan's novel were just the opposite – extremely hot weather. They were "crammed into the small, closed steel-box wagons used for carrying rice": there was "not enough space to even sit" and the passengers suffered from "tropical heat" (Flanagan 2015: 40). In addition, Dorrigo provides a detailed description of a "journey to hell" (ibid. 27) that was a traumatic experience even before being taken to the POW camp: "[t]hey had to take turns sitting and they slept each with his legs draped over the next man, enveloped in a fuming stench of stale vomit, of rancid bodies, shit and puke, and on they went, soot-slicked and heart-sick, a thousand miles, five days and no food, six stops and three dead men" (ibid. 40). Later "[t]hey had to make their own camp at a location some miles distant" (ibid. 42). Although it is not appropriate to compare the extremity of such experience of imprisonment and displacement, it seems that even though the context in which the deportations

of Lithuanians in the earlier analysed novel and Australians in Flanagan's novel happened is different, the descriptions are quite similar. Moreover, both nationals faced forced labour and poor living conditions that led to death of many: "endless beds of human bones that will include the remains of one in three of those Australians" (ibid. 24). Even though many years have passed, when Dorrigo thinks about the past, he refers to it as something "incomprehensible, incommunicable, unintelligible, undivinable, indescribable" (ibid. 26-27). Nevertheless, by publishing the sketches and telling about the past he tries to understand it. He remembers that the railway was often called the Line at that time, but Dorrigo thinks about it as the "line [that] was something that proceeded from one point to another – from reality to unreality, from life to hell […]" (ibid. 27). In other words, railway building became a hell that was hard to believe and thus it was something unreal. He now tries to understand the meaning of the horror many experienced there but concludes that "[h]orror just is. And while it reigns, it is as if there is nothing in the universe that it is not" (ibid. 23). Horror was everywhere in the camp and they had no choice but live with it.

Since Dorrigo had been a doctor before being taken to the camp, as a POW he did not work like regular POWs who had to build the railway but did his job according to his occupation and thus was a spectator or rather a witness of what became of those who did have to contribute to the railway building. It seems that although his occupation helped him survive, he has mixed feelings about his survival now:

> Forever after, there were for them only two sorts of men: the men who were *on the Line*, and the rest of the humanity, who were not. Or perhaps only one sort: the men who *survived the Line*. Or perhaps, in the end, even this is inadequate: Dorrigo Evans was increasingly haunted by the thought that it was only men who *died on the Line*. He feared that only in them [men who died on the Line] was the terrible perfection of suffering and knowledge that made one fully human. (Flanagan 2015: 26, italics in original)

It may be that as a survivor Dorrigo now feels guilt that is a common experience of those who have survived a major traumatic experience, such as deportation, imprisonment, and war, but lost their loved ones or people they knew. On the one hand, he was privileged and safe, but on the other hand, he observed the whole process of men becoming weak and dying: "work quotas went up, and up again, that shifts grew longer and longer" (ibid. 47); "[s]tarvation stalked the Australians" (ibid. 50); as a result, "[d]iseases of starvation" (Flanagan 2015: 44) started. This led to the situation when the "distinction between the sick and the dying" (ibid. 48) became vague although Dorrigo had to select those who despite their weakness and diseases could work.

Vickroy refers to such situations as "ethical dilemmas" in which writers place their readers to decide what they would do (Vickroy 2002: 1). The men began to die and the "dead began to accumulate" (Flanagan 2015: 49), so "the […] practice of just marching off into the forest and burying them wherever" is developed (ibid. 47). In other words, neither the living nor the dead

were respected, since they were only a workforce, tools that were thrown away when broken and not useful anymore. Dorrigo remembers the time when many men could not work because of their health problems but he was required to send more sick prisoners to work. This made Dorrigo feel helpless, since he knew no men who could actually work but he had to select around four hundred of the least sick who could do some work. He used to call it a game of lives, since each time Dorrigo tried to save lives: "For he has come to love them, and every day he understands that he is failing in his love, for every day more and more of them die" (ibid. 203). The period comes when the POWs are required to work even more than ever, without stop (e.g. thirty-seven days) and fast. This is called the Speedo:

> As the POWs fell further behind the Japanese schedules, the pace grew more frantic. One night, just as the POWs were falling exhausted on their bamboo platforms, to sleep, the order came to return to the cutting. So the night shifts began.
> The cutting was a slit through rock, six meters wide and seven meters deep and half a kilometre long. Lit by fires of bamboo and crude torches made of rags stuffed in bamboo and fed with kerosene, the naked, filthy slaves now worked in a strange, hellish world of dancing flames and sliding shadows. (ibid. 183)

In the novel, Flanagan dedicates a lot of attention to the representation of prisoner of war experience through numerous effects on the body. In other words, the traumatic experience of being imprisoned, living in poor and anti-sanitary conditions with little food and doing daily hard labour while building the railway is revealed in various descriptions of the state of the human body, for physical and psychological exhaustion that lasted day and night led to extreme changes in the physical appearance of the POWs.

In fact, as Vickroy argues, historical trauma is often represented through effects on the body (Vickroy 2002: 168). In Flanagan's novel, numerous descriptions of human body as an embodiment of traumatic experience are provided by Dorrigo and Darky, another prisoner in the camp and one of the narrators in Flanagan's novel. For instance, when cholera starts tormenting POWs, Dorrigo has the obligation to look after them, since it is his work in the camp. He clearly remembers how they looked or what they did:

> All seemed less than men when Dorrigo Evans came close to them, the terrible disease having wasted away much of their bodies in the few hours it took to strike and often kill. Some moaned in agony with the cramps that were dissolving their bodies and eating up their lives, others begged for water in a low monotonous drone, some stared like stones out of sunken and shadowed eye sockets. (Flanagan 2015: 240)

Dorrigo describes the direct effect of the disease on human body: men do not look like men anymore because of their slim and bony bodies. Their masculine bodies exist only in memories of the times before being captured and taken to the camp. In addition, as Australian soldiers they had to have a lot of stamina, but this is gone now as well. Men suffer pain that is greater than they can bear and thus they moan and express their suffering verbally. One of the prisoners whose bodily change and suffering is described in greater detail is Tiny:

> […] he was accusing his body, because this mighty body had always triumphed, had carried that small mind and tiny heart so far, only for it now – in that strange, hellish half-tunnel of flame and show and pain – to cruelly and unexpectedly betray him. And with his body wavering, Tiny was lost. (ibid. 185)

Tiny's body can be seen as a site of the cumulative trauma suffered in the POW camp. Interestingly enough, Tiny sees his body as the one to blame that he is not able to work much anymore, not the lack of food, too hot weather or too hard labour without the necessary tools. However, there is a limit of pressure that a human body can bear in such extreme conditions. Just like Dorrigo, Darky observes a continuous process of decay of Tiny's body when he is still alive:

> […] Tiny's magnificent body began to fade away. The Japs knew it and seemed to bash Tiny regularly now, and with more vicious intent. And Tiny seemed not to care about this either. The lice knew it. Everyone had lice, but Darky noticed how they began to swarm over Tiny from that day. And Tiny seemed not to care that his body was overrun with them, no longer worried about washing or where he shat. Then came the ringworm. As if even fungi knew it, sensing the moment a man gave up on himself and was already as good as a corpse rotting back into the earth. And Tiny knew it. Tiny knew he had nothing left inside him to stop what was coming.
> Darky stuck by Tiny, but something in him was revolted by that formerly big man, that once proud man, now a shitting skeleton. (ibid. 186)

Darky observes a man who looks nothing like he used to, but later Darky faces a similar destiny himself, when his body starts to look like "a bag of chaff" (ibid. 295). The effect of POW slavery on human body affects the prisoner's system of values, so that the prisoners undergo both physical and psychological changes at the same time. Dorrigo remembers these changes and reflects on them in this way:

> They lie and cheat and rob, and they lie and cheat and rob with gusto. The worst feign illness, the proudest health. Nobility often eludes them. The previous day he [Dorrigo] had come across a man so sick he was lying facedown, nose just out of the mud, […] unable to make it the final few hundred yards home. Two men were walking past him, too exhausted to help, striving to conserve what little energy they had left for their own survival. He had to order them to help the naked man to the hospital. (ibid. 203)

Because of this failing health, prisoners refuse to help each other, since helping means wasting their own energy that is necessary to work, not to be punished or simply to live; some of them still walk while others only crawl. In addition, hunger becomes a partner that never leaves the prisoners, since all they are given is a ball of rice the size of a golf ball. The following passage illustrates one of the POW's, Rooster MacNeice's, experience of hunger: "His hunger was like a wild animal. His hunger was desperate, mad, telling him whatever food he found just get it down as soon as you can and as fast as you will; just eat, his hunger screeched – eat! eat! eat! And all the time he knew it was his hunger eating him" (ibid. 210). Hunger is compared to an animal that is always hungry. It can be seen as a metaphor for hunger trauma, since food earlier was always available but now is not and thus the situation of food deprivation shocks and causes

traumatic effects. This description is similar to the one in Kalvaitis' novel in which hunger trauma is seen as a beast or a red-eyed old man.

Once Dorrigo was taken to the camp in Burma, he could be seen as a primary witness of displacement and imprisonment. On the other hand, his occupation as a doctor made it easier for him, since he did not have to do hard labour and participate in the process of railway building. It may seem that his work was easier at least physically, since unlike other prisoners, he showed no visible physical effects on his body. At the same time, although he did not experience what other prisoners did, his trauma was more of a psychological nature, since he suffered while seeing what was happening to the POWs who worked on the Line and "was the prisoner of their hope" (Flanagan 2015: 52). Dorrigo was also a secondary witness of "sixteen-year-olds turning seventy" (ibid. 234), transforming into skeletons or "mangrove roots" (ibid. 236), dying because of hunger, exhaustion, diseases like cholera, injuries at work, and beatings by various officers. For instance, Dorrigo recalls the beating of Darky Gardiner, a former young Tasmanian sergeant, which took place because of an order by Colonel Kota. Kota wanted to behead Darky but was not able to, since Kota had forgotten the lines of a haiku he thought he was supposed to say while doing it (ibid. 284). In other words, the beating was chosen instead of beheading. The prisoners were ordered to observe the beating: they were looking but not seeing, listening but not hearing what was happening because they were thinking only about dinner that was waiting for them. In addition, Dorrigo understands that Darky's beating was a necessary lesson to other POWs in order to get the railway built. Dorrigo contemplates on the meaning of being a prisoner: "What was a prisoner of war anyway? Less than a man, just material to be used to make the railway, like the teak sleepers and steel rails and dog spikes" (ibid. 114). Dorrigo witnessed how many prisoners suffered but was not able to do anything about it. He thinks about suffering in the following way:

> He understands the cult of Christ makes of suffering virtue. […] He hopes Christ is right. But he does not agree. He does not. He is a doctor. Suffering is suffering. Suffering is not virtue, nor does it make virtue, nor does of virtue necessarily flow. (ibid. 202)

The suffering Dorrigo observed was not a virtue but rather an outcome of the Emperor's ambitions to build the railway. Now Dorrigo is writing a foreword to the sketchbook and questions himself what sort of witness he is and concludes that he is an accurate witness (ibid. 56) to whom the grey sky looks like the sky in the camp even though many years have passed. The suffering he saw during the three and a half years in the camp had a great effect on him. While staying there "he no longer knew what to think, he lived in a madhouse beyond allusion, far less reason or thought" (ibid. 233). Decades after his POW experience Dorrigo thinks about the past quite often.

When he comes back to his usual environment in Australia, his traumatic experience reveals itself through unusual behaviour. Dorrigo drinks, shouts at his wife without any reason (Flanagan 2015: 385). He also has flashbacks from the past: for instance, he suddenly remembers his work in the camp hospital – the tent and "the stench of rotting flesh" (ibid. 343) when he eats a grilled steak years after his return home. In other words, steaks now remind him of human flesh and the operations he performed in the camp. As Bloom points out, in real cases of trauma "smells, touch, tastes, and even pain, and strong emotions" can remind people of traumatic experience (Bloom 1999: 6). At the same time, there are some positive effects of traumatic experience in the sense that some of his earlier fears have disappeared, since he is no longer afraid of many things: "He found himself no longer afraid of enclosed places, crowds, trams, trains […]. He had seen too much to be frightened […]" (Flanagan 2015: 383). That is, on the one hand, camp prisoner experience makes Dorrigo stronger, but on the other hand, it seems that he still suffers from post-traumatic stress and cannot help himself even though he is a well-known doctor. Although he is not a psychologist, he has connections and psychological services available, but the truth is that he cannot admit to himself that he has been affected strongly.

Flanagan's novel starts with Dorrigo's childhood memories and then suddenly turns to contemplations about the past in the camp. According to Dorrigo, a "happy man has no past, while an unhappy man has nothing else. In his old age Dorrigo Evans never knew if he had read this or had himself made it up" (Flanagan 2015: 3), but the idea of happiness without the past can probably be seen as one of the main ideas of the novel since, just like other survivors of traumatic events, Dorrigo is haunted by the past for many reasons. For instance, he has lost the love of his life – his uncle's young wife with whom he had a secret relationship, because he was taken to war and when he returned he married a woman he did not love, since he thought his lover Amy had died. He does not become a happy family man. On the contrary, a month after his marriage he starts cheating on his wife and does so continuously with many women. He cannot forget Amy although he also thinks that "pursuing the past inevitably only leads to greater loss" (ibid. 400), for he feels empty and lonely despite all the women he sleeps with. Moreover, leaving for war leads to spending three and a half years as a POW and seeing horrors (discussed above) that do not leave him alone although decades have passed since the return to his home country.

Jimmy Bigelow, another former POW, is one of the few that have been able to survive. His behaviour and family life are affected by his experience as a POW. For example, he wanted to beat his children, apparently because they had misbehaved, but at the same time wanted to protect them from painful experiences, so he would raise his hand and keep it in the air without

hitting them. His children could see his hand shaking but could never understand it. In addition, Jimmy refuses to speak about his experience in the Japanese camp. Once his daughter Jodie does a high school project and asks her father about the POWs, but Jimmy does not say much about them. It may seem that he does not speak about his experience because it is too painful, but he also feels that "[t]here was a growing industry of memory all around him, yet he recalled less and less" (Flanagan 2015: 432). It is also possible to assume that he has repressed his memories in order to be able to forget and lead the life of a regular person and a family man. However, the reality is that he has never been present in his children's lives, since he seems to be stuck in between his life as a camp prisoner and his family life. This situation "in between" or "neither here not there" prevents him from working through his experience and leads to becoming withdrawn and maybe even forgetting in his old age:

> His [Jimmy Bigelow's] sons corrected his memories more and more. What the hell did they know? Apparently a lot more than him. Historians, journalists, documentary makers, even his own bloody family pointing out errors, inconsistencies, lapses, and straight-out contradictions in his varying accounts. Who was he meant to be? The Encyclopeadia bloody Britannica? He was there. That was all. When he played 'Without a Song' on his cassette player that too was a mystery, because for a moment he saw a man standing on a tree stump singing, and he felt all those things he otherwise didn't feel; he understood all those things he otherwise didn't understand. His words and memories were nothing. Everything was in him. Could they not see that? Could they not just let him be? (ibid. 432)

After the war Jimmy Bigelow finds it hard to believe the war and all those terrible things actually happened. On the one hand, the "war had been an interruption to the real world and a real life" (ibid. 248), but on the other hand, it is hard to believe these things happened to him. Even if they did, he starts mixing up the chronology of various events, since many of them become repressed and at the same time scattered in his mind. That is why he is not able to put them in a chronological order or a coherent narrative. Many years pass and he already has grandchildren, but only when he is 92 and is in hospital, because he has had his third stroke, he "saw the smoke and smelt the flesh burning, and suddenly he knew it was the only thing that had ever happened to him" (ibid. 249). His past experience begins to seem real only when he is probably close to death, but he does not remember much about it. There comes a point, at the age of 94, when Jimmy Bigelow can remember nothing about the POW camps although he knows he has been there:

> His mind slowly distilled his memory of the POW camps into something beautiful. […] The things that might bring it back – books, documentaries, historians – he avoided. Then his memory of the sickness and the wretched deaths, the cholera and the beri-beri and the pellagra, that too went; even the mud went, and later so too the memory of the hunger. And finally one afternoon he realised he could remember none of his time as a POW at all. His mind was still good; he knew he had once been a POW as he knew he had once been a foetus. But of that experience nothing remained. What did was an irrevocable idea of human goodness, as undeniable as it was beautiful. At the age of ninety-four he was finally a free man. (ibid. 432-433)

Only when he is 94 does he realise that he has forgotten everything that happened in POW camps where he spent several years of his life. This might mean that he loses his memories because of senile dementia that takes away both good and painful memories, not because he represses his memories. He becomes a man without his past and therefore is happy and free. In other words, Flanagan chooses to represent issues of remembering and forgetting of one's traumatic experience through an ironic reflection on the way dementia works.

Dorrigo and Jimmy Bigelow are not the only ones to survive imprisonment. The novel also focuses on the destiny of other former war prisoners and consequences of this imprisonment not only on the body and the mind but also on their relationships with family members. When they return to Australia and try to resume their former lives or lead lives like everybody else, they are not able to do so:

> They died off quickly, strangely, in car smashes and suicides and creeping diseases. Too many of their children seemed born with problems and troubles, handicapped or backward or plain odd. Too many of their marriages faltered and staggered, and if they lasted it was sometimes more due to the codes and customs of the day than to their own capacity to make right all that was wrong, and what was wrong was too large for some of them. They went bush by themselves; they stayed in town with others and drank too much […]. […] They went silent or they talked too much […]. (Flanagan 2015: 327)

Some of the survivors cannot integrate their traumatic experience into their selves and commit suicide when it becomes too much to bear. Some others die because of various diseases that are not specified in the novel but may be related either to injuries and operations under unsanitary conditions in the camp or poor health because of the years spent in the camp while building the railway and cutting the rocks. In addition, some survivors, just like Dorrigo, do not have successful marriages. As a result, they "seek one another out and develop a form of fellowship" (Erikson 1995: 187): they find a certain degree of comfort when they meet other camp survivors and can share their experience although not all of them speak about it. As Trauma Theory suggests, the traumatised usually repress their traumatic experience and in this way hope to forget it, but usually it is not possible to do so and thus this experience haunts the traumatised. Only when one speaks about it and in turn works it through is a person able to lead a life without ghosts from the past. Those who cannot speak about their traumas yet only enjoy the company of those who do and try to drown their experience by drinking, which is one of the symptoms of post-traumatic stress disorder. In Flanagan's novel, some of the survivors "drank to make themselves feel as they should feel when they didn't drink, that way they had felt when they hadn't drunk before the war" (Flanagan 2015: 329). In other words, drinking becomes a temporary escape from memories about the past but does not help to solve the problem of tormenting memories. At the end of the novel Dorrigo is wounded in a car accident when a drunk driver hits his car. When he is unconscious, he has a terrible dream about the camp: he

has to select one hundred men to march to another camp. He is threatened that the major will do that if Dorrigo cannot but Dorrigo knows that in such a case the weakest prisoners will be selected, so he obeys the order and selects the strongest. When he wakes up in hospital, he cannot speak and only hears nurses talking. He dies soon after that, but in his death bed he remembers not his wife and children but the camp and what happened there, which indicates that POW experience is for him impossible to forget.

In addition, Flanagan dedicates considerable attention to the destiny of the perpetrators who were guards and other officers in the camp in Burma. At the end of the war in 1945 the Japanese surrendered and the prisoners were freed, while the "Japanese engineers and guards whose responsibility it was were imprisoned or repatriated" (Flanagan 2015: 302). After some decades some sections of the Line are turned into "tourist sites, Sacred Sites, national sites" (ibid. 303) — sites of memory, in other words. Yet some Japanese guards had been able to escape and have not been punished so far. Nakamura, a former major, is one of such officers, but despite the fact that his name has been included in the list of wanted people and published in a newspaper, he is able to hide and avoid the destiny of some of his colleagues who were tried for war crimes. For instance, he reads in the newspaper that one Japanese soldier "was found guilty as a war criminal and hanged" (ibid. 316). Another one, Choi Sang-min, who was referred to as the Goana in the camp, was found guilty as "Class B war criminal" and "will-be-be executed by hanging" as well (ibid. 320). Nakamura thought that their prisoners deserved what they got and thus beat and even killed them, since life seemed to be meaningful to him when he hurt other people. Nakamura had been beaten many times himself; therefore, later it seemed normal for him to beat others. Now he even considers himself to be a victim. This is quite a conflicting point of view, but as Schwab notes, "in the long term, torture destroys not only the victim but also the perpetrator, if only because in order to kill his victim's self, the torturer must also kill his own soul" (Schwab 2010: 39). This means that both victims and perpetrators "are suffering from the psychic deformations of violent histories" (ibid. 72). Flanagan also writes about some former guards who have been found by former prisoners and killed in revenge. For example, Kim Lee was thrown "from the top floor of a brothel in Bangkok" (Flanagan 2015: 318), but there are some who have never been tried or even searched for. One of them is Nakamura's acquaintance Sato who carried out experiments with captured American soldiers during the war. He still works as a doctor and wants to forget the past: "The Americans want it forgotten, and so do we" (ibid. 357). Both the victims and the perpetrators wish to forget but probably for different reasons. Even though the novel focuses mostly on the experiences of

POWs, multiple voices and experiences reveal the complexity of traumatic experience and memory.

After some time Nakamura changes completely and even does some charitable work. He gets married, has children and forgets what happened in the camp:

> […] he felt no responsibility, and time eroded his memory of his crimes and allowed his memory instead to nurture stories of goodness and extenuating circumstance. As the years passed, he found he was haunted only by the way he was haunted by so little of it. (Flanagan 2015: 360)

The passage reflects on the thin line between good and evil, but it is not clear whether it is an intentional change or it takes place because Nakamura is diagnosed with throat cancer and approaching death changes him for the better. However, even though he is healed from cancer, in his old age it returns. Then he feels that the end is near and his memories return as well, for instance, in the form of nightmares, in which he sees "ice monsters and crawling corpses" (ibid. 392). Therefore, it seems that time has not eroded his memory as he had thought but his memories were repressed for a long time and only gave the impression that they were forgotten. Since they have never been worked through, they return to haunt him.

Both victims and perpetrators are haunted by the POW camp experience till the end of their lives. In the novel, descriptions of memories of both victims and perpetrators create what Olick calls collected memory, for individual memories of different characters are put together to represent the memory of POW camp experience. Although Dorrigo's aim is to inform people about what happened in the past in order to commemorate and show respect to the dead, the traumatic effect POW experience carries is unavoidable. He takes the reader back in time to show various atrocities of war that are reflected in the novel through the way the bodies of prisoners of war stop looking human and at the same time embody their collected and continuous traumatisation. This traumatisation is caused by the beatings, hunger and hard labour while building the Death Railway. Dorrigo does not forget his primary and secondary trauma till the end of his life and, just like many other survivors, suffers from posttraumatic symptoms, while Jimmy, another former prisoner, forgets only because of senile dementia. The perpetrators wish to forget as well and maybe some of them do, at least for a while, but their experiences return to haunt them either in the form of nightmares or in the form of former POWs who find and kill them in revenge.

This sub-section has discussed two contemporary novels whose authors and geographical contexts are quite distant. Nevertheless, these novels have many similarities. Both of them deal with individual traumas of their characters that are put in challenging situations in labour camps. In *Sustiprinto režimo barakas* (A Maximum Security Barrack), Kalvaitis places his characters in a forced labour camp in the Soviet Union, while in *The Narrow Road to the Deep North*, Flanagan moves his characters to prisoner of war camps in Burma during World War Two. In

both novels much attention is given to the representation of human body as an embodiment of the traumas that the characters experience, such as violence, constant hunger, anti-sanitary conditions and others. In addition, the issue of remembering and forgetting of traumatic experiences is emphasised, for the protagonists of both novels tell about their traumas after many years since their actual experiences. This might be a way for them to work through their traumas, especially in *Sustiprinto režimo barakas* (A Maximum Security Barrack), while in *The Narrow Road to the Deep North* commemoration of the dead prisoners might be seen as the main purpose of telling about what happened in Burma. Both novels consist of shorter texts which, at least visually, create a sense of fragmentation and do not necessarily appear in chronological order and in turn reflect on the way traumatic memory works. However, there are some differences as well. One of the main differences is that in Kalvaitis' novel the reader does not learn about the long-term effects of the camp traumas experienced by the protagonist and other characters, whereas Flanagan dedicates considerable attention to this. His characters, both victims and perpetrators, cope with their experiences in different ways, but memories about their traumas haunt them till the end of their lives.

4.3 The Trauma of 9/11 in Fiction

Similarly to the topic of World War Two that has been the focus of writers' attention for many years, 9/11, as a more recent traumatic event, has become a popular topic for contemporary writers, for not only did 9/11 directly affect Americans, but it also had repercussions in the whole world. As Vermuelen has noted, "The framing of 9/11 as a traumatic event, and of cultural and artistic responses to it as reflections of a post-traumatic condition, has become a popular academic occupation in the last decade in the fields of literary, cultural, as well as social studies" (Vermeulen 2014: 142). However, not many American writers took up the challenge of writing works of fiction based on 9/11 straight away, since for many it seemed that fiction was not an adequate means of expression to reflect on it, while others could not find the right words to put the horror seen (live) on television into a literary work. Yet, Baelo-Allue argues that "[e]ven though in the aftermath of 9/11 fiction was rejected as a suitable means for understanding the traumatic events, some authors rose to the challenge […]" (Baelo-Allue 2011: 191) and not only those from the United States, since "[l]iterature has the capacity to make us face the unspeakable, to act out cultural traumas to work through them, mediating between our urge to know and our need to deny" (ibid. 191-192). Thus, it might be that for some authors of 9/11 novels writing was and still is a means of working through 9/11 as a national trauma or a subject that demands literary interpretation of the event and their effects on the individual and

contemporary society. Neal describes how a collective national trauma is different from a personal trauma:

> A national trauma differs from a personal trauma in that it is shared with others. [...] [N]ational trauma is shared collectively and frequently has a cohesive effect as individuals gather in small and intimate groups to reflect on the tragedy and its consequences. Personal feelings of sadness, fear and anger are confirmed when others express similar emotions. (Neal 2005: 4)

This sub-section focuses on two 9/11 novels: Don DeLillo's novel *Falling Man* and Amy Waldman's *The Submission*. Both of these works are 9/11 novels but reflect on 9/11 in very different ways: the former novel focuses on consequences of 9/11 on individual Americans, while the latter one deals with the aftermath of 9/11 and its effects on the Muslim community in the United States. Although both novels deal with individual experiences, they represent the national (collective) trauma and its numerous effects.

4.3.1 National Trauma of 9/11 in Don DeLillo's Novel *Falling Man*: Primary and Secondary Traumatisation of Individuals

Don DeLillo (b. 1936) is a well-known American writer. At first his novels like *Americana* (1971, *End Zone* (1972), *Great Jones Street* (1973), *Ratner's Star* (1976), *Players* (1977), and *Running Dog* (1978) did not sell well, but this changed in 1980s with *The Names* (1982) and *White Noise* (1985), which received the National Book Award, and *Libra* (1988) (Begley 2). In Chris Cumming's opinion, DeLillo "has become better appreciated as the world has come to resemble his work, incrementally, with every new telegenic catastrophe, every bombing and mass shooting" (Cumming 2013: 1). Cumming argues that "[w]hen *Falling Man* came out, reviewers noted that DeLillo's earlier books had seemed to anticipate the events of September 11, as well as the aura of dread and unreality that followed" (ibid. 2). In fact, *Falling Man* has been seen as "one of the most influential 9/11 novels written to this day" (Baelo-Allue 2012: 63). The writer has received numerous awards for his work.

According to Neumann, "[t]hrough a multi-perspectival expansion of the remembered world, fictions of memory design a panorama of co-existing collective memories: shared interpretations of the past, but also incompatible memories of the shared collective past, become visible" (Neumann 2008: 339). This quote is a suitable reflection of what Don DeLillo's novel *Falling Man* is about: how different characters experience one historical event differently and are affected by it. This event is the terrorist attack on a number of prominent American buildings on 11 September 2011, during which 2,976 victims, who were office workers, visitors, rescuers, passengers and crew aboard three planes and others, died (Summers and Robbyn 2012: 3). The novel, however, "deals with the domestic and intimate rather than the panoramic and public"

(Baelo-Allue 2012: 64). A dialogic approach, which means that multiple narrators narrate the story, helps to express multiple aspects of trauma (Vickroy 2002: 184). Therefore, different characters who become narrators in *Falling Man* represent different types of traumatic experience: direct, indirect and transmitted, physical and psychological.

The novel starts with a description of people running in the street after the Twin Towers of the World Trade Center (TWC) have collapsed in New York on 11 September 2001. Time is divided into before and after and the importance is given to what happens after 9/11, for time is measured by the number of days that have passed after this day: "three days after the planes" (DeLillo 2008: 10); "Keith had been alive for six days now" (ibid. 60), "fifteen days after the planes" (DeLillo 2008: 88); "These are the days after. Everything now is measured by after" (ibid. 173); "thirty-six days after the planes" (ibid. 215); "that was before, this is after" (ibid. 273). At the end the novel the narrator returns to the day of 9/11 to describe what actually happened inside the tower in which Keith worked just before the attack. This is how the reader is able to find out what Keith experienced on that day when many others died:

> He [Keith] saw ceiling begin to ripple. The stink of something familiar was everywhere but he didn't know what it was.
> When the tower swung finally back to vertical he pushed himself off the floor and moved to the doorway. The ceiling at the far end of the hall moaned and opened. The stress was audible and then it opened, objects coming down, panels and wallboard. Plaster dust filled the area and there were voices along the hall. He was losing things as they happened. He felt things come and go. (ibid. 307)

Keith is inside the north tower at the time of the hit. He is trapped and it seems that the building is coming into pieces and falling on his head. However, he does not think about himself but rather tries to save his friend Rumsey but is not able to, since Rumsey has been hit by something very hard. Keith does succeed in escaping and sees the other tower falling:

> The south tower is falling and people, the survivors, are running:
> He [Keith] took one step and then the next, smoke blowing over him. He felt rubble underfoot and there was motion everywhere, people running, things flying past. (ibid. 315)

Keith observes motion in the street. Motion indicates life, while the fallen tower will remind of so many deaths of those who were inside or others who tried to help them, but there will be no movement there ever again. Moreover, the event is represented as the one that is not only seen but also heard. When Keith leaves the building and is on his way home, he hears the north towers fall, too:

> He heard the sound of the second fall, or felt it in the trembling air, the north tower coming down, a soft awe of voices in the distance. That was him coming down, the north tower. (ibid. 6)

Sound is an important aspect of traumatic experience, since it is remembered for a long time after the traumatic event. As a result, similar sounds can trigger remembering of trauma in general and the return and re-experiencing of trauma. At the same time, "the outer destruction of

the buildings becomes a replica of the inner destruction or identity crisis" experienced by Keith and other characters in DeLillo's novel (Žindžiuvienė 2013: 116).

As established in Trauma Theory, in order to work through traumatic experience one needs to tell others about it. However, as the theory suggests, speaking about trauma is difficult, since the survivor finds it hardly possible to find the right words to express what has been experienced or even put these experiences into a coherent narrative. In DeLillo's novel some characters are depicted as having difficulty to express themselves on their experiences, while some others keep everything to themselves and provide only limited information. Florence Givens and Keith Neudecker both worked in one of the Twin Towers and escaped from it on 9/11. They did not know each other till 9/11, but when Keith was out of the burning tower, he found a briefcase and automatically took it home; he later tried to find its owner. This is how he meets Florence, to whom the briefcase belongs. The two characters become very close, since the trauma of 9/11 unites them. Florence reflects on her relationship with Keith in the following way:

> I can't explain it but no, you [Keith] saved my life. After what happened, so many gone, friends gone, people I worked with, I was nearly gone, nearly dead, in another way. I couldn't see people, talk to people, go from here to there without forcing myself up the chair. Then you walked in the door. I kept calling the number of a friend, missing, she's one of the photographs on the walls and windows everywhere, Davia, officially missing, I can barely say her name, in the middle of the night, dial the number, let it ring. I was afraid, in the daytime, other people would be there to pick up the phone, somebody who knew something I didn't want to hear. (DeLillo 2008: 137-138)

First of all, as a survivor of 9/11 she suffers from her traumatic experience that now reveals itself through various symptoms of post-traumatic stress: for instance, feeling numb, almost dead (she could have died), unwilling to see people or talk with them and in general shutting down from the world around. Secondly, she finds herself mourning for those who were not lucky like herself to escape. One of these is her friend who is missing, which makes it even more difficult, since it is not known whether she is alive or dead.

Florence remembers she was at work at the moment when the plane hit the north tower. She describes the unexpectedness of the event in this way: "I was at my screen and heard the plane approaching but only after I was thrown down" (DeLillo 2008: 67). What followed was "the collapsed ceilings and blocked stairwells, the smoke, always, and the fallen wall, the drywall" (ibid. 68). Although very often the traumatised do not want to speak about their traumatic experience, Florence needs to speak about her experience on 9/11 and in doing so "reclaim her position as a witness" and live through the testimony when giving it (Laub 1995: 70); Keith is the one to whom she is willing to tell what she has lived through. This is the reason that she sees him as a hero:

> There were people everywhere pushing into the stairwell. She [Florence] tried to recall things and faces, moments that might explain something or reveal something. […]

> She was going through it again and he [Keith] was ready to listen again. He listened carefully, noting every detail, trying to find himself in the crowd. (DeLillo 2008: 73)

Florence's memory can probably be seen as communicative memory that is very recent and is transmitted to Keith during their conversations. Keith shares the memory not because he hears about it from her but because his memory is similar, for he was there just like Florence. For instance, both of them recall the man carrying a crowbar that they saw while trying to escape out of the tower. Then it seems that "he'd [Keith] been carried in these crossing memories, brought down out of the tower and into this room" (DeLillo 2008: 71). They are united because both of them were close to death and because both of them were there and were able to survive. Florence keeps on telling about what happened, because this is a coping strategy for her; by telling, she puts her traumatic memory into narrative memory and in turn deals with the experienced trauma:

> She wanted to tell him [Keith] everything. This was clear to him. Maybe she'd forgotten he was there, in the tower, or maybe he was the one she needed to tell for precisely that reason. He knew she hadn't talked about this, not so intensely, to anyone else. (ibid. 69)

Florence is the only character in the novel that is actually able to put her traumatic memory into narrative memory. Speaking helps Florence to remember but, at the same time, sharing common experiences helps her emotionally; as a result, she sees Keith as her saviour, even though he did not physically save her from the burning tower:

> He could make her laugh. She seemed to look into him when she laughed, eyes alive, seeing something he could not guess at. There was an element in Florence that was always close to some emotional distress, a memory of bearing injury or sustaining loss, possibly lifelong, and the laughter was a kind of shedding, a physical deliverance from old woe, dead skin, if only for a moment. (ibid. 113)

According to Erikson, the traumatised tend to search for others with similar experience that helps to create a bond and release their pain (Erikson 1995: 187). In *Falling Man*, Florence does not search for any 9/11 victims but Keith finds her himself: conversations with Keith bring relief and even joy to Florence, but Keith suspects her laughter may be only a shield to hide her disturbance after traumatic experience and grieving for the dead. In other words, even through it seems that Florence is successful in coping with her psychological trauma, it not clear to what extent Florence is able to work through it.

Keith, meanwhile, does not tell Florence about his experience but is rather a listener. Nevertheless, it does not mean he is not affected by 9/11 trauma. He talks about it only when he is asked by Lianne: "He spoke about them, Rumsey and Hovanis [his friends], and the one who was badly burned, whose name she'd forgotten. […] He spoke only about their qualities, their personalities, or married or single, or children or not, and this was enough. She didn't want to hear more" (DeLillo 2008: 132). Keith's testimony is limited, but it is the listening to someone

telling about one's traumatic experience that matters, so it is not important how much he is able to reveal: "She [Lianne] listened to what he said and let him [Keith] know she was listening, mind and body, because listening is what would save them this time, keep them from falling into distortion and rancor" (ibid. 132). Since Lianne has her own traumatic issues to solve, she does not want to hear what exactly happened, because she might be afraid that Keith's trauma will add up to her own when it is transmitted by the testimony. On the other hand, she wants to create conditions for Keith to be able to speak about his experience as such and so diminish the distance between them that was created by their separation.

In DeLillo's novel, the historical event of 9/11 is described through matters of personal life. After 9/11 Keith's life changes quite significantly. For example, he cannot get back to work as a lawyer after 9/11 but plays poker instead. Thus, what is left of the WTC towers is a representation of "the ruins of the personal life, when nothing is stable and everything is put on a chance, just as in a poker game," while the "personal dimension of the aftermath includes the ever-lasting search for […] identity and the meaning of life" (Žindžiuvienė 2013: 115). Therefore, the trauma of 9/11 can be seen as a "foundational event […] that can unequivocally ground identity" (Cvek 2011: 10). Keith even thinks about joining the army in order to be able to kill and get away with it but considers himself to be too old. Moreover, it seems that at first Keith keeps his feelings inside, but this does not prevent the trauma of 9/11 from changing his daily life. After 9/11 Keith's self becomes split into two: Keith with his family, since he returns to live with his ex-wife and a son, so that the attacks of 9/11 bring the family back together, but not entirely; and Keith with Florence – a 9/11 survivor like himself: "He [Keith] was speaking into the breeze, not quite to Justin [Keith's son]. He was still back there, with Florence, double in himself, coming and going, the walks across the park and back, the deep shared self, down through the smoke, and then here again to safety and family, to the implications of one's conduct" (Delillo 2008: 198). It is evident that the two selves become problematic, since when Keith is with his family, he wants to be with Florence, and vice versa. Furthermore, even after several years Keith has nightmare-like dreams that reveal Keith's traumatic experience: "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" (ibid. 293). This is a result of 9/11 trauma that he has not openly spoken about to work it through. In addition, his behaviour also becomes strange:

> It was Keith […] who was going slow, easing inward. He used to want to fly out of self-awareness, day and night, a body in slow motion. 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. Or he stands and looks. He stands at the window and sees what's happening in the street. Something is always happening, even on the quietest days and deep into night, if you stand a while and look. (ibid. 83)

Keith becomes an observer who looks around and collects everything what is happening, since he has experienced that many things happen whether you expect them to or not. Nevertheless, he does not have a clear memory of what happened to him. That is, the memories of the traumatic event were probably so traumatising that he repressed them. However, he has some unexpected flashbacks: "Things came back to him in hazy visions, like half an eye staring. These moments he'd lost as they were happening and he had to stop walking in order to stop seeing them. He stood looking into nothing" (ibid. 312). To conclude, 9/11 leads to changes in or rather desctruction of Keith's life, including physical and psychological traumatisation, identity changes and a loss control over his life. Even though he heals physically by various procedures and exercise, mental wounds are more difficult to heal, for traumatic experience continues to haunt him through flashbacks.

Although Lianne was not in any of the towers on 9/11, as an American and an ex-wife of a 9/11 survivor she is affected by this traumatic event. In order to overcome the experience of 9/11 people employ different techniques. Lianne refers to them in the following way: "People, I know, they read poetry to ease the shock and pain, give them a kind of space, something beautiful in language," she said, "to bring comfort or composure. I don't read poems, I read newspapers. I put my head in the pages and get angry and crazy" (DeLillo 2008: 52-53). The readers of poetry probably feel that it becomes easier to cope with their experience, while the reading of newspapers does not help Lianne but rather strengthens her fear and unease. In addition, she is invited to conduct meetings of a group of Alzheimer's patients. Soon Lianne understands that she benefits from these group meetings more than she could have admitted to herself:

> She needed these men and women. Dr. Apter's comment disturbed her because there was truth in it. She needed these people. It was possible that the group meant more to her than it did to the members. There was something precious here, something that seeps and bleeds. These people were the living breath of the thing that killed her father. (ibid. 77)

That is, to some extent the meetings help her deal with her own indirectly experienced trauma of 9/11 but also revive the trauma related to her father's death. Writing or reading is often seen as a means of working through traumatic experiences. During the group meetings that Lianne conducts, she and the group attendants speak about various topics. Then the patients are asked to write for twenty minutes and read out loud what they have written: "Alzheimer's patients write to keep their memories, trauma patients to recover them, all of them looking for a narrative to provide structure to their lives" (Baelo-Allue 2012: 74). Writing allows sharing insight and memories through such narratives, but Lianne notices that all they want to write about is the planes. In other words, the topic of 9/11 is present even in the meetings of Alzheimer's patients who have their own difficulties to deal with:

> They wrote about the planes. They wrote about where they were when it happened. They wrote about people they knew who were in the towers, or nearby, and they wrote about God. How could God let this happen? Where was God when this happened? (DeLillo 2008: 76)

Just as in Beigbeder's novel *Windows on the World* (2005), characters in DeLillo's *Falling Man* feel a need to remember where they were when the two planes hit the Twin Towers. It is also natural that they write about people who they know are now dead. The loss of these people makes them question the existence of God, since God did not help those people and allowed them to die. Lianne is not surprised by this but rather by the fact that "No one wrote a word about the terrorists. And in the exchanges that followed the readings, no one spoke about the terrorists" (ibid. 80). They do not speak or write about their own condition either: it is probably relatively easier to speak about others rather than themselves, but it does not mean that 9/11 is an unproblematic or easy topic for them or others. Lianne, meanwhile, starts thinking she has memory problems, so she consults a doctor who asks her to "count down from one hundred by sevens" (ibid. 240). Although she is told her memory works fine, she uses the counting technique quite often through the day, because it makes her feel good. It can be seen as a coping mechanism that helps to overcome her traumas, but she does not take up writing that her patients seem to find useful.

Lianne's trauma is very complex. This cumulative trauma reveals itself through troubled sleep that Lianne describes in this way: "I wake up at some point every night. Mind running nonstop. Can't stop it. […] Can't stop it, can't go back to sleep. Takes forever. Then it's morning" (DeLillo 2008: 157). However, she does not stop reading about 9/11, and her obsession becomes stronger and stronger: "She read everything they wrote about the attacks" (ibid. 84); "She read stories in newspapers until she had to force herself to stop" (DeLillo 2008: 85), then "She read newspaper profiles of the dead" (ibid. 86), and finally "She read newspaper profiles of the dead, every one that was printed. Not to read them, every one, was an offence, a violation of responsibility and trust. But she also read them because she had to, out of some need she did not try to interpret" (ibid. 134). She is possessed by planes just like "traumatised individuals are possessed by images" of the traumatic event they experienced directly (Baello-Allue 2012: 72). However, Lianne experiences trauma through the media, television and the press, which serve as transmitters of traumatic experience (Kaplan 2005: 2) and "project images of catastrophes all over the world" (Vickroy 2002: 87). This is the reason that Kaplan has described 9/11 as "the supreme example of a catastrophe that was experienced globally via digital technologies (Internet, cell phone)" (Kaplan 2005: 2), which can also be seen as a "virtual trauma" (Baelo-Allue 2012: 65).

Nina, Lianne's mother explains Lianne's obsession by saying that Lianne wants to nourish her fears and that is why she reads all the newspapers. In addition to reading, she also keeps

watching a videotape with the events recorded in it. The way she feels while watching the videotape is presented with regard to her body.

> Every time she saw a videotape of the planes she moved a finger toward the power button on the remote. Then she kept watching. The second plane coming out of that ice blue sky, this was the footage that entered the body, that seemed to run beneath her skin, the fleeting sprint that carried lives and histories, theirs and hers, everyone's into some distance, out beyond the towers. (DeLillo 2008: 169)

What she describes can be seen as a process of transmission of 9/11 trauma. On the one hand, this trauma is transferred to her by her ex-husband who comes straight to her house after his escape from the tower. Thus, Lianne becomes like a doctor who listens to a patient's trauma narrative (Kaplan 2005: 92). On the other hand, she consciously encourages a further transmission when she reads newspapers and re-watches the tape over and over again and receives a "visually mediated trauma" (ibid.). This might show "how we are implicated in each other's traumas" (Whitehead 2011: 53). The images of towers and planes have a haunting effect on the individual and the society as a traumatic symptom: "American culture was visually haunted by repeated still unbelievable shots of a huge plane full of people plunging into a seemingly impenetrable tower, and bursting into fabulous orange flames" (Kaplan 2005: 13). The passage above reveals that Lianne perceives her proximity to 9/11 and the effect of 9/11 trauma on her in a physical way. In addition, it metaphorically describes the way she becomes affected psychologically, because she also thinks about the lives of others in which the consequences of 9/11 play an important role.

This obsession lasts for quite some time. One night while reading obituaries Lianne finds one of David Janiak, 39 years old, who was Falling Man, an artist that she has seen performing in the street. According to Baello-Allue, this character was probably inspired by "the staged jumps that the artist Kerry Skarbakka made from the roof of Chicago's Museum of Contemporary Art on June 14, 2005 (Baello-Allue 2011: 190). Lianne searches for pictures of his performances on Google in order to find pictures from the performance she saw but is not able to: "There were no photographs [on the internet] of that fall. She was the photograph, the photosensitive surface. That nameless body coming down, this was hers to record and absorb" (DeLillo 2008: 284). She pictures the performance in her memory now although she was so much affected by it that she started running away after seeing it in reality. Only later she realises that Falling Man reminds her of her own father who "Died by his own hand" (ibid. 277), since he shot himself. The performances of Falling Man seem to be similar in the sense that the audience gathers at the place of the performance accidentally and does not know (because they do not see it) that this is not going to be a suicide. While looking at his pictures on the internet she thinks "he was a falling angel and his beauty was horrific" (ibid. 282). He was an artist and

the performances were ways of expression to him although they reminded of a horrible day. According to Baelo-Allue, "the integration of the image of the falling man is a necessary step for Keith to overcome 9/11, as it is for Lianne to deal with her father's suicide" (Baelo-Allue 2011: 191). On the one hand, Falling Man's performances can be seen as a means of commemoration and thus he is referred to as an angel, but at the same time, commemoration brings traumatic memory. This means that although aesthetic beauty may be found in this kind of street art, the very reason of it cannot be forgotten. Consequently, many passers by who see Falling Man perform are appalled because of the duality of the performances.

When the World Trade Center was burning, some of those who were inside the buildings knew that they would not be able to run away and chose to die by jumping out of the window. This is portrayed in Beigbeder's novel *Windows on the World* (2005), in which the father jumps together with his son, since they are not able to escape from the burning building they are in. The motif of jumping is also retained in DeLillo's novel, but it emphasises falling rather than jumping, and even the title of it is *Falling Man*. Therefore, in DeLillo's work, the very act of jumping is not given a lot of attention. For instance, at the beginning of the novel Keith mentions a flying white shirt out of nowhere that could be related to this, since in reality some people jumped with their shirt used as a parachute: "A shirt came down out of the high smoke, a shirt lifted and drifting in the scant light and then falling again, down toward the river" (DeLillo 2008: 4). The novel ends with the same image and as if frames it: "Then he [Keith] saw a shirt come down out of the sky. He walked and saw it fall, arms waving like nothing in this life" (ibid. 316). In fact, only at the end of the novel Keith is able to integrate the image "into the narrative of the events" (Baelo-Allue 2012: 72). The protagonist in DeLillo's novel also remembers hearing about the acts of jumping on 9/11: "I keep hearing they were holding hands when they jumped" (DeLillo 2008: 76). As a result, people who chose to jump were united with their colleagues or loved ones in death.

The same event, jumping, is repeated by Falling Man who performs in the streets of New York. Thus, Falling Man embodies the trauma of 9/11: "A man was dangling there, above the street, upside down" (DeLillo 2008: 40). The "falling man" was first represented in a photograph taken by Richard Drew and "published on page seven of the *New York Times* on September 12, 2001" (Baelo-Allue 2012: 73). The photograph portrays "one of the many people that jumped from the World Trade Center; upside-down, one knee bent" (ibid.). According to Astrid Erll, then the photograph was used in Tom Junod's story published in the magazine *Esquire* (2003) (see List of References to access a revised article by Junod with 9/11 pictures of falling men, including the one by Drew), then in a documentary called *9/11: The Falling Man* (2006) by Henry Singer and Richard Numeroff and then finally in DeLillo's novel in 2007 (Erll

2008: 393). It has become an icon of 9/11 just like the burning towers have become, while the place of the WTC is now a site of a national trauma (ibid.). As Baelo-Allue notes,

> The power of this image is that it symbolises what trauma really means. The fact that the man is frozen in free fall is like a traumatic memory frozen in the brain which cannot be integrated into memory: it lacks frame of reference or narrative. DeLillo uses the reference to the image in a similar way. Since the novel re-enacts the workings of a traumatised mind, that image cannot be processed and cannot be integrated with other experiences. (Baelo-Allue 2012: 73)

In DeLillo's novel, the artist keeps the memory of 9/11 alive by acting out a part of the traumatic event: "He brought it back, of course, those stark moments in the burning towers people fell or were forced to jump" (DeLillo 2008: 41). This reminder of a recent trauma is not perceived as a welcomed one and receives opposing views: "There were people shouting up at him, outraged at the spectacle, the puppetry of human desperation, a body's last fleet breath and what it held" (ibid.). Despite the fact that many viewers have bitter feelings towards what they see, crowds of them gather quickly as soon as they spot Falling Man. It seems as if there is something attractive and appalling in this reminder of traumatic experience at the same time. Lianne contemplates on the possible aim of such performances in this way: "Someone falling. Falling Man. She wondered if this was his intention, to spread the word this way, by cell phone, intimately, as in the towers and in the hijacked planes" (ibid. 208). Falling Man never lets people know about his performances in advance, since people in the WTC did not know they would be in danger or die either. The element of surprise becomes crucial in order to achieve the aim to remind and work through the trauma of 9/11. However, many passers by would rather forget 9/11 than remember it by way of seeing a performance in the street. In other words, the focus on images, such as the falling towers, the shirt and Falling Man that reoccur in the memories of characters and in different fragmented passages of the novel, serve as representations of the national trauma, for one of the features of traumatic experience is repetitive images of or from the traumatic incident that return to haunt the survivor and thus make him or her remember.

It is important how the trauma of 9/11 is embedded in both the characters' memory and art. After 9/11, the image of two towers is on everyone's mind. That is why characters start seeing them in unusual places, for instance, in paintings, in which they are not painted and not intended to be seen. In one conversation about a painting on the wall at home, Martin utters: "I keep seeing the towers in this still life" (DeLillo 2008: 61). Lianne joins him: "She saw what he saw. She saw towers" (ibid. 62). Although the painting shows bottles and several other objects, all they can see now is the smoky twin towers despite the fact that this painting has been there for a long time and no one has ever made any references to the bottles as towers. Lianne's mother Nina objects to the interpretation provided by Lianne and Martin, saying that "These

shapes [bottles] are not translatable to modern towers, twin towers" (ibid. 139). What she means is that the picture was painted a long time ago without any intention to represent any towers, so that the shapes in the painting cannot be transferred to the modern times and seen as towers. It is possible to feel that 9/11 has created an image of towers as a symbol of traumatic experience that will be seen in many different places that are not related to the event. Baelo-Allue explains that "Lianne uses the painting[s] and the performance [of Falling Man] as mediators of her own pain" (Baelo-Allue 2012: 66). To sum up, not only does the traumatic event traumatise the characters physically and psychologically, but it also affects the way they perceive and understand reality. On the other hand, art materialises the images Lianne has seen so many times on television. Her interpretation of the bottles as towers might also be seen as a way of giving shape to the traumatic experience, which has been transmitted to her by various means, understand it and work it through.

Traumatic events usually have long-term psychological effects. This is the reason that survivors tend to be more careful and avoid places that might cause danger. Therefore, they start living with a sense of fear that stands as a reminder of what happened but at the same time keeps them safe. In DeLillo's *Falling Man*, one of such potentially dangerous places is now public transportation. Keith, the survivor of a one-time traumatic event, thinks this way at the very beginning of the novel when he has just left the burning Twin Towers. He assumes that "it might be hard to find a taxi at a time when every cabdriver in New York was named Muhammad" (DeLillo 2008: 34). Lianne, Keith's ex-wife, however, "stayed away from the subway, still, and never stopped noticing the concrete bulwarks outside train stations and other possible targets" (ibid. 299). Martin, a lover of Keith's ex-mother-in-law, summarises people's understanding of post-9/11 fear by saying that there are no safe places anymore, since "All of us, we are targets now" (ibid. 59) and it does not matter where we are. Children, meanwhile, perceive this danger and fear in a different way. They mishear the name of the person to blame for what happened on 9/11 (Bin Laden), mumble this name silently (ibid. 20), without saying it out loud, and keep watching the sky with binoculars, because they think the events of 9/11 may happen again. However, they believe that the towers are still there, but if the planes come back, this time the towers will fall. Therefore, in their imagination the towers still exist but in reality they do not:

> His [Lianne and Keith's son] repositioning of events frightened her [Lianne] in an unaccountable way. He was making something better than it really was, the towers still standing, but the time reversal, the darkness of the final thrust, how better becomes worse, these were the elements of a fairy tale, eerie enough but without coherence. It was the fairy tale children tell, not one they listen to, devised by adults […]. (ibid. 129)

The reality that children imagine is better than the "real" reality, since the reality they know is the one before 9/11 happened, while their parents live in another reality, the one that is present after 9/11. That is why it seems that children and their parents live in the same homes but in two different worlds, which also may reflect on different reactions to 9/11 by those who actually experienced it directly and others who had nothing to do with it. Moreover, children narrate something like a fairy tale to their parents, which seems to reverse the usual roles of parents and children, since usually parents read or tell fairy tales to their children. In comparison, in Beigbeder's novel, Carthew tells his sons that they are playing a game: what is happening to them on 9/11 is not real and they have to play their roles.

In trauma fiction, descriptions of the body are often used as an effective means to represent trauma or rather its effects, since the human body is seen as an embodiment of experienced (usually physical) trauma. In addition, trauma is considered to be a unique experience and "[t]here is nothing more singular and unique than a sense of one's own body" (Gutorow, Jarniewicz and Kennedy 2010: 5), while "materiality of the body […] guarantee[s] authenticity of historical experience" (Cvek 2011: 10) in representation. DeLillo's *Falling Man* provides many descriptions of Keith as the main character and a survivor and his body. The novel begins with a description of Keith's physical appearance after leaving the burning tower: "He wore a suit and carried a briefcase. There was glass in his hair and face, marbled bolls of blood and light" (DeLillo 2008: 3). He looked like "a man scaled in ash, in pulverized matter" (ibid. 7). The short description does not provide a lot of detail, but it is evident that Keith's body, or at least his face, is injured by glass and thus the image of blood is provided to represent his physical trauma. While walking, he observes others: "He saw people shedding water as they ran, clothes and bodies drenched from sprinkler systems. There were shoes discarded in the street, handbags and laptops, a man seated on the sidewalk coughing up blood" (ibid. 4). He does not focus on injuries of others and mentions only one man who seems to be seriously injured, since he is coughing up blood. Instead he focuses on things, such as handbags and laptops, which usually are not left lying on the street but are there on 9/11 and, of course, belong to people (and may even be seen as extensions of them) who have been able to or have not been able to survive by running away after the plane hit the tower. Further Keith sees those who were not in the twin towers at the time of the hits but saw everything only as passers by: "He saw two women sobbing in their reverse march, looking past him, both in running shorts, faces in collapse" (ibid. 5). The women probably understand the scale and horror of the event that in turn causes their emotional response, crying. Only later does Keith remember that he actually saw some "injured people sitting dreaming, they were like dreamers bleeding" (ibid. 72), while Keith "was not quite returned to his body yet" (ibid. 74). For some reason after the event Keith goes to his ex-

wife's home, not his own. She describes Keith's appearance while talking to her mother in the following way:

> It was not possible, up from the dead, there he was in the doorway. It's so lucky Justin [Lianne and Keith's son] was here with you [Nina, Lianne's mother]. Because it would have been awful for him to see his father like that. Like grey soot head to toe, I don't know, like smoke, standing there, with blood on his face and clothes. (ibid. 10)

Lianne describes Keith as someone who has risen from the dead because of the way he looks. Blood is mentioned once again to emphasise that not only has Keith been covered in ash of the burning tower, but he has also been physically wounded. The second account of the same moment is described later in the novel:

> When he [Keith] appeared at the door it was not possible, a man come out of an ash storm, all blood and slag, reeking of burnt matter, with pinpoint glints of slivered glass in his face. He looked immense, in the doorway, with a gaze that had no focus in it. (ibid. 109)

After some time Lianne remembers the same moment of seeing Keith as a survivor of 9/11 at her door. Her memories become more vivid and thus her description becomes more detailed probably due to the fact that at first she is shocked to see him and does not pay a lot of attention to the way he looks but rather to the fact that he is alive. When she understands that he has not been seriously hurt, her focus moves to details. However, Keith's physical appearance reflects only a small part of his experience:

> She [Lianne] poured water on a dishcloth and wiped dust and ash from his hands, face and head, careful not to disturb the glass fragments. There was more blood than she's realized at first and then she began to realize something else, that his cuts and abrasions were not severe enough or numerous enough to account for all this blood. It was not his blood. Most of it came from somebody else. (ibid. 110)

On the one hand, he is covered in dust and ash and his face contains pieces of glass, which suggests that he has escaped from some building on fire. What happened on 9/11 could be seen as such an event if it is described in simple terms. However, what Keith felt like while being trapped in the burning tower is not reflected by his physical appearance. Moreover, he is covered in blood but Lianne understands it is not his. What happened inside the tower after it has been hit by a plane is revealed only at the end of the novel. Only then the reader is able to find out about a drama that took place while Keith tried to save his friend Rumsey, who had been severely wounded. Unfortunately, Keith is not able to rescue his friend and so he dies. Those who are able to survive during traumatic events usually feel guilty about the fact that they were lucky enough to escape while others died. Nevertheless, since Keith does not speak about his feelings while describing his dead friends, it is not possible to know how he feels about his dead friend and his own survival, but as his lifestyle changes after 9/11, the death of Rumsey and his other friends only add up to his own personal traumatic experience and probably strengthen it.

At the end of the novel DeLillo provides a description of how Keith perceives his body just a moment after his survival, for in fiction historical traumas are often "displayed [...] through the body" (Vickroy 2002: 168). In the following excerpt, the focus goes to the smell of various textures and substances covering Keith's body:

> He [Keith] smelled something dismal and understood it was him, things sticking to his skin, dust particles, smoke, some kind of oily grit on his face and hands mixing with the body slop, pastelike, with the blood and saliva and cold sweat, and it was himself he smelled, and Rumsey. (DeLillo 2008: 312)

Keith does not remember the pieces of glass in his face which are present in Lianne's memories of Keith's appearance. He is very specific about the smell of himself, although it is not his actual smell. Different substances that are mixed into one in some way represent his different traumatic experiences that are put together, in other words, a cumulative traumatic experience: for instance, cold sweat because of the shock of unexpected traumatic event, blood because of his attempt to rescue Rumsey, dust and smoke because of burning and falling walls and ceilings of the tower while Keith was still inside and the falling tower that created clouds of dust while he was in the street. Keith also "felt the dead nearby. He sensed this in the hanging dust" (ibid. 309). When Keith escapes from the tower and is already in the street, the experience is similar to the one inside the tower:

> The dead were everywhere, in the air, in the rubble, on the rooftops nearby, in the breezes that carried from the river. They were settled in ash and frizzled on windows all along the streets, in his hair and on his clothes. (ibid. 30)

In other words, the immediate representation of the aftermath of 9/11 emphasises shock, the dead, blood, ash and dust.

Florence also recalls details about the human body in her memories about 9/11. However, when she speaks about them, she is not entirely sure whether she has actually seen this or these are transmitted memories of someone else: "She saw a woman with burnt hair, hair burnt and smoking, but now she wasn't sure she'd seen this or heard someone say it" (DeLillo 2008: 68). Later she remembers more: "we [Florence and other survivors] came out and passed some windows and saw the plaza where it's a bombed-out city, things on fire, we saw bodies, we saw clothes, pieces of metal like metal parts, things just scattered" (ibid. 72). Nevertheless, in this case it seems that she focused on every single detail she remembers about the traumatic event rather than the human body in particular. At the same time, it is important to note that she uses the pronoun "we" when she tells what she remembers. This might show that Florence reflects on 9/11 as a collective trauma.

Remembering is also related to sites of memory or memorials for the dead. In DeLillo's novel, the site of trauma that includes the two towers is non-existent, since they have collapsed. Nina expresses her opinion about them in this way: "We have our ruins. But I don't think I want

to see them" (DeLillo 2008: 146). The ruins are seen as reminders of what happened. In Nina's opinion, people do not want to look at them just like they do not want to see the performances of Falling Man. Martin, however, is not surprised that the towers have been attacked:

> But that's why you built the towers, isn't it? Weren't the towers built as fantasies of wealth and power that would one day become fantasies of destruction? You build a thing like that so you can see it come down. The provocation is obvious. What other reason would there be to go so high and then to double it, do it twice? It's a fantasy, so why not do it twice? You are saying, Here it is, bring it down. (ibid.)

Martin sees the former WTC towers as a provocation. Now the towers are down, and the city is full of memorials for the victims of 9/11. Florence visits one church that has become a place of such memorials:

> I went to St.Paul's yesterday. I wanted to be with people, down there in particular. I knew there would be people there. I looked at the flowers and the personal things people left, the home-made memorials. I didn't look at the photographs of the missing. I couldn't do that. I sat in the chapel for an hour and people came in and prayed or just walked around, only looking, reading the marble plaques. In memory of, in memory of. (ibid. 112)

The church has become a site of memory and a place of mourning in which people can come and express their sorrow for the dead or the missing (like Florence's friend). Florence, meanwhile, does not come to mourn but rather to spend time among people. That is, not only does she need to communicate her traumatic experience to somebody, for instance, Keith, but she also wants to be with other people without talking to them. In this way Florence seeks connections with other survivors of 9/11 and those who have been affected in other ways. This probably helps her to work through the trauma she is suffering from. Lianne, Keith's former wife, goes to church for the same reason although she is not a believer. For her it is a place to be alone but also not alone at the same time. She feels that "Others bring us closer. Church brings us closer" (ibid. 297). This is why church becomes a site of coping with the trauma of 9/11.

According to Trauma Theory, trauma often is not experienced at the time of a traumatic event but later through repetitive flashbacks, haunting memories, nightmares, etc. As discussed earlier, Keith has been affected psychologically but the effect and the process of healing is hardly described. His physical healing, on the other hand, is given considerable attention and is related to regularly repeated procedures:

> He found these sessions restorative, four times a day, the wrist extentions, the ulnar deviations. These were the true countermeasures to the damage he'd suffered in the tower, in the descending chaos. It was not the MRI and not the surgery that brought him closer to well-being. It was this modest home program, the counting of seconds, the counting of repetitions, the times of day he served for the exercises, the ice he applied following each set of exercises. (DeLillo 2008: 49-50)

Keith's physical healing is predetermined by repetitive sessions and exercises that serve as forms of healing. At the end of the novel he remembers this process of healing in great detail. It is evident that Keith undergoes a process of physical healing, but it is not clear to what extent he

heals psychologically, since he does not participate in any group gathering to share his experiences and does not speak about it much with anybody. On the other hand, physical healing might help him heal psychologically. Yet, after 9/11 Keith does not want to work anymore. It is not clear how likely it is that he will return even though a couple of years have passed, since his work place was one of the towers in which he was traumatised and now doing his work might bring the memories back even if he works in a different place.

The issue of death is tackled in the novel as well. People see death in one way when they are not related to it but completely differently when they personally know those who have died. In the following conversation Florence talks to Keith about it.

> "I [Florence] say to myself dying is ordinary."
> "Not when it's you. Not when it's someone you know." (DeLillo 2008: 112)

Keith sees death differently than Florence because his friend died in the tower although Keith tried to rescue him. Florence, meanwhile, does not know if her friend is dead or missing, so her grief is different. In addition, death is discussed in relation to disease: death caused by some disease versus death on 9/11 because of terrorist attacks. Anna C., a patient in the Alzheimer's group that Lianne monitors, tells about a fireman she knew who died in one of the towers on 9/11:

> If he has a heart attack, we blame him. Eats, overeats, no exercise, no common sense. That's what I told the wife. Or he dies of cancer. Smoked and couldn't stop. That was Mike. If it's cancer, then it's lung cancer and we blame him. But this, what happened, it's way too big, it's outside someplace, on the other side of the world. You can't get to these people or even see them in their pictures in the paper. You can see their faces but what does it mean? Means nothing to call them names. (ibid. 80-81)

Anna brings up an important issue of blame. It is easier when there is someone to blame for various misfortunes one experiences. When someone dies because of an unhealthy lifestyle, he or she is the one to blame for it, but 9/11 is a completely different case, since those who could be blamed for it died during the event as well and only pictures of them can be found in newspapers, while those who were related to the attack may not be living in the United States, so the knowledge of who is responsible does not make it easier to live with the pain. However, the reader is informed whose fault it is of what happened on 9/11, since DeLillo has included several sections on terrorists planning their crime. One particular terrorist called Hammad is singled out, since he is the protagonist in these sections. He is not portrayed as a ruthless terrorist but rather as someone who is influenced by others and has many questions concerning the attack to be carried out on 9/11. He poses such questions as "does a man have to kill himself in order to accomplish something in the world?" and "does a man have to kill himself in order to count for something, be someone, find the way?" or "What about the lives of others he takes with him?" (ibid. 222, 223). One of his group members only answers that their destiny has been

predetermined at their birth and they only do what they have to do, in other words, it is not their choice what to do or not to do. By the end of the novel Hammad does not question the mission anymore but seems to be not himself: “He was not here, it was not him” (ibid. 222) and his face in the mirror does not seem to be his anymore (ibid. 227). These separate sections serve as separate plot lines of different characters in *Falling Man*. Keith and other characters never meet or know about Hammad, but at the end of the novel it becomes clear that Keith is in the tower that is hit by the plane in which Hammad travels. The novel ends with a description of events that happen to Keith in the tower at the time of the hit and afterwards.

To sum up, the novel reflects on the complex trauma of 9/11 through employment of different characters and narrators who experience different traumas and reactions to 9/11. Keith and Florence serve as primary witnesses but their reactions are different. Keith embodies the physical trauma, since as a character he is depicted in relation to his injured body. In addition, Keith’s identity undergoes significant changes after the traumatic event, so this character represents some of identity issues caused by the national trauma of 9/11. Florence, meanwhile, embodies the psychological trauma which she tries to overcome by speaking about it. As Trauma Theory suggests, victims and survivors of traumatic events have difficulty speaking about their experiences because they repress their memories and at the same time cannot put these memories into their narrative memory. Unlike Keith who almost never speaks about his traumatic experience throughout the novel, Florence is presented as a character that does just the opposite. The necessity to speak about her trauma is satisfied with Keith who becomes Florence’s listener and savior. Consequently, they become united by their trauma. Keith’s former wife Lianne represents secondary witnessing and transmission of traumatic experience. She is depicted as a character that has no direct relation to the towers of the WTC but is nevertheless greatly affected by 9/11. Firstly, Keith transmits his trauma to her. Then she continues traumatising herself by watching video material on television and reading about 9/11. Her obsession by 9/11 urges her to know more about the street artist called Falling Man who, just like the towers, in the novel is the image of the trauma of 9/11. Falling Man acts out the traumatic event. His performances serve two functions: commemoration, by keeping the memory about the traumatic event alive, and helping to overcome the trauma of 9/11.

4.3.2 The Life of Muslims after the Attack in Amy Waldman's Novel *The Submission*

Amy Waldman (b. 1969) is an American writer whose first novel *The Submission* (2011) has received a lot of positive critical response. It has been published in twelve countries and has won many awards in the United States ("About Amy Waldman"). Waldman is also a journalist and worked for the *New York Times* for eight years (ibid.). In the first and the main plot line of the novel the author focuses on the trauma of 9/11 and its memorial to commemorate the victims. In reality, the memorial began to be build in March 2006 and was opened on 11 September 2011 ("Memorial"; see List of References for the official page that provides pictures of the memorial and the possibility to see 360-degree panoramic images). The second plot line is about the community of Bangladeshis in New York. Both plot lines depict how Muslims are affected by and after 9/11 in the United States.

As noted earlier, the main plot line of *The Submission* centers around a contest for a 9/11 memorial that will be built in the place of the fallen Twin Towers of the World Trade Centre. On 11 September 2001 hijacked planes hit the towers and killed the people on board and inside the towers where they were working, in the area around the towers and many others, such as fire fighters, who tried to help the victims of this terrorist attack but gave away their own lives instead. Over five hundred memorial design proposals have been received, but the jury members have narrowed the number down to two, and the novel opens with the members meeting to make the final decision. They have voted several times but could not determine the winner and thus continue discussions about the two finalists. The purpose of the 9/11 memorial is well described by Ariana, one of the jury members, in the following way:

> I'm sorry, but a memorial isn't a graveyard. It's a national symbol, an historic signifier, a way to make sure anyone who visits – no matter how attenuated their link in time or geography to the attack – understands how it felt, what it meant. […] I think you have to confront the pain, face it, even wallow in it, before you can move on. (Waldman 2012: 6)

Firstly, the memorial is intended to be a site of memory for those who passed away on 9/11 and their family members who will have a place of mourning for the loved ones they lost. In other words, the memorial will be a place of commemoration and mourning. This is the reason that Claire, a representative of families of 9/11 victims, is included in the jury. Secondly, the memorial will be a symbol of a national trauma, since 9/11 is seen as such. Consequently, other jury members are historians, art critics and others who represent the views of the public or those who have not been directly affected by the events of 9/11. It seems that Ariana suggests the design called The Void should be selected, for it would help to work through the trauma of 9/11, while the design called The Garden only represents a longing for healing but will not bring the actual healing. Claire, however, believes that The Garden is a good choice for such a memorial and persuades other jury members to vote for it. This is when the novel starts focusing not on

the memorial as such, although it stays the focus of attention throughout the novel, but rather on its creator, the protagonist of the novel. The jury selects The Garden without knowing anything about its author, since the names are kept separately from the designs so that the jury could make their decision based solely on the designs that entered the competition. It is revealed that The Garden has been proposed by somebody called Mohammad Khan, which brings a great shock to the jury members, since they associate the name with the Islamic religion straight away. Wilner, one of the jury members, has expressed her concerns by saying "we [the jury] have to consider the associations people will bring to him" (ibid. 21). Others, such as the governor's man in the jury, are harsher: "I'm not sure I want it [the memorial] with the name Mohammad attached to it. It doesn't matter who he is. They'll feel like they've won" (ibid. 22). "They" probably refers to both Muslims and terrorists, who were responsible for the events of 9/11 in America, so that the name of the architect is linked to terrorism without actually knowing the person. The division into "us" (real Americans) and "them" (Muslims, not really Americans) in American society after 9/11 is later represented in the novel, since it becomes important exactly because of 9/11.

Before the winner of the memorial design is announced officially, Mohammad (Mo) is presented to the readers. His parents are immigrants from India to the United States, so Mo is an American citizen and was born and raised in America. His family are Muslims, but he does not practice this religion and does not even consider himself to be a Muslim. Nevertheless, after 9/11 Mo feels collective guilt for what happened, since the terrorists were Muslims:

> He imagined, couldn't avoid it, the shaking hands that must have placed each of these photos on a photocopy machine, that roll of blue light, cold, mechanical hope. False hope. The centers of hundreds upon hundreds of webs of family, friends, work had been torn out. It staggered Mo, shamed him. These men who had given vent to their homicidal sanctimony had nothing to do with him, yet weren't entirely apart. They represented Islam no more than his own extended family did, but did they represent it less?" (Waldman 2012: 35)

9/11 affected the whole American society, including Mo, as an indirect (secondary) witness, who was shocked. Even though a year has passed, he can still see photocopies of pictures of people who went missing that day and imagine devastated family members who have made these photocopies and continue living in hope. Although Mo did not lose any family members or anybody he knew on 9/11, he can identify with those who are not as lucky as him, because he is an American and can feel the pain of the whole country: Mo is "overwhelmed by the magnitude of mourning around him. The city reeled – the air ashy, the people ashen, the attack site a suppurating wound you felt even when you didn't see it" (ibid.). In addition to this, the religion to which he supposedly belongs makes him feel ashamed although he did not do anything and the terrorist attack was not his fault at all. He was not even in New York when it happened, but the shame and guilt he feels are probably related to and imposed by the way Muslims and people

who look like Arabs are treated after 9/11 in America: "A year after the attack, news about Muslims arrested or suspected, the constant parsing of Islam's 'true' nature, had become background noise for Mo" (ibid. 47). Mo is both American and Muslim: he perceives himself as an American but looks like a Muslim, so he does not avoid mistreatment after 9/11 either. For instance, he is planning to start his own business with a colleague without their boss knowing it, but Mo is still very disappointed to find out that he has not been promoted although he had expectations and thought he had deserved this promotion. Mo believes that the reason for promoting some other colleague instead of him may be that he is a Muslim, since he cannot find any other explanation, but his boss denies it. In short, Mo's feelings after 9/11 are both mourning for the dead and shame for those who contributed to the deaths, but at the same time, he starts feeling how the views of the society towards Muslims start changing and in turn directly affect him.

One more instance of how Mo is affected by 9/11 or rather its aftermath is when he is treated as a suspicious person at the airport although he has never travelled to any Islamic country before. Therefore, when later he is offered an opportunity, he accepts a job assignment in Kabul, since by going there "he wanted to see, up close, the kind of Muslim he had been treated as at LAX: the pious, primitive, violent kind. In asking, 'Been to Afghanistan?' those agents had foretold his future" (ibid. 55). After 9/11 Mo was questioned at the airport in Los Angeles probably because of his name and appearance, since no charges were filed. However, even though he is not related with 9/11 in any way and is an American, he is made to feel like a criminal:

> His effort to avoid being seen as a criminal was making him act like one, feel like one. […] Really, he wanted to say, this is absurd! You have not just the wrong man but the wrong kind of man. The wrong kind of Muslim: he'd barely been to a mosque in his life!" (ibid. 34)

Having this experience of being questioned because of his background, Mo goes to Kabul so that there would be something suspicious about him when he is stopped and questioned next time, although the true reason for his trip to Kabul is a competition to design an American embassy. The company Mo works for does not win the competition, but it is in Kabul that Mo understands that he has won the memorial design competition independently in New York as soon as he sees an article in a newspaper saying that a Muslim is the winner. In other words, religion is emphasised again: the winner's name is not given and the photograph that does not reveal any features of the winner's face is provided instead. In fact, it is not Mo's photograph at all, but it is then, with the first article about his victory, that Mo starts being stereotyped and presented with the emphasis on his Muslim background. When he returns to New York, he is not very much surprised to see TV shows opposing him, all Muslims and the memorial Mo proposed when he entered the competition, for he has seen negativity directed towards Muslims

before. While watching the discussions on TV and arguing with his girlfriend about the content of these shows Mo needs a drink to calm down. He reflects on the absurdity of the situation he is in: a "Muslim drinking to cope with the stress of being a Muslim: he wasn't sure who would get the joke" (ibid. 51). Even before learning about his victory in the competition for the memorial design Mo is affected by the national trauma of 9/11 as an American and as a Muslim, even though he does not identify himself as one, since he feels ashamed and yet is also discriminated against precisely because of his Muslim background or appearance. The result of the competition in which there was no discrimination in the selection process brings even more negative response from the society, especially from the press, towards him. The public, the media and the jury want him to withdraw from the competition, since his design has supposedly Islamic elements or even is likely to be a representation of a paradise for martyrs that the terrorists were. To sum up, the whole novel deals with the way the Muslim community, especially Mo as a representative of it and a secondary witness of 9/11 trauma, is affected after 9/11. This effect is not directly related to the national trauma of 9/11, which is the starting point of the novel, but rather with its aftermath. That is, traumatisation of the Muslim community is not related to one particular traumatic event, as Trauma Theory defines trauma, but rather with various instances of events during a particular period of time after a bigger event that 9/11 was, which makes it possible to refer to it as continuous personal and collective traumatisation. This traumatisation is psychological in nature and is related primarily to discrimination on religious grounds rather than a traumatic event that is not experienced at the time of its occurrence and thus has a haunting effect.

Opposition to his design makes Mo stronger, not weaker, in the fight for it to be built, while psychological pressure does not make him explain himself to others but, on the contrary, refuse to fight against the concerns of Americans in relation to his identity, which they perceive as not really American, or design:

> he would not give in to pressure to withdraw, nor would he reassure anyone that he was 'moderate' or 'safe' or Sufi, whatever adjective would allow Americans to sleep without worrying that he had placed a bomb under their pillow. It was exactly because they had nothing to worry about him that he wanted to let them worry. (Waldman 2012: 99-100)

Mo does not deny misrepresentations of his identity in the media but allows the society to speculate and be afraid although it will not make it easier for him. In fact, it seems as if it is an act of his revenge on the American society that has discriminated against him and other Muslims without a reason. In other words, the "novel reveals the emotional upheaval in the society that seems to be still lasting and exposes the still-bleeding wound of the country," while the "traumatized protagonist brings to awareness the specificity of individual trauma that is […] connected to larger social factors and cultural values" (Žindžiuvienė 2013: 115, 111). However,

the lack of explanation about Mo's identity or suspicions concerning the design and refusal to withdraw bring more pressure and threats to Mo:

> The threats began soon after Mo's official anointment. By phone, by letter, by email, his countrymen promised to burn him as the terrorists had incinerated their victims, to stab him in the heart as he was stabbing America. […]
> Next came the picketers. […] They held signs with by-now familiar slogans – NO MECCA IN MANHATTAN or STOP JI-HIDING – and at the sight of Mo, they hooted, shouted, and shook rattles. […] Photographers, drawn by the spectacle and the prospect of confrontation, showed up and drew onlookers, who drew more onlookers, and before long the park had become an encampment laying siege to Mo's peace. (Waldman 2012: 157)

At first, there was no name of the winner announced, so Mo did not receive threats directed at him, but as soon as his name is known, he starts receiving personal threats by all the possible means of communication and there are picketers and photographers following him. Since his identity is revealed, he cannot live in his apartment and stays at his girlfriend's for a while instead, but wherever he stays, he cannot feel completely safe anywhere. Although Mo is only one of several supposedly Muslim characters in the novel, through this particular character Waldman reflects on the way the attitude of Americans towards the Muslim communities in the United States has changed in the aftermath of 9/11.

Mo is not even a practicing Muslim, but he becomes the face of the whole Muslim community in New York or even the United States, since he asks for help from the MACC (The Muslim American Coordinating Council). Laila, Mo's lawyer and later a girlfriend, connects the movement against Mo to Nazi Germany:

> The propaganda's coming from the people who want to make you a bogyman. They are creating a climate where dangerous things can happen. The rhetoric is the first step; it coarsens attitudes. Look at the history of Nazi Germany. The Jews thought they were German, until they weren't. Here they're already talking about us as less American. (Waldman 2012: 223)

Mo's name and religion become the most important factors in the memorial opposition. Mo is an American and Muslim but being a Muslim also makes him, in the eyes of the public, not American or less American, since he is perceived as either one or the other but not both. Thus, by emphasising one, his Muslim side, his American identity is neglected by the public as well as his right to have his memorial design built is taken away, even though it has been selected and won the competition.

Although Mo can be seen as the protagonist of the novel, he is not the only Muslim that the author focuses on in *The Submission*. As noted earlier, one plot line is dedicated to the community of Bangladeshis, who are also Muslims, in New York, especially Asma and her husband Inam who are illegal immigrants in the United States. Inam dies on 9/11 while working as a janitor in one of the Twin Towers. His wife Asma is pregnant and is left alone in uncertainty and pain:

> She expected to be deported; she hadn't been. She planned to leave when Inam's body was found; it hadn't been. One day she realized the wait had become a pretext. Clinging to the thin thread of hope for his body's recovery also let her hold on to the entire imaginary culture Inam had woven for their unborn son. (Waldman 2012: 93)

It is important for Asma to get the body of her husband back but it has not been found yet. It will probably never be found, since he was inside one of the towers on 9/11. Mrs. Mahmoud, Asma's landlady, says that Inam has been cremated, since the towers were burning, so there would be no body to return to her, which makes it even worse because Asma and her husband are Muslims, and cremation is against their religion. In fact, Anthony Summers and Robbyn Swan note that in reality "[s]ome bodies were consumed by fire, others reduced to minute fragments of mortality, morsels of burned bone, decaying flesh, a single tooth with a silver filling" (Summers and Swan 2012: 4). In Waldman's novel, to overcome her secondary trauma Asma loses herself in prayers after her husband's death and wants her child to be born in America (she is eight months pregnant when she loses her husband) in order to get an American passport for him. In her opinion, then he would have a better chance to become successful. Interestingly enough, the novel does not provide a lot of detail on the trauma and loss Asma experiences because of 9/11 when her husband dies. It might be related to the fact that she is surrounded by members of Bangladeshi community that help her or her newborn replaces her husband although she thinks about him and remembers him. On the other hand, reactions of Americans, for instance, Claire and Sean who lost a husband and a brother respectively, are given relatively more attention in terms of traumatic experiences caused by 9/11 and mourning for the dead.

As mentioned before, in Waldman's novel, a lot of attention is dedicated to American families that lost their family members on 9/11 and their long lasting pain even though a year or two have passed. Some of them have become active figures in the society and representatives of the community of victim families. Asma is one of such family members, but since her husband stayed and worked in the United States illegally, Asma is not a public figure like some other family members of Americans and does not receive any attention as far as her husband's death is concerned. In fact, her lawyer has to fight in order to prove that her husband was actually there on 9/11 so that Asma could get compensation for the loss (she receives one million dollars) and could support herself and her child. Moreover, since almost no one knows about Asma, her opinion on the memorial design is not heard although Asma keeps following information on the memorial contest and even comes to the hearing, in which the architect whose design has won and the family members of 9/11 victims have been invited to express their opinions on the selected memorial design. Asma has not been invited, but when everyone finishes their speeches during the hearing, she decides to speak through Nasruddin as her

translator, since she does not speak English. She is in favour of the memorial design that Mo proposed for the competition:

> My husband was a man of peace because he was a Muslim. That is our tradition. […] You have mixed up these bad Muslims, these bad people, and Islam. Millions of people all over the world have done good things because Islam tells them to. There are so many more Muslims who would never think of taking a life. You talk about paradise as a place for bad people. But that is not what we believe. That is not who the garden is for. The gardens or paradise are for men like my husband, who never hurt anyone. (Waldman 2012: 296)

Although Asma finds out about the controversy of the memorial design through television and newspapers that in fragments have been translated to her by her landlady or Nasruddin, a helper to her after Inam's death, she has been able to grasp the essence of why Mo's memorial is opposed by many. As "the predominant vehicles of public memory *are* the media" (Bratu Hansen 1996: 310, italics in original), people are not able to get out of their minds what they have read or heard — that the memorial might symbolise a heaven for martyrs and have Islamic details — although Mo has never intended his garden to be a heaven at all. And even if it was a heaven, heavens are for those who were good people but died rather than villains who took the lives of the former ones. Asma is extremely hurt that The Garden is rejected on religious grounds and because of assumptions that have nothing to do with people as her husband, for whom The Garden would be a place of rest while for her it would be a place of mourning and memory of her husband whose body has never been found. The passage above reflects on what Asma probably has wanted to express for quite a long time but had no translator and thus was able to talk only to her landlady who was usually interested only in rumours. That is, in this case the issue of unspeakability about traumatic experience is represented through the lack of knowledge of the English language rather than through repressed memories that do not allow putting traumatic memory into narrative memory.

However, due to attention that Asma's speech at the hearing receives in the media, her illegal status in the United States of America is discovered and made public, so Asma will have to go back to Bangladesh. Before leaving for Bangladesh she has a dream that reveals her a cumulative traumatic experience that she has never shared:

> Sorrow at this flooded her, not once but in waves. Loss piled on loss. Into sleep she slipped, into a place where someone was laying huge, flat, heavy stones on her body to see how much weight she could take. She could not breathe, could not bear it, then saw her little boy trying to lift stones three times his weight from her body and she struggled upward from her sleep, only to find nothing had changed: she was in her bed, he by her side, and they were being cast out. (Waldman 2012: 324)

The stones on her body in Asma's dream show different difficulties she has had so far. Coming to America with a holiday visa and staying illegally had to improve her situation, but life has become even more difficult. Only her husband worked and they lived in a windowless room that Mrs. Mahmoud rented to them. In addition, they sent money to their relatives in Bangladesh and

could not afford much. Unexpectedly Inam died on 9/11 leaving her pregnant, without any income or her husband's body being found. Luckily she received support from the Muslim community in America and the former employee of Inam and acquired compensation from the state, but even then she had to hide her fortune, since the money could have been taken by the relatives or they could even have been kidnapped for ransom. She continued living like earlier and did not tell anybody about the money. At the same time, she worried about her son's future, since she knew he would not have a future in Bangladesh where one had to buy a job in order to work. Nevertheless, when the media find out about her illegal status and the received compensation and publish this information, Asma is suddenly treated differently by her community of Bangladeshis for hiding her fortune, and American society wants her to be deported. Ironically, Asma is never deported, since she is stabbed while moving out of her apartment. There are a lot of people around her at that time: reporters and journalists, Nasrudin and other Bangladeshis who help to carry Asma's belongings. No one sees how she is stabbed or who does it. Nasrudin tries to remember who was near Asma and is not sure whether he actually saw a white man in the crowd or these are simply his false recovered memories. Other Bangladeshis start blaming the media for killing Asma. Mo has received threats "to stab him in the heart as he was stabbing America" (ibid. 157), so his opponents might have chosen Asma as their enemy as well. The novel does not focus on revealing whether the killer is ever found, but the death of Asma definitely strengthens the division between white and non-white Americans or between those who are seen as "American" and "not really American." Asma's body is brought to Bangladesh, and her son is given to her relatives there.

After Asma's death both the American and the Muslim communities start seeing Mo's memorial design as both controversial and causing violence and people's deaths while it should do just the opposite – unite the country and people in it. Although Mo does not plan to withdraw from the competition even if he is asked to do this more often than ever before, he is frightened of what might happen to him: "It was shock Mo had felt at first, but fear that stalked him now: the sense that if it could happen to Asma, it could happen to him. No matter how many precautions he took" (Waldman 2012: 357). When he entered the competition he did not think he would win or that if he did win, it would cause what it has caused. He only wanted to contribute as an architect: "My idea felt like it had the right balance between remembering and recovering" (ibid. 79). According to Smelser, on the one hand, memorials force us to remember, but on the other hand, memorials show that the trauma has been paid respects and now it is possible to move on (Smelser 2004: 52). Yet, the controversy related to his design and what follows after, for instance, movements against Muslims or head-scarf pulling, divide the society rather than help it recover. For example, "Without mentioning Mo or the memorial, the mayor

made brief remarks about the need to not compound the tragedy of the attack by inflicting new traumas on Muslims" (Waldman 2012: 249). Mo, meanwhile, tries to get rid of the psychological pressure by distancing himself from Mohammad Khan that the press covers, since he does not recognize himself in what is written or shown and nobody calls him Mohammad but the media (friends and even parents call him Mo): "Mo began to put psychological distance between himself and the Mohammad Khan who was written and talked about, as if that were another man altogether. It often was" (ibid. 161). Weeks of negative publicity, questions and stalking by the media make Mo search for a place where he would not be found, since his colleague's family has been visited by journalists, and Mo has been approached by a journalist even though he was leaving his workplace several hours after the end of his work day.

Mo's emotional state is vulnerable, for he has never found peace since the moment his victory was mentioned in newspapers:

> Never had he been shakier. That rally, the hatred, gave off a heat as intense as if he had been standing next to the man igniting his face. Mo had tired of bellicose, lachrymose religion the attack had birthed, was sickened by the fundamentalists who defended it by declaring the day sacred, the place sacred, the victims sacred – so much sacredness, no limit to the profanity justified to preserve it. […]
> He was angry that Paul Rubin [a jury member] wouldn't give up trying to make him give up; angry at the governor's impugning of the jury; angry at the jury's certain cowardice. But mostly he was bone-achingly sad. (ibid. 237)

Mo is traumatised not by one specific event that could be perceived as traumatic but rather by radical changes that take place in the aftermath of 9/11. In fact, Neal argues that "many of the most severe personal traumas grow out of abrupt changes in the quality of social relationships" (Neal 2005: 3). Although he is an American, feels the effect of 9/11 and the mourning mood in the society, his traumatisation actually starts when he wins the competition of the 9/11 memorial design, since every single day since then he has felt hatred towards him. He has exercised his right to participate in the competition and contribute but as a result constantly feels psychological pressure, provocations, injustice, and discrimination, which has a negative impact on his health and well-being:

> Three nights before the hearing, Mo dreamed of drought, the dry ground hard. He dreamed of floods, his garden turned to swamp. He dreamed of locusts devouring plants and swarming him, and from this dream he rose, twitching […]. (Waldman 2012: 271)

Since many people want Mo to withdraw from the competition, even though he has already won it, or want him to make many changes that The Garden would lose its proposed form, Mo has a dream in which his designed garden is destroyed. This might suggest that he sees the possible changes in the design as destroying the design itself and is afraid of the future of the design as such, since it might not even be built if family members of the 9/11 victims oppose it in the hearing as they have done so many times publicly. In other words, the dream shows Mo's

greatest fears and a cumulative trauma that he has experienced continuously since he learned about his victory that caused only problems rather than a feeling of achievement and satisfaction. He decides to stay stubborn and not to withdraw. The society has to accept it as it is or refuse it. On the other hand, his firm stance is only a façade:

> The strain on Mo, which had built by the week, then the day, now seemed to intensify by the hour. As the hearing approached, rumors pulsed in malevolent syncopation: the United Arab Emirates had "bought" rights to the memorial; Islamic extremists were going to sabotage the attack site; Mo's opponents were going to blow it up and blame it on Muslims; Mo was going to pretend to accept Jesus Christ as his personal savior to get his paradise built. (ibid. 266-267)

The closer the day of the hearing is, the more nonsense Mo hears about himself and the design. This is what affects him even if he does not admit it, and in the hearing, when he is distracted by shouting opponents that disturb his speech, in which he wants to explain the idea of his design, he forgets what he intends to say and fails to present his message as he has planned to. On the other hand, it seems that the hearing would not have changed the opinion his opponents had, since there were many more of those who opposed him rather than those who supported him, but those who do support his design were probably able to explain his design better than he does himself: "The Garden represents a covenant between us and future generations. It's a beautiful metaphor for tending the memory of this tragedy" (ibid. 287). Whether Mo sees it that way or not, The Garden has a generational aspect involved, since the growing garden that is taken care of by different generations will be a site of memory and transmit the trauma of 9/11 to future generations who will not allow such a tragedy to happen again.

After the hearing Mo sleeps for eleven hours, which shows his physical and psychological exhaustion related to the controversy of his memorial design. When he wakes up, he finds a lot of missed calls and messages, especially from his new lawyer, to whom he calls first:

> I can't win, in such a ridiculous way that it's funny. […] Whichever way I turn, I'll have my back to somebody, and so they'll be offended. People rear my face like a text, but the text I wrote [for the hearing], I couldn't even read. […] I'm laughing because I'm stressed and I'm pissed off and I'm probably on the edge of a fucking nervous breakdown. (Waldman 2012: 308-309)

Victory is in Mo's hands as far as the competition is concerned, but since his name, religion and design bring a lot of concerns from the public, especially from family members of 9/11 victims and even politicians, Mo might lose the competition if the design is announced as unfitting. Mo can feel that this victory will be taken away from him whatever he does, since his face, identity or religion is seen as unacceptable without even paying attention to the design itself, and when the attention is paid, it is always in relation to Islam as if the features and shapes of The Garden could not be found elsewhere. To sum up, the protagonist is in a situation he cannot control no matter what he does, which has continuous psychological damage on him and causes a feeling of injustice done to him.

Mo's parents were able to create their own new identities themselves in the United States of America, while Mo's identity is destroyed, since the public has brought into question everything he is or what he thought he was:

> He had been pushed. America had offered his immigrant parents the freedom to reinvent themselves. Mo had found himself reinvented by others, so distorted he couldn't recognize himself. (Waldman 2012: 377)

Mo has never felt he was religious: he has never prayed to any God, he has not observed Ramadan or had a beard, but when his background and Muslim identity are brought into attention, he consciously or subconsciously starts behaving differently. It is possible that he has tried the things foreign to him in order to see if he is who he has been told he is or simply, as in the case of his beard, to show that he could grow a bread if he wanted to. In addition, he has tried to observe Ramadan without others knowing it but has learned it is not meant for him and he does not need to prove anything by observing it. Even after two decades when he lives in Mumbai he does not pray and the only things that could relate him to Islam are pieces of art he collects. His most important identity has always been the one of an architect, and even though the memorial design controversy caused his withdrawal, Mo has made a very successful career abroad. In fact, he rediscovers himself not in America like his parents did but in India where his parents are from. Moreover, despite Mo's withdrawal, The Garden has been built "by some rich Muslim – a sultan or emir" (ibid. 382) in Mumbai, not the United States. On the one hand, Mo does not feel happy about this, since it had to be built in New York, but on the other hand, he seems to be proud of it when he shows The Garden to Molly and William who make a documentary on the 9/11 memorial controversy and decide to interview Mo almost two decades after the competition of the memorial design:

> Only Mo was stuck in the past. He wanted acknowledgement of the wrong done to him, awaited credit for his refusal to agree that the attack justified America's suspicion of its Muslims any more than it justified the state's overreaching. Today most Americans thought as he had, but at the time his stand had been lonely. Hard. (ibid. 370)

Despite his international career and acknowledgement abroad, Mo is disappointed because he won the competition, but it was taken away from him. What is also important is that he made the decision to withdraw, because he could not take the pressure and opposition that he did not deserve. After all, he wanted The Garden to be a place of remembrance and peace rather than an object of discord and a cause of more discrimination against the Muslim community in the United States.

In conclusion, in *The Submission* Waldman focuses not on primary witnesses of 9/11 who were in the towers of the World Trade Center but rather on secondary witnesses of the trauma of 9/11 who are affected indirectly. Both plot lines of the novel are about the effect of 9/11 on the Muslim community in the United States of America. Asma is a secondary witness whose

husband has died in one of the towers. Her suffering and struggles after the event are depicted in the novel. The other, the main, plot line is about Mo who has won the contest of the memorial design. He is a secondary witness who feels ashamed and guilty for what the terrorists have done, since they were Muslims. He does not practice this religion, so he does not consider himself to be a Muslim. Yet, it is not clear why he has such feelings if he does not identify with them. He sees himself as an American, but because of his design his identity is questioned, for he is presented by the media and seen by the public as a Muslim and "not really American." Therefore, 9/11 or rather its aftermath challenges Mo's understanding of who he is. At the same time, Mo's case reflects on the opinion change American society undergoes, since it leads to the division between "us" and "them," "American" and "not really American" or "less American." As Mo is "not really American," his design to commemorate the victims of 9/11 is opposed straight away as not suitable and even scandalous, for it might contain Islamic elements or be a heaven for the terrorists. In other words, Waldman's novel shows how the national trauma of 9/11 might lead to further traumatisation. The memorial that should heal the wounds of the nation only opens and deepens them.

This sub-section has discussed two contemporary novels written by American writers. Both novels deal with the national trauma of 9/11 but their focus is different. DeLillo's *Falling Man* mainly depicts primary witnessing and trauma although secondary witnessing and traumatisation through transmission of the trauma of 9/11 is discussed as well. What is also important to note is that DeLillo's novel takes into account only the experiences of Americans. However, Waldman's *The Submission* draws attention to characters who are secondary witnesses and their responses to and effects caused by 9/11 and its aftermath. Unlike *Falling Man*, in which different characters represent different effects of 9/11, such as physical and psychological traumas, and how they deal with them, *The Submission* reveals the wounds of the society, in which the trauma of 9/11 causes new traumas rather than unites the nation. The response to the winner of the memorial design contest is negative, which in turn raises a wider issue of what it means to be an American. This identity crisis leads to oppositions and the death an illegal immigrant in the United States whose husband followed the American dream and died on 9/11. To sum up, *Falling Man* considers the trauma of 9/11 experienced by individual characters, while *The Submission* examines the effect of 9/11 on the society and its system of values.

6. CONCLUSION

The dissertation aimed to analyse how historical trauma is represented in six selected contemporary novels in English and Lithuanian about historical events of World War Two, the Holocaust, deportations after World War Two, and 9/11. In order to achieve this aim, the thesis drew on Trauma Theory that could be seen as an interdisciplinary conceptual framework which consists of concepts, insights and ideas from different fields and can be used to discuss real people and events or fictional characters in works of fiction, for the theory itself is often referred to as a literary Trauma Theory. The main concept in this dissertation, naturally, is that of trauma, which is perceived as an injury that can be mental as much as physical and of different nature. The development of the classical theory of trauma was influenced by historical traumatic experiences, especially those of the Holocaust and the Vietnam War. The suffering of former soldiers led to the acknowledgement of the post-traumatic stress disorder that now is seen as one of the key concepts in Trauma Theory and is associated with the beginning of contemporary trauma and memory studies which started in 1980s.

The dissertation has presented traumatic experience as a complex concept and phenomenon by revealing its different aspects. Unlike lay Trauma Theory, literary Trauma Theory does not consider every day life events such as a loss of one's job and similar ones as traumas. On the contrary, trauma is seen as an extraordinary experience which is overwhelming because it has been caused by unexpected or catastrophic events that are outside the normal. Trauma usually is not experienced at the moment of those events but rather belatedly through uncontrolled returns of images (flashbacks), nightmares and other post-traumatic symptoms. The traumatised would like to forget their traumatic experience, but their traumatic memory is often repressed rather than actually forgotten. Primary (direct) traumatisation of individuals may lead to transmission of trauma to others by, for instance, telling about it or even to other generations who may find out about the trauma themselves after many years and in turn experience secondary (indirect) traumatisation. Therefore, trauma becomes a more complex phenomenon if various types of witnessing of traumatic experience are considered, which has been done in this dissertation. In addition, the concept of memory has been discussed in relation to traumatic experience, for individual trauma and memory are frequently used in fiction to reflect on the collective.

Although trauma is assumed to be an unrepresentable phenomenon, novelists seem to have overcome this impossibility by borrowing from the genres of memoirs and testimonies and writings of modernists and postmodernists. The representation of trauma in fiction becomes possible because of the borrowed means of representation that are used to imitate effects of traumatic experience or post-traumatic responses or how traumatic memory works. Repetition

and imagery are used to imitate returns to the traumatic incident, because even though it is usually thought that trauma consists of a traumatic event and its consequences, trauma is actually not a single event but rather a process and never stays in the past but keeps on returning. The body is portrayed as a site of trauma. References to similar traumatic events, fragmentation, incoherence and anti-linearity are employed because it is hardly possible for the traumatised, real people or characters, to put their traumatic experiences into a coherent narrative and tell about them in general. Gaps in the text or narrative often suggest one's complicated relationship with traumatic memory. Metaphors are used by writers to describe traumatic experience as well.

A great number of novels on historical traumatic experiences have been written, but this dissertation has focused only on and provided examples of some contemporary novels on World War Two, the Holocaust, deportations after World War Two, and 9/11. Relying on the theoretical framework of Trauma Theory, in Chapter Four the representation of historical traumatic experience has been analysed in six contemporary novels in English and Lithuanian as some of the representatives of the discussed classification of trauma novels. Having analysed the novels, it is possible to conclude that in these particular literary works their authors draw on individual experiences of characters in order to represent collective or national traumas: quite frequently this representation is based on the consequences on the body and the mind. In the discussed novels on different historical traumatic experiences and different types of witnessing in relation to these experiences, direct experience of trauma is usually represented by drawing on both physical and psychological effects as in *Sustiprinto režimo barakas* (A Maximum Security Barrack) by Vladas Kalvaitis, *The Narrow Road to the Deep North* by Richard Flanagan and *Falling Man* by Don DeLillo, while secondary (indirect) trauma is revealed through psychological effects and post-traumatic symptoms as in *Sarah's Key* by Tatiana de Rosnay, *Tamsa ir partneriai* (Darkness and Partners) by Sigitas Parulskis and *The Submission* by Amy Waldman. The choice of contemporary novels about different historical events and traumas caused by them in relation to different types of witnessing has helped to create an overall picture of traumatic experience and reveal its complexity and multiplicity in the contemporary novel.

The dissertation has also focused on the issues of (un)speakability, remembering and forgetting in relation to historical traumatic experiences in the selected novels. In the novels by Flanagan and Kalvaitis, in their memories the protagonists return to the times of imprisonment and displacement during and after World War Two, respectively. This is how the reader learns about their past and traumatic experiences even though they are very different: Vladas in the novel by Kalvaitis is a primary witness and much of what is described in the novel are his memories of what happened to him, but traumatic experiences of other minor characters are also

indicated and these characters become narrators at times, while in Flanagan's novel, Dorrigo can be seen as both a primary and a secondary witness, for even through he was a prisoner (primary traumatisation), he did not do hard labour and observed (secondary witness) the suffering of other prisoners who were constantly dying. It seems that the latter experience of witnessing of the traumas experienced by others haunts Dorrigo many years after the imprisonment. This haunting effect of trauma makes him publish the sketches drawn by one other former prisoner of war and tell about the past. In the novel by Parulskis, meanwhile, Vincentas cannot tell anyone about his traumatic experience acquired through observation of the Jews being killed because he is afraid, but when he does tell, his story is questioned. In DeLillo's novel, the issue of (un)speakability is different for different characters: Keith almost does not speak about his direct experience in one of the Twin Towers on 9/11, while Florence does nothing but speaks about her primary (direct) trauma experienced on that day, and Lianne is a secondary witness who consciously collects traumatic experiences of 9/11 in the media rather than speaks about them. Similarly to Lianne in DeLillo's novel, Julia in de Rosnay's novel experiences a secondary trauma through reading and research on the Holocaust in France and even transmits this trauma further by speaking about it with other characters. She also reveals that the attitude towards remembering and speaking about the Holocaust is negative, so many of her interviewees refuse to speak about the past. However, remembering and speaking about traumatic experience seems to be the most explicit in Waldman's novel, in which all Americans, not only family members of 9/11 victims, are seen as active participants in the post-9/11 American society. However, Asma, does not have the skills of the English language to be able to express herself about her husband's loss. Therefore, in this case her inability to speak about her secondary trauma is represented literally.

Although traumatic experience is often seen as the one that is impossible to represent, in fiction the impossible becomes possible or at least closer to the possible through particular textual and narrative strategies that writers use to imitate post-traumatic symptoms and effects on memory and in this way represent trauma. As far as literary techniques and devices used to represent trauma are concerned in relation to the six analysed novels, there cannot be universal tendencies observed, since as noted in the theoretical part of this dissertation, they usually may vary greatly depending on the type of witnessing that the writer intends to represent or even on his or her choice. Parulskis, for instance, uses numerous flashbacks to reveal the haunting effect of traumatic experience, while in DeLillo's novel such traumatic returns are rarely used, but it does not mean that in the latter work trauma does not affect the protagonist Keith, for his trauma is depicted mainly through effects on his body and a long process of healing. In fact, novels that focus on the physical effect of trauma often see the human body as a site or embodiment of

trauma. Descriptions of human body and deteriorating health dominate the narratives of the analysed novels by Kalvaitis, Flanagan and DeLillo.

Moreover, it seems that in the discussed novels a relationship between traumatic experience and art can be observed, since the former one can be seen as a source of inspiration for the latter one. Writers have written their novels inspired by personal experiences or experiences of their relatives or historical traumatic events that they had nothing to do with personally, while their characters link traumatic experiences to various forms of art but in different ways. For some characters art is a means to remind about traumatic experience, act it out or work it through, for instance, by means of performances in DeLillo's *Falling Man* and sketches in Flanagan's *The Narrow Road to the Deep North*, while for some others it is a means of commemoration as, for example, the memorial design (architecture) in Waldman's *The Submission*, but the mentioned sketches in Flanagan's novel can also serve this function. In de Rosnay's *Sarah's Key*, photography serves as a means of remembering, while in Parulskis' novel *Tamsa ir partneriai* (Darkness and Partners), photography is a way of recording traumatic experience forcefully and thus is not considered to be artistic by the protagonist anymore. Poetry and songs in Kalvaitis' *Sustiprinto režimo barakas* (A Maximum Security Barrack), meanwhile, become a means of psychological survival and the only means of expression in deportation. In other words, whether it is intended by the authors of the six discussed novels or not, art and trauma or suffering in general are linked.

Since Trauma Theory is still developing and new topics and directions start receiving attention of scholars, it is possible to assume that in the future the theory will undergo conceptual changes and encompass more contemporary challenges and experiences. One of the possible directions of research might be exile experience and its conceptualisation as a trauma. One more direction (un)related to the previous one could be seen as the fear of returning or uncovering trauma as such. Consequently, "false recovered memory" may receive more attention as well, for what is uncovered is not always real but rather imagined.

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Appendix A. Plot Summaries of Analysed Contemporary Novels

Tatiana de Rosnay's *Sarah's Key* (2008)

Julia, an American journalist who is married to a Frenchman and now lives in Paris, is assigned to write an article about the round-up at Vel' d'Hiv' that marks the Holocaust in France at the time of World War Two. Julia accidentally learns that she is going to move with her family into an apartment that used to belong to a Jewish family, the Starzynskis, who were later killed in concentration camps in Poland. However, one of the family members, Sarah, is probably still alive, so Julia embarks on a quest of finding her. At the same time, Julia seems to be affected by what she learns about the Jewish family and silence that her husband's family, the Tézacs, chose years ago, for they have had knowledge about the previous owners of the apartment. In fact, they moved into the apartment, but within days Sarah escaped from a camp in France and returned home to free her brother whom she had locked in a cupboard. However, he had died before she could return. Julia learns that Sarah was later adopted by a French couple but after some years she moved to the USA, so that Julia goes there to find her. Unfortunately, Sarah had died years earlier, so Julia travels to Italy to talk to her only son. It turns out that he knew nothing about his mother's past and Julia reveals it to him without knowing it. At first, he does not want to hear anything, but then he decides to visit the sites of the Holocaust and see Julia once again.

Don DeLillo's *Falling Man* (2008)

Keith Neudecker is at work in one of the Twin Towers of the World Trade Center on 11 September 2001 but could never have anticipated what would happen on that day. After a plane hits the tower he tries to help his friend Rusmey first but is not able to. However, Keith is able to escape and goes to the house of his former wife Lianne. He is wounded and has a briefcase with him, but the briefcase is not his. As Keith wants to return it, he meets Florence Givens, to whom it belongs. She was in the same tower on 9/11 and was able to escape, too. Keith and Florence become related by their shared experience and meet more than once: Keith listens to Florence telling about her experience but does not share the same with her. He has been affected physically and psychologically but keeps the experience to himself: he does not work as a lawyer but plays poker instead. Keith returns to live with his son Justin and Lianne; he does not notice that Lianne seems to be obsessed with news about 9/11 and later about the artist, David Janiak, called Falling Man. The novel does not show ways of dealing of traumatic experience but the end of the novel suggests that the traumatised move on with their lives, although the experience continues to affect them.

Richard Flanagan's *The Narrow Road to the Deep North* (2015)

Dorrigo Evans is a famous 77-year-old Australian surgeon, but his early career was very different from what it has become. As a young man he joined the navy and was captured during World War Two. He was taken to a POW camp in Burma where he spent three and a half years. Since Dorrigo was a doctor, he was allowed to treat other prisoners and did not need to do physical labour in order to build the so-called Death Railway. Many years after his return to Australia he decides to publish a book of sketches done by one prisoner who was not able to survive the camp. The sketches remind him about war atrocities he observed: the prisoners received little food and turned into walking skeletons, and were suffering from various diseases and the violence inflicted on them by Japanese soldiers. Not many were able to return, while those who did were not able to lead happy lives anymore. Some of the perpetrators were able to escape and their destinies are described as well. The novel also focuses on the story of unhappy love, since Dorrigo falls in love with his uncle's young wife Amy when he is still in Australia, but in the POW camp he mistakenly thinks that she has died. When Dorrigo returns home, he marries a woman called Ella he does not love and constantly cheats on her. Only at the end of the novel does he see the love of his life in the street, but does not approach her. Dorrigo dies in hospital after a car accident.

Vladas Kalvaitis's *Sustiprinto režimo barakas* (2011, A Maximum Security Barrack)

Fifty years have passed since Vladas was taken to a forced labour camp in Inta in the Soviet Union at the age of eighteen and spent five years there. The protagonist remembers every single detail: the living conditions, the cold, the violence, the fear, the lack of food that did not allow one to sleep. Vladas used to write letters to his grandmother in his mind, because they were allowed to actually send only a couple a year. Through these letters the reader learns about his early childhood, family members and bright moments in his life before the camp. These letters serve as a means of escaping the brutal reality of the camp. The prisoners had to obey the guards and superior prisoners. Some of them, as for instance, the Black Glove, were avoided even by the guards. Some prisoners were killed in their sleep, while some others had poor health and suffered from various deseases. Most of the prisoners lost much weight, including the protagonist, who lost twenty kilograms of his weight, and kept on thinking about food from home or more food in general. Despite other misfortunes in the camp, hunger and time are seen as the biggest enemies.

Sigitas Parulskis' *Tamsa ir partneriai* (2012, Darkness and Partners)

Vincentas is a photographer who once helps to fix a stranger's bicycle and later is invited to see opera together. That is how Vincentas meets the stranger's wife Judita and falls in love with her. This is the time when the Russian army has retreated from Lithuania and the German occupation starts during World War Two. Vincentas sees how Jewish people are killed in the streets and is close to being killed as well, since he sees two Lithuanians raping a woman in the street. These men shoot the woman down, while Vincenas is taken to see a German officer, whom he later calls the Artist. The officer does not give orders to get rid of Vincentas but gives him the task of taking pictures of executions in order to pay for his saved life. Thus, together with Lithuanian executioners Vincentas travels to places outside the city to do his job, but he is not able to, since he is paralyzed by what he sees: Vincentas observes thousands of Jews being shot dead in pits and sprinkled with lime afterwards. He is afraid for his life and that of Judita, who is Jewish, and has moved in with Vincentas after Aleksandras, her husband, disappears. Vincentas cannot get out of his mind the scenes he has observed: they return to torture him in his memories. At the end of the novel, Vincentas is forced to take pictures of Judita being raped by the Artist. Judita and Vincentas strangle the Artist afterwards and it seems that they could finally live happily together, but Judita sees Vincentas' pictures from the executions and leaves him, for she cannot forgive his taking part in them. Judita writes a letter to Vincentas to tell him she is pregnant and that Vincentas will never be able see the child.

Amy Waldman's *The Submission* (2012)

Waldman presents a post-9/11 American society that is mourning and believes that the dead have to be remembered. The issue of how remembering must be done becomes the central theme in the novel, since it revolves around a contest for a 9/11 memorial that will be built on the site of the fallen towers. Jury members select the memorial design of a garden, but to a great surprise or rather shock of many, it turns out that the architect of this design is a person called Mohammad (Mo). The name is connected to Islam straight away, and the media start opposing the design because of its author. Mo is an American and not religious but feels he is probably discriminated against even at work. Family members of the 9/11 victims join the opposition, for they are furious and offended that the design supposedly represents a paradise for terrorists who killed their loved ones on 11 September 2001. As a result, Mo receives a lot of unwanted negative attention and psychological pressure to withdraw from the memorial competition even though his design has won. Towards the end of the novel there is a gap of almost twenty years. Only then does the reader learn that Mo withdrew from the competition, left America and gained international success abroad. A second plot line is about Asma and her husband Inam,

Bangladeshis and illegal immigrants in the USA. Inam dies on 9/11 in one of the towers while working there illegally. Asma gives birth to a son and receives compensation of one million dollars for her husband. Asma's illegal status is discovered after her speech during the hearing on Mo's memorial, since she receives a lot of media attention. Consequently, she has to leave the United States but never does, for she is stabbed on the day of her moving out. Her body and her son are returned to Bangladesh.

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