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Traumatic Experiences in Richard Bausch's *Peace*

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Mr. Tek Bahadur Gurung has completed his thesis entitled “Traumatic Experiences in Richard Bausch’s *Peace*” under my supervision. He carried out his research from September 2010 to June 2011. I hereby recommend his thesis be submitted for viva voice.

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Abstract

The present research attempts to read Richard Bausch's *Peace* relying on trauma theory. The novel deals with necessary horrible experiences and events in the life of the characters. Marson, the central character, confronts with the horrible killing of an innocent woman that makes him shocked. The impression of the event is so deep in his mind that it regularly haunts him and changes his relation and perception of the world. Later with the happening of an event with great meaning to heal his sense of guilt, he goes through the process of recovery. In this way Bausch's character are filled with the accumulated pain of loss and loneliness, which is making them traumatized. They are also with passionate desire to wake up out of trauma and guilt. The setting and other environment presented in the novel supports perfectly the thematic issue of trauma in the novel. Therefore, the study states *Peace* as a narration of traumatic experiences of Bausch's characters.

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I. Trauma as the Guiding Thread of Richard Bausch's *Peace*

This present research “Traumatic Experiences in Richards Bausch’s *Peace*” attempts to analyze the text *Peace* from the perspective of trauma theory. Analyzing the experiences of the main character that he narrates in the story, this research explores how unexpected horrific events in front of him has affected his inner psychology and how that situation develops something inexpressible and humiliating wound inside the victim.

The experience of Marson (main character) goes in serially in chain like confrontation with the atrocious event, his inability to react instantly, conflicts within him, regular hunt by those images of that event, development of unspeakable and guilt and at last with the holistic event resolving of that tension. This is the process of development of trauma too. So, this research attempts to read the text as the traumatic experiences of the character that result to resolving of moral and ethical turmoil caused by the shattering of the belief of the victim by the ruthless accident in front of him in the beginning. The novel uses the story set in the Second World War to confront the experiences of the combat. Confrontation of war and other atrocious events develop something unspeakable in the psychology of the victim. Different sequences and condition makes him unable to react instantly that very time, in long term it get developed in repressed and tortures him inwardly and results different activities out of kilter. This is the conflict between the will to deny horrible events and proclaim them aloud. Such dialectics in psychology leave something unspeakable within Marson.

This research from the perspective of trauma theory explores the novel as narration of traumatic experiences of the character Robert Marson. This research reads the narration of the experiences as an attempt to speak and give voice to that unspeakable and confusing turmoil within the victims caused by the horrific events during the war. War is the brutal phenomena. Different cruel and horrific deeds are practiced in it. In the novel similar incident hunts the main character and his friends. Especially that event makes Marson feel guilty and humiliated from within.

The novel sets in Italy, near Cassino during the winter of 1944. Of all the theatres of conflicts in World War II, none were dismal and murderous than Italy in winter of 1944. It is powerfully atmospheric story about three American soldier sent up a mountain in Italy near Cassino.

It is such that American battalion is pursuing the retreating the German army in Italy. In a course of an accidental confrontation, a civilian accompanying Nazi officer is killed. A unit of American troops searches a farmer's donkey cart full of wet straw on an icy road. When the cart is rolled over in the search for contraband or weapons, an escaping soldier and his whore tumbled out. The German shoots two of the men and is killed in turn by Robert Marson, the main character of the novel. The woman curses and claws her captors. The unit sergeant places a carbine to her forehead and casually murders her. In this killing Marson sees "the curve of her calves, the feet in man's boots where they jutted from the grass" (6). The image returns to him as a form of nausea. All Marson sees, when he looks around is the very image of that woman. This is the defining event of the novel, the central image and instant moral conundrum as the men march on in to the freezing rain. This killing is justified as "if she had got chance she would kill us" (8), by the units sergeant Glick. This event shatters the construction of Marson's making of morality and how the

world needs to function. “Robert Marson thought about how they were all witness. And nobody could look anybody in the eyes” (12). This raises the question within him: was such an act necessary or indefensible? Should it be defended or denounced or, conveniently forgotten? The next day, Marson is sent on a mission in to mountains with two soldiers and an Italian guide, an old man of whose allegiance they are uncertain. This unreported crime slowly festers within them, eventually leading them to believe they may be cursed by it as they wander deeper and deeper onto the wilderness of cold and death, and Marson passes through more and more intimate encounter with killing. Under Marson’s charge is Benny Joyner, a cursing, bigoted, Michigan farm boy, and Soul Ash, a cheeky Boston Jew. Their differences enable the climb to become a forum for non-stop argument: “Shut the . . . up” is everyone’s refrain. The focal point of their argument remains what to do about Sergeant Glick’s killing- should they report him? Are they as witness just as culpable? But the conversation gradually broadens in to the question of truth, faith, and fear of death.

It becomes so tough journey for them. The climate is not in favor and path too is steadily steeper and slippery. The cold is a dead immensity on them. “It was as though they were moving through the film of ice, always climbing weighted down by web belt and pack, slipping fighting for air” (7). Along with uncertainty of their destination they keep their journey following unknown Italian, whom they doubt to be sincere to them. Among all these hurdles they have the shock of the killing of German woman by Glick in their mind. During ascend that issue got raised among them as a matter of morality. Much among them, Marson is shocked and sick by the incident. “He kept feeling the sickness. It was as if something in him had been leveled, and the simplest memories of himself as he had always been were beside the point” (7). The journey was so tiresome along with the shock that everyone is suffering a kind of low

grade shock, aware of the badness of being here, out of all the places were to be in the world.

Such physical and psychologically strenuous condition has developed a sort of unspeakable inside Marson that he could neither keep inside unaddressed nor let it out to others, “Marson felt the sickness. But, he could not tell this to Joyner or show it to him” (13). During further ascending on whenever Marson attempts to rest, close his eyes he regularly got hunted by that vivid picture of killing of the German women:

He closed his eyes and saw again the softly curved dirty legs of woman jutting from the tall drenched grass and kraut with his dying green eyes, such dark shade of green and red hair red hair matted to the white forehead. That looks of pure wonder. Something like thrill went through him, horrible, and then inexpressible, gone, a feather touch in his soul, like something reaching for him from the bottom of hell. (37)

Such unreported crime slowly festers within Marson. This inner trauma of Marson changes his behaviors and relations with his friends and surroundings. He even could not have sound sleep and even doesn't get hunger. With this hunting image they march up through the jungle and reach their destination. Seeing the horrific killing by Germans there, they returned back to report with difficulty. But Asch got shot by sniper on the way. Tackling with all these they manage to get down with the firm desire to report the killing Glick had done, but no sooner they reach to the road Asch dies. This incident gives rise to the torment of shock inside Joyner and Marson. Marson reports to the Captain of the Germans on the other side of the mountain. Along with him Angelo (an Italian guide) stands uneasy. Suspecting him to be spy captain orders to shot him, but Marson troubled with this, manages to flee that guide. This feeling of finding himself able to save life of an old man even knowing him to be

fascist Marson get recovered by the guilt of inability to react during killing of unarmed German woman. By this Marson becomes able to assimilate with the surrounding of him and mourn for what has happened, and at last makes his way back in to the war.

In symbolical aspect too, the novel can be read with traumatic theme. Their ascending and descending on mountain symbolically represents the inner psychological state of traumatic development and resolving of Robert Marson. All physical hardship during the journey represents the inner condition of Marson due to war and its consequences.

In this manner all the happenings get developed and resolved in the form of trauma. At first an unexpected and horrific event takes place which results severe shock, catastrophic effect on victim in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucination and other intrusive phenomena. The experience of Marson: faced with sudden and bloody death around him, who suffers this sight in numble state, only to relieve it later on in repeated nightmares. And the recovery from this requires a holistic and meaningful emotional and physical development of a person that Marson had when being able to do what he thinks is right, fleeing the Angelo, an Italian old man. So this study has attempted to see this text through trauma theory.

Talking about trauma study it attempts to study unusual condition and mental state of an individuals in relation to the accident or the event that has happened in their past. It believes certain horrific and atrocious events in the experience of the victims gives severe shock and shatters their previous conception and making of the world or life. Thus this lack of ideal or state of conflict generates confusion and something inexpressible that is trauma. So, exploring the past trauma theory tries to

revisit it in newer manner. In such a way, it has become the mode of representation of narrative, history, culture and various other philosophical fields. Hartman talking about trauma theory says:

It provides the more natural transition to a real world often falsely split off from the universe, as if the one were activist and engaged and the other self absorbed and detached. There is an opening that leads from trauma studies to public, especially mental health issue, an opening with ethical, cultural and religious implications. (543-544)

Hartman's investigation makes clear that trauma theory has opened up many new modes in the study of mind body relation. Trauma is mainly concerned with psychological network extending into the body.

Theory of trauma has crossed the boundaries of psychiatry and medic-clinical and has shown its close affinity with external effects of violence in psychic disorder. That's why there is no single trauma but traumas, such as historical, national, individual, ethical, and war trauma. So trauma has its wide limits and territory with the developments of historical and structural trauma.

Similarly, Jenney Edkins in her essay "Introduction: Trauma, Violence and Political community" strengthens the view that the trauma theory now has become a mode of discourse which studies any text in relation with trauma violence and political community. She elaborates the fact that each traumatic figure has a distinct tale to tell because of the violence they have faced. She relates trauma with political community and also examines the terms of connections between these terms.

In this way the effect of the trauma is profound. Trauma theory is developed out of psychological foundation, which not only encompasses psychological theories, but it includes various disciplines. Up to now trauma theory has crossed a numbers of

boundaries and has made special position in the field of literary theory. Trauma theory has become the cry of the day because, contemporary frustrated, alienated, chaotic and destructive phenomena compels modern man to think about their trauma.

In this regard, philosophical, ethical, aesthetic question about war experiences, violence, depression, repression, alienation, frustrations are the common working field of trauma theory. In the novel *Peace* this research aims to find conflict between duty and ethics to find how to preserve justice and personal integrity amid war's insanity through the trauma study.

Reading Richard Bausch's *Peace* many critics and scholars have given their opinion from various thematic perspectives. Richard Ford on his analysis comments that:

It is about unnatural practices in South Eastern Europe where political upheavals were high. It is about escape from dictator regime of Nazi and Fascist. American soldier serves as a liberator for counter revolution against dictator. (27)

In this way Ford wearing his orientalist spectacles only focuses over the role of American soldiers as saviors in the novel, who, in his conception, are the only liberator and rescuer of the whole world.

Unlike Ford, Ben Macintyre analyses the book for its stylistic aspects:

Bausch is adept at capturing the cadences of everyday American speech, and the question of ordinary, descent man. His tense, economic prose chimes with the precise laconic language of the soldiers. The worst writing about war is either black and white or Technicolor. The best, like this is in shades of gray, evoking the personal equivocation,

the doubts the discomfort and the sheer, crushing boredom and fatigue that constitute the real nature of war. (17)

Here what Macintyre finds most interesting is the stylistic aspects of the book. The way Bausch is able to capture the words of common and daily use of the soldiers is the strongest aspect Macintyre finds in Bausch's style.

Colm Toibin compares this work with Conrad's *Heart of Darkness* for its emotional and moral complexity, "A small masterpiece with the same emotional force and moral complexity as Conrad's *Heart of Darkness*" (book cover of *peace*).

AL Kennedy acclaims this book as a remarkable meditation on human nature and conflict. He further says:

It is a dense lyrical meditation on human nature and war, its prose pared back to the quotidian bone and then crafted in to something resonant and piercing. It speaks to the current America Returning service man and relatives waiting at home, oblivious to what was heading towards them across the awful curve of the world. (7)

Similarly, David Donaldson concerning over the fact of war says about the novel as:

Taut novel tells us what happens when civilian soldier go to the war. It is a powerful atmospheric story about the three American soldiers sent up a mountain in Italy near Cassino during brutal winter of 1944. Their mission: see state what the Germans are doing on the other side. Their mental state: conflicted by the shooting of a German woman they witnessed just before they left. Bausch's ability to bring the readers fully in to his story is well-demonstrated in the book. (25)

Observing these reviews we can find that the novel is interpreted in different perspective. But, though some have talked about the theme of the war they remain from talking of the psychological state that is with traumatic horror resulted by the horrific scene during the war. Thus this research has attempted to analyze the book from the perspective of trauma and relate it with the aspects of moral conflict within the self of the character.

For this to impart and prove the hypothesis of this research the researcher has divided this thesis in to different chapters with different purpose to be achieved. The first chapter, introduction deals with introducing what the research is, what is the main argument of this project and how worth is it to search in this text. And it further clears how the researcher has taken help of trauma theory to strengthen the claim of this research. Reviews and comments of different critics on the text are included in this part of the research to show how the field of this research splits from their approach to the novel.

Moreover, chapter second, textual analysis, makes the research strong substantiating with the evidences from the text. And at last the conclusive chapter third wraps up the claims, evidences, and ideas of the research to prove its finding.

II. Memory and Trauma in reading Richard Bausch's *Peace*

Peace the novel is based on the setting of 1944, the ending of the World War second. It details the situation in which the allied ground army grew progressively worse, rifle companies filling in with green replacement soldiers, as the remaining enemy becomes “more intensely anxious not to be defeated its fear and determination increasing” (7). Among ground force in southern Italy serious morale problem developed, worsened by fall rain and mountainous terrain and German mines. “As the troops contemplated many months of hacking their way up the Italian peninsula, their cheerfulness was hard to sustain” (9). As if tearing a page directly from this history, Richard Bausch novel *Peace*, follows American GIs from a reconnaissance squad in the Italian mountains somewhere near Cassino. In this manner having base on the real setting fictionalizes the particular event and is able to present confusion, misery and plight of the soldiers in the war. “They went on anyway putting one foot in front of the other, holding their carbine barrel down to keep the water out, trying in their misery and confusion- and their exhaustion- to remain watchful” (8). Taking this point this research aims to read the text as exploration of traumatic experiences of the characters. In the text, during the war many accidental and unexpected brutal events take place. Sometimes innocent loses their life meaninglessly. Morality, humanity, and reason are gone, as well as the laws; this results horrible shocks and conflict within the soldiers, who have their own making of morality and justice. They become confuse what is wrong and what is right thus unable to act at that time. This develops

some repression, and slowly and gradually their inability to act at that time festers in to guilt. That event, time and again, keeps hunting them until they grow through the process of recovery.

Trauma is memory of past and its aftereffects. It comes out through multiple ways according to circumstances and according to age factor. Trauma not only makes people panic and anxious but it also turns them towards the recovery or solution of the conflict within. In this regard “peace” the novel by Richard Bausch as a narration of traumatic experience includes memory, anger, disturbances, revenge, mental and physical torture and many other traumatic phenomena.

During 1944 winter, battalion is pursuing the retreating German army in Italy. In the course of searching cart American find a German soldier and Italian whore. The German shoots two Americans before corporal Marson kills him. The woman got killed by sergeant Glick intentionally. This reasonless killing of woman instigates Marson and his other friends but at that very time they could not react. This preserving of reaction within develops the grief and guilt within them. This sense of guilt becomes main source of trauma in mind of Marson and his other friends. In following days of that event Marson’s memory leads him back to the past events which is full of guilt loss and grief. It is the memory and haunt of those past events that resembles the traumatic past. Marson and his friends cannot forget the shocking events of the past. So it is the memory that brings the traumatic past experience lively in their present.

The novel *Peace* is the memory of Marson’s traumatic events, and the disturbances, tortures that ladened over his present life. The killing of German and Italian whore becomes so horrific that Marson cannot cope to get up off that event.

The event happens so accidentally and unexpectedly that it leaves a deep imprint within his psychology.

As Cathy Caruth talks about the causes of the traumatic experiences in her essay “*Unclaimed Experience Trauma and the Possibility of History*”:

Trauma describes an overwhelming experience of sudden or catastrophic events the often delayed and uncontrolled repetitive occurrence in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. The experience of the soldier faced with the sudden and massive death around him, for example who suffers this sight in repeated nightmares, is a central and recurring image of trauma in our century. (181)

So trauma is the result of experience of sudden or catastrophic events. Marson and his battalion too face the accident of killing at once, which was not their expectation.

They are to overturn the cart in order to look if there is any weapon or contraband, but suddenly “as the waterlogged mud-darkened straw collapse from the bed of cart, a kraut officer and a whore tumble out, cursing. The kraut shots Walberg and Hopewell with his black luger before corporal Marson puts him down” (5). This was the horrific and terrifying for Marson. Though he had fired mortars round into the roil and tumult of the fortifications beyond the beach, had been in the fight all the way to Parson and Salvano river, and he know intellectually that he had certainly killed several men but this event, his killing from up close made it so terrible that Marson could not help remembering each moment gesture of Kraut and his whore vividly:

But he hadn't, himself, until yesterday, killed anyone up close. The kraut had a big boy's face and bright red hair and the ballet had gone in to him just above the breast bone and exited with a blast of blood and

flesh out the back of his neck, in to the distance behind him. He coughed bright blood mixed with something must gave eat, looking right at the corporal Marson with an expression terrifyingly like wonder while the light or the animation or whatever it was left his green eyes, and eyes stared to reflect the raining sky, the clear ivy water gathering in them and running down the white face. (8)

In this way, this close atrocious killing brings conflict in the mind of Marson. Each and every tiny movement of kraut is vivid in his mind. This inflicted state of their mind is seen from the very beginning of the novel.

The novel opens up with the traumatized psyche of the soldiers. Their psychological condition is tortured just because they are the witness, more to say, inactive mere witness of the killing. “Robert Marson thought about how they were witness. And nobody could look anybody in the eye. They kept on, and were punished as they went” (6). Though Sergeant Glick has justified this event saying “She was with him. She’d have shot us all if she could” (6). But this logic does not satisfy Marson and his friend thus creates a sort of conflict within them of whether to keep folded that event within them or report. That becomes the source of trauma in them especially in Marson. Judith Herman in her book *Trauma and Recovery* says “The conflict between the will to deny horrible and the will to proclaim them aloud is the central dialectic of psychological trauma . . . the dialectic of trauma gives rise to complicated sometimes uncanny alterations of consciousness” (1). In the novel too, that horrible event leaves its impact on Marson. “Though it all, nobody spoke of what had taken place, but Marson kept feeling sickness. It was as if something in him had been leveled, and the simplest memories of himself, as he had always been were beside the point” (7).

Marson's witnessing of "unjust killing of a unarmed woman" (12) had shattered the making of justice within the Marson. Though he has fought in many wars and is aware of he has killed so many life, he still has the moral construction, belief over certain makings of justice and how the world needs to function. But after the killing of an Italian woman by Sergeant Glick his belief of justice and morality got ruined and becomes the cause of horrible conflict within.

Jenny Edkins in "*Remembering Relationality: Trauma Time and Politics*" describes of such shattering of person relating with trauma in this way:

Trauma can be seen as an encounter that betrays our faith in previously established personal and social world and call in to question that people have arrived at in order to continue with day to day life . . . when the community of which we consider ourselves member turns against us or when our family is no longer source of refuse but assign of danger. (109)

So trauma or traumatic encounter reveals the way in which social order is radically incomplete and fragile. It demonstrates in most shocking way that what we call social reality is nothing more than a fantasy as Marson's construction of morality and justice got by the worthless killing of the woman.

Marson's panic condition of mind got more conflicting when he heard Glick reporting that killing as a result of crossfire, "Glick went a few pace down the row of tanks and half tracks and reported about Walberg and Hopewell, the kraut and the woman. Marson heard himself that she had been killed in crossfire"(9). Along with him Joyner, his companion, was too hearing it. Disturbed with it they ironically indicate to the reporting and say:

Joyner muttered: "some crossfire, huh?"

Marson looked over at him and looked away. It came to him that he didn't want to talk about it with Joyner. Not with him.

“Crossfire like that and you don't need fuck'n firing squad.” Joyner went on. (11)

Here Joyner irritated by the reporting tries to outlet his anger and dissatisfaction.

Marson though inflected by the accident and has developing festers within tries to ignore to address the event. He wants to react as if nothing has happened to him. And as if he does not bear any guilt as he has not seen the accident happening to prevent it.

On this matter this conversation is worth quoting:

I don't give shit about it,” Joyner said suddenly. “You know that, right?”

“Fuck you.”

“Just trying to keep peace, there, Joyner.”

“Yeah. Peace. Would you have tried to stop it?”

“I didn't see it happen. I heard it and looked.”

“That isn't what I asked you.”

“The answer is, I don't know. Okay? There wasn't a vote, you know. I don't think anybody could have done anything.”

You are white as a shit.”

Marson took a drag of cigarette and did not answer. (14)

Though Marson is in attempt to ignore and behave in normal manner, he has something already within him that makes him unusual or feels sick and which he can't express. The unspeakable of that event has grown inside him. As Cathy Caruth in her book *Unclaimed Experience* argues, “Trauma as it first occurs is incomprehensible” (17). In the novel Marson's condition too resembles this. He feels something unusual

but can't tell of this to his friend Joyner or show it to him. It is such complex experience and preserving of feeling which with no means could be addressed to other or can be shown.

Amidst the hobnob of war not only Marson but all the characters are feeling sense of loss and panic within. Continuity of war has instigated the uncertainty of their future within them. What would happen in next moment is not certain. Every next step could results to the end of their life so such environment has really made their psychological state pathetic one. "They had all been warned to be ready every second for death. It was the war; it was what they living through. They lived with confusion for so long. Nobody say anything about it" (7-8).

As war confronter everyone has their own story and sense of loss that they have preserved within them. Along with Marson, his friend Asch and Joyner have their own story to retell, the panic experience that has been formed as trauma within them. They have different and distinct experience of trauma, as one horrible event to one person may not be the same to the other. So the events are not horrific themselves but its effect those who perceive is. As Jeffrey Alexander argues:

Events are not in themselves inherently traumatic, trauma occurs, when individual or groups feel they have been subjected to horrendous events that leaves indelible marks upon their consciousness, will mark their memory forever and will charge their memory forever, and will charge their future in fundamental and irrevocable ways. (8)

So it is the impression on mind of the victim that is traumatic rather than the event itself.

Carrying the numb and even drowsy mood Marson and his battalion is on march. Along with the unbearable cold environment that chills through the bone

Marson's physical difficulty reinforces to worsen his psychological condition, with that their journey becomes more difficult:

The road was deep mud, turning to ice, grabbing at their feet, and rain kept coming straight down, relentless, pitiless, and miserable. At some point during today's march, Marson had developed a blister on his right heel. Some inconsistency or tear in the insole of his boot hurts him with each steps and each step made it worse and the sickness has still within him. (15)

Unfavorable environmental condition and physical strenuous state has worsened the condition of Marson. That has made his journey difficult one. For the person who has experienced unbearable pain, the psychological defense of dissociation allows life to go on but at great internal cost. No one can easily precede their life in great pain and detachment. Uncertainty of life due to war has traumatized Marson, "everyone including Marson was suffering a kind of low grade shock, aware of the badness of being here out of all the places there were to be in the world" (18). Departure from the home and more after death of his friends; Walberg and Hopewell and killing of Italian whore powered more grief and pain in his experience, which becomes unbearable torture for him, that results different unusual activities and altered state of consciousness in him. Judith Herman, trauma critics, says, "Unbearable emotional reactions to traumatic events produced an altered state of consciousness, which in turn induce the hysterical symptoms" (12). The similar effects are appeared in the case of Marson in the novel.

In his regular attempts to deny and forget the accident Marson could not help remembering and being hunted by that event with vivid picture in front of his eyes time and again. The event gets rooted so deep in his mind that it becomes impossible

to forget that moment. “The effect of combat is not like writing on a slate that can be erased leaving the slate as it was before. Combat leaves lasting impression in men’s mind, changing them radically as any crucial experience through which they live” (Grinker and Spiegel 365). So the traumatic events are not in our control to remember and forget on our own. They are rooted so deeply in our mind, consciousness that they leave their presence throughout the long period of time.

In the novel Marson time and again gets to remember the event. He wants to get relief by forgetting what he had witnessed but as Avishai says “we can not remember on demand memory has involuntary characteristics” (45). So, individual memory is involuntary. Remembering and forgetting may not be proper subject for ethical decrees and evolution. We can not be morally or ethically praised for remembering or blamed for failing to remember if memory is not our control. So, individual memory cannot be moved on demand. Similarly, Marson even against his desire keeps memorizing the event:

And each time the images of what happened on the road came to him- Walberg and Hopewell lying so still; the woman’s legs jutting from the grass, the green eyes of the soldier he had shot reflection light the look of wonder in the white face- each time these things went through him.

(15)

Each and every movement and object is in memory of Marson. He involuntarily keeps remembering them, against his will to forget them. That very memory keeps torturing. With the pass of time unoutleted repression gets developed inside Marson. As their mission to look movement beyond the mountain starts they start their ascending. This climbing of mountain has symbolic meaning of developing of trauma to the. Marson lead march of them, under him were Asch, Joyner and Italian oldman as their guide.

As ascending keeps on the event of killing in the memory starts to haunt Marson whenever he attempts to give rest to his mind or have peace, those hotchpotch of images come pushing and jostling in his mind, “He closes his eyes and saw again the softly curved dirty legs of woman jutting from the tall drenched grass and the Kraut with his dying green eyes” (37). His mental condition is caused by severe shock especially because of its effects. His traumatic experience is extremely unpleasant and that causes to feel him upset and anxious. He even can’t rest properly and can’t have sound sleep and hunger just because of these haunting images. These “uncontrolled repetitive occurrence of hallucinations and other intrusive phenomenon” (Caruth,181) hunt him and make him weak mentally and physically.

“Psychological trauma is an affliction of the powerless” (Herman33). Means at the movement of trauma the victim is render helpless by overwhelming force. When the force is natural we call it disaster, when the force is we call it atrocity. In the novel powerless psyche of Marson lets the experience leave deep effect in his mind. That effect overwhelms his ordinary system of care that had been giving him sense of control connection and meaning. So “traumatic events are extraordinary. Not because they occur rarely, but rather because they overwhelm the ordinary human adaptation of life” (33)

This repetitive haunting memory of images makes Marson forcibly think and contemplate deeply. His consideration of his actionlessness and inability to resist at very time makes him feel guilt of that killing. This matter is eating Ash and Joyner too. So the matter slowly comes under their discussion. Their inability or numb state, because of catastrophic effect of event, got down and they talk about moral conflict hovering inside them by the killing of the Italian woman,

Ash said, "I don't think a woman should die because she's got blood loyalty to a lover" he cleared his throat again and bowed his head and apt. "Christ's shake" "Sain Saul", Joyne said, "may be you didn't notice her as trying claw my fucking eyes out."

"I noticed. I noice everytiny, buddy".

"Is that some king of threat?" (36)

But the traumatized psyche of Marson can't tolerate it to hear more about the event so he commands them "shut up both of you" (937), his response to threat of event is complex, in addition, that threat has altered his ordinary perception: he is able to disregard hunger sleep etc.

"Avete da mangiare?" the old man murmured. Eat? Food." Marson opened a tin of c ration and handed it to him. He ate greedily with his fingers as if wanting to get it down before it could be taken away from him. The others are too in silence. Marson could not do it. He smocked cigarette and watched them and turned his head away. (38)

Among all other his friends who are eating their food greedily there Marson even can't manage to see them eating and he turned away from them. Judith Herman writes on this, "Threats in victim may alter ordinary perception: people in danger are able to disregard hunger, fatigue, pain. Finally, threat evokes intense feelings of fear and anger" (34). In the novel too fear is internally encroaching in psychology of Marson. He is relentless each and every time. Regular haunting images do not let him concentrate over anything. Eating and having rest are out of practice of him, only because of this trauma. Even if he is able to have sleep, in his dream he is not free from the horrific effects of that accident. Those jumbled and mismatched images of

his dead friend, Kraut, Italian whose revolves around him. All he sees even in his dream is distorted form of those torturing images.

Marson closed his eyes again and almost immediately fell into a fitful slumber. He saw the old man sneak away into the mist that surrounded them, and he was trying to stir himself. He heard breathing, voices murmuring, somebody said a name or cursed, or commanded, there was motion again and he could not break the spell, couldn't make the muscles of his arms or leg move. He was crying out now. In his dream, trying to get them to wake him. Wake me up! he was shouting, and then he drifted into a quiet stillness that brought him nearly to his feet., rifle held up, and he looked into dark and something moved but there wasn't any movement and the only sound was unceasing rain.

(38)

These lines help to make it clear how intensely Marson has been affected by the incident. In his dream too he is not free from fear. He hears obscure sound, curse that can be of whore, commands and other thing images and sound comes in frameless without order thus cannot be predicted or accounted or as Jenny Edkins puts it "What we call traumatic is an event that cannot be placed within prior scheme or frameworks. It is confrontation with an occurrence that is not part of the symbolic order and hence, that cannot be predicted or accounted for" (Trauma Time and Politics,107). Marson's feeling of witnessing horrendous event fright Marson severely. In this regard the atrocious event of killing caused a wound or injury and results after effects, causes the actions shown by the abnormal mind to the body. In this way trauma of Marson provides methods of interpretation of his disorders distress and destruction.

It can be said that traumatic events produce profound and lasting changes in psychological arousal, emotion, cognition and memory. Moreover, traumatic events may normally integrated functions from one another, the traumatized person may experience intense emotion but without clear memory of the event or may remember everything in detail but without emotion.

In the novel to narrate the traumatic event and psyche of combat along with the experiences of Marson whole environment of war that the novel is set on is used. Marson time and again revisits his past and gives the picture of uncertainty, worthlessness and horrific void of war. Narration of the condition of Palermo shows these things in detail. Unending fitful war experience has numbed the psychology of the soldier. Nothing is known to them of further plan. What is going to happen is revealed on the field of mission after the command of the leader. Soldiers' life is always in function amidst rumors. "In the area of war in which he found himself, nobody seemed to know what to do with anybody. Many of them, it was rumored would be part of an enormous operation somewhere along the coast in France" (39). So they pretend to enjoy this void moment as they are aware that "the war is waiting for them" (40).

The somber and gloomy thoughts, torture and death suffers in the mind of Marson all the time. He never seems to be in joyful and jocular mood because of the war and death of his friend and innocent people haunt him. He can't think of surviving returning life of future and being old to live with children and grand children. His thought towards Asch shows his attitude. He can't even hope to see Asch to be old, it is the great effect of occupation of death and deep traumatized condition.

When the war remains continuous and beeps on without any hope of end chaotic situation comes and people feel insecure and hopeless. The situation develops in the novel in the same manner, “There was death in the air hovering and waiting. And the uncertainty was deep in the eyes of the people” (14). The circumstance of the every soldier can be observed in the novel through this line. ‘Death in the air’ (14), clears that how easy is death in the war. War has complete uncertainty; anything can happen in any moment. So everyone is trained to die in any moment. Their regular confrontation and training to accept death had made their mind numb to the feeling and emotion. The direct threat of death, torture and violence never realizes the presence of emotion and sentimentality in them. Sometime when they feel and realize dissatisfaction with the cruelty they are forced to suppress that feeling. As Judith Herman says:

In the view of traditionalists, a normal soldier should glory in war and betray not sign of emotion. Certainly he should not succumb to terror. The soldier who develops a traumatic neurosis was at best a constitutionally inferior human being, at worst a malingerer and coward. (21)

So such common presumption prevail in the society makes the soldier repressed and be suffer from the distress of war and there appears different psychological problems on them. Marson, in the novel, in similar condition weeps alone remembering and dreaming his family, “Marson dreamed of Helen he puts his hands on either side of her lovely face and kissed her crying. And woke, crying. He wiped his eyes in the dark, buried his face in the pillow, and suffered hiding” (57). In this way only soldier can do is remembering and weep. This detachment from home and involvement in cruel war makes them unbearable to think and talk about home. Though it is pleasing

past of them but melancholy of home is so strong that they can't bear remembering it. Thus the word 'home' becomes a word with haunting resonance. They for this try not to remember and talk about home, "Home, really meant everything else, everything that wasn't the war; women, buddies, sports, jokes, music, children, food drinks, cars, patents, school, houses. Home. But it hurts to talk about home" (57).

So in such moment they only have to do is get drunk and have sweet memory of their past with their family.

In a little cafe of a squad, within sight of a masque, he drank several beers and then two bottles of wine with Saul Asch while Asch talks about his girlfriend, the Kaiser's soldier. And about his parents . . . Marson told him about his wife and child. He wanted to try imagining himself to be somewhere after the war, wanted to place himself years away from it in him mind. He carried his wife's letter with him and the little cracked photo of the girl. (40-41)

Marson and he like other soldier's condition is pathetic due to trauma of war. To keep emotional affinity only Marson could do is just to remember the past. The fear of war has instigated the fear of death so deep inside them; they even for a moment do not remain along all these. In similar manner Marson wants to be far from this war.

The cruelty of war has so intensely affected him that he even can't imagine and hope to return house alive. This fears of death and inability to see his family again always makes him panic.

The very fear of war has distracted the psyche and made Marson and other soldiers weak and vulnerable. They, thus, turn to violence and killing. In the novel too, similar event come to be narrated when Marson and Asch are drinking:

One soldier, Gunnery sergeant, stabled a man over an Italian girl in one of the saloons. Several people witnessed it and they chased him down and beat him in to bloody like a dog in the street. The army was going to try him for attempted murder but lessened the charge to assault with a deadly weapon. (44)

Due to the effect of war mentally unsound condition of one soldier results to commit a murder.

Marson, time and again, goes to his past life. He memorizes the events of his home, and of the mission he had had before. He keeps on fleeing from the present haunted condition and keep memorize the past. So memory of the past has been used by him to escape from the conflict of the present. In present he has guilt of inability to do anything and witnessing the killing of innocent girl, so during his mission up the mountain he uses his memory of past. Avishai Margalit argues, “Memory is valorized when identity is threatened. As identities are challenged, undermined and possibly shattered so memory are drawn on and reshaped to defend unity and community” (27). In the novel too, Marson finding his identity challenged by guilt tries to recourse over past and tries to regain the former identity. Thus, memorizing the past is just an attempt to express nostalgia for after the stake of present identity. Avishai further says, “Memory may be an expression of nostalgia. Nostalgia, I hast to say is an important communal memory” (61).

So Marson’s return to past memory is his nostalgia for the past. Present’s loss of reverential construct of self and self of present with guilt makes him to recourse on memory.

Traumatic events call into question the basic human relationships. They breach the attachment of friendship, community, “They shatter the construction of the

self that is formed and sustained in relation to others. They undermine the belief system that give meaning to human experiences. They violet the victims' faith in natural or divine order and cast the victim in to the state of existential crisis" (Herman 51). Traumatic events put into question the basic belief of the victim. As the basic construction of themselves and relation with other shattered that put into ruin the order that victim used to find in the world. Marson's confrontation with the event shatters his construction of moral. That affects his relation with his friend, his belief over Glick etc. Formerly he used to believe himself in favor of justice. But after the event, that has been changed. His inability to act at the very moment of killing instigated a sense of guilt on him. Such shattering of central belief left the victim with the sense of confusion. They cannot decide what to do and search for the source of comfort for themselves or as in Herman's words, "In situation of terror, people spontaneously seek their first source of comfort and protection. Wounded soldiers and raped women cry for their mother or God" (52). In the novel too when Marson faced the accident he succumbed to the events he starts to pray "and because it was strength and he kept trying to pray, kept saying he words in his mind. *All for thee, most sacred heart of Jesus*. An offering as he had been taught" (7). When this cry, this belief is not addressed the sense of basic trust is shattered. Traumatized people feel that they belong to more to the dead than to the living. Means it gives germination to the sense of guilt. So when this sense of self is shattered the traumatized people lose their basic sense of self and this gives raise to conflict within them. As Marson faces the accident he felt question to his sense of justice and integrity of self amid the atrocity of war. This makes him shameful and guilty of the women killed by Glick.

Unsatisfactorily resolution of the normal developmental conflict over autonomy heaves the person prone to shame and doubt. These same

emotional reactions reappear in the aftermath of traumatic events.

Shame is response to helplessness, the violation of bodily integrity and the indignity suffered in the eyes of another person. (70)

Characters in this novel *Peace* are filled with the burden of their past life most of them are haunted by their traumatic experience of war. Confrontation with many deaths, killing makes them weak and vulnerable emotionally and they cannot manage to remain cheerful. Though they can complete the mission but unusual activities like emotionally breaking and weeping comes as the reaction of their emotional weakness. Joyner once in war of Palermo has similar experience.

Joyner fired at the culvert above them and kept firing them realization came to them all that the firing from the culvert had all been ceased.

They rushed it, and over ran it, and found that after days of delivering a withering fire the enemy had withdrawn. Joyner sat against the seawall and wept like a baby. Mouth agape, eyes closed, the tears running. (12)

Here continuous, unceasing character of war has made sick to Joyner. Even after being success in his mission to make retreat enemy he can't be happy. But, inversely sits by the sea wall and weeps like a baby.

Moreover Saul Asch too has his own story who has his own experience of trauma. He is a "twenty three year old, with round little brown eyes and chubby boy's cheeks" (32), his confrontation with war in his immature age has made him suffered of trauma. He is too in his own way is the victim of horrific event. He had seen action in North Africa since then kept having from memory about: "A burning tank, the man in it and the heat of the desert, the smell rising in the waves of black smoke of flames" (30), he dreams the smell, he said and his tone war matter of fact as though he were reporting some curiosity of the terrain. The horror of war gets in him

intense. This intensity is so deep that he feels as if he has been disconnected with the present. “Traumatized people feel and act as though their nervous system has been disconnected from the present” (Herman 35). Asch recounts how in his life in present he continued to react as though he were back in the trances of the war in Africa:

“Can’t sleep. I close my eyes and drift and its carnival time with burning tank” scrunching down against the base of the rock Asch looked like a puffy little boy in clothes that were too big for him. He continued “I dream the smell and heat like I am there.” (51)

He has hallucination of that burning tank and a man within it as “recurring dream” (31). He cannot express that in words and how does it feel and how the images are in actual to make others understand about it. As EA Brett says “Traumatic memory lack verbal narrative and context; rather they are encoded in the form of vivid sensation and images” (419). Often one particular most of images crystallize the experience of Ash and call ultimate horror. In this way, these dreams share many of the unusual features of traumatic memories that occur in waking states. They often include fragments of the traumatic events in exact form with little or no imaginative elaboration. Identical dreams often occur repeatedly as happens with Ash and Marson. “They are often experienced with terrifying immediacy as if occurring in present” (Herman 39). Ash narrates his same experience as he says, “It kept happening, same thing. The heat and the smell, like I am there again” (31).

Corporal Marson, on his part, is suffering from the haunting image of killing of Italian woman. This repeated hallucination makes him ponder on his situation. He cannot have sound sleep “Marson the only awake in the freezing in darkness; consider that he would keep watch over other” (61), and can’t have food properly too. He because of trauma and threat in his mind can’t eat. “Alone he opened a tin of bastions

and tried to eat. The stomach wouldn't accept it. He moved off a few paces into the downpour and retched up what little he had swallowed" (61). He has guilt of inability to react at the very time of accident. And now he always is in attempt to console himself showing different causes and excuses and tries to relief own feeling of guilt. "He told himself that things happened too fast him to think" (61), he replays the scenes and each picture come crystallized one by one:

The shapes in the muddy straw, as if the two people were made out of it, emerging from it in a streams of epithets, the shots from the black Luger, Hopewell and Walberg falling, and his own shot, knocking the man over, the pale German with his bright red hair and his green eyes. It was all out of the realm of the time in some way. (61)

Marson clearly visualizes all the events: his dead friends, Kraut, Italian whore, his inability to take his gaze away from the look of wonder in the dying man's eyes until he heard the shot. This close shooting made him numb as he had not experienced it before, "He hadn't himself, until yesterday, and killed anyone up close" (8). In this regard Cathy Caruth says "Person faced with sudden massive death around him suffers numb state at the sight, only to relieve it later on in repeated nightmares" (181). As Marson hears the last shoot he turns to see the woman fall over, "The legs coming up in that clownish inertia and thwacking back down in the mud" (62). He thinks he should have walk over and challenged Glick about it then. But the truth was as Cathy Caruth says in former line he turned to numb state; "The truth was that he had stood staring in sick amazement. He is still filled with the same feeling" (62). Now, after the event becomes past he attempts to judge the event and his inability to react becomes the cause of guilt. His own judgment recalling what had happened makes him feel guilty of murder of that woman, "No matter what, we are all guilty

now because we didn't report it. We gotta just keep the fuck out of it" (65). Generally traumatic people's tendency is same. On this Judith Herman says, "In the after math of traumatic events, as survivors review and judge their own conduct, feeling of guilt and inferiority are practically universal" (53). Similarly, Marson after judging the event finds it was his responsibility to prevent that accident. Even if he was unable to act at that very time he should have at least report that murder. But, as he has done nothing that guilt of murder continually keeps eating him inside. Trauma of loss of friend and loss of justice keeps torturing him. He keeps mourn thinking how his friends were:

Walberg. That boy, with his clumsy ways and his big feet and his soft chin that made him look always as if he were about to cry. Walberg never knew what hit him, and everything of him was gone now, and all of it, the memory about the stories and the hope of being as funny and entertaining as the others- the desire to be a story teller, like Marson- and generations, too. Generations. His children and their children.

Thought went through Marson like an evil vapor. (63)

In this way, thinking of Walberg and Hopewell overpowers him and he needs answer of the question why can't he report the crime. But unable to answer himself he goes back to the lee of the rock, where Asch is resting, and nudged Asch awake and asks why Asch hasn't reported about the woman: "Tell me "Marson demanded "why you haven't report it about the woman" (67). But still he can't get the answer and remains impassioned like a cat on hot tin roof. This inability to rationalize his innocence added the force to the trauma he has been suffering from. In the words of Judith Herman, "The trauma of combat expose takes on added force when violent death can no longer be rationalized in terms of some higher value or meaning" (54). In the novel too

Marson becomes profoundly demoralized when he is unable to rationalize the killing of Italian whore and give proper reason of his inactiveness.

In this way, traumatic event in Marson shatters the sense of connection between individual and community, sense of humanity, morality and justice between individuals. With the accident Marson confronts the loss of faith. The damage to his faith and sense of community becomes sever when he feels himself involved in betrayal. The imagery of those events often crystallizes around the moment of betrayal. And it is that breach of truth that gives the intrusive images their intense emotional power. Glick's disregard for Italian woman's life and his inability to react at the very time is more traumatic for Marson than the death of his friends and kraut. The indifference of Glick destroyed Marson's faith in his sense of community, humanity, and justice. In the aftermath of this event the patient exhibited not only classic post- traumatic symptoms but also evidences of pathological grief, disrupted relationship and chronic depression of Marson.

Memory in this novel has its own great politics. Characters memorize their past to serve different purposes. So memory serves vital role for the traumatic present of the characters. Marson remembers his last days in his house. All the family members with the keen attachment of emotion are so pleasing for him to recollect about. One of the major things that Marson remembers as an important event is his last moments with his father:

His father dropped his hand and then put the end of his right index
fingers on son's chest, a light but insistent touch.

"Do your duty," he said and surprisingly his voice broke. He took a
breath. . .

"Yes, sir," Marson told him . . .

“Remember.”

“I will sir.”(72)

These last words of his father bring him to face conflict within. He is confused whether to do his duty as his father said by keeping the event folded inside him or to report the crime listening his inner voice and following the sense of justice towards the Italian woman. This confusion tortures Marson throughout his journey of his mission. This confusion is dominating over Asch and Joyner too. So the issue whether to report or not comes under discussion throughout their journey:

“If we don’t do anything,” Asch said suddenly “we’re as guilty as Glick is.”

“No,” said Joyner. “She was guilty as who she was with and she paid for it, too. Maybe you didn’t do notice that they shot two of us”

“He shot. She didn’t do anything but yell. And die.”

“Both of you shut up,” Marson said. “There is nothing we can do about it now.”

“Just quit talking about it,” said Joyner to Asch . . . “We were all shock. Forget it, will you?”

“The longer we wait the worse it’s going to be.” (74-75)

In the conversation Asch thinks it is better to report that event, as it is their responsibility in the name of justice. He thinks they got involved in that crime not reporting what they have witnessed. Asch’s sense of guilt makes him believe that they are facing all the difficulties as the curse of that very guilt, “I think we are paying for it now” (80), but Joyner is not agreed with Asch. Condition of Marson seems quite inclined towards his duty as he seems to concentrate on his mission. But this conflict

of whether to report the murder or not is going on in his mind; though he cannot expose that or does not want to.

Where Asch is disclosing his haunted condition of mind by the images of that Italian woman, "I cannot get the image of her legs out of my head" (80), there Marson cannot dare to confront what is happening within him. He cannot share his state of hunted mind with his friend,

Marson turned to Asch to say he had the same unwanted picture in his mind. But the knowledge of it frightened him. He had the obliterating sense that everything of his memory, everything of his everything of his knowledge and his dreams and the hopes and aspiration of his lived life was a kind of gray, lifeless suspension, even the wish to be generous and seek the good opinion of others. (80)

The growing confusion because of trauma results in anger among them. During their discussion about the killing of Joyner and Asch have a row among them and they nearly fight:

Asch said, "She didn't do the shooting. For all we know she was a refugee a victim."

"She was Nazi, man. They don't like Jews. That's your people, isn't it?"

"Hey, fuck you, Joyner. You're a Nazi."

Joyner started towards him, but Marson got between them and held his carbine up, so that the barrel end nearly touched Joyner's chin.

"Not one more word, not one more inch-nothing, Joyner." (106)

Asch and Joyner are nearly to fight on the issue that begins from the talking about the killing of the girl. But Marson stopped them and kept control over them. This is the

result of distracted psyche of traumatized mind, where the victim cannot judge what to say and do and what not.

Even being amidst such condition Marson managed to keep continue mission of his part to observe the situation beyond the mountain. Joyner's stubbornness and Asch's pathetic sickness and his own physical and mental state cannot stop him from reaching the top and observe the situation beyond the mountain. There they discover the retreating of German with rallies of tank. There they also encounter the mass killing by German of Jews "They listen and the shooting went on slow gaps of a few second between shot, a volley each time, a firing squad of the German were apparently shooting a lot of people, lining up and shooting them down" (116). This sense of anger resistance and he shouted "You goddamn motherfucking sons of bitches! I will kill every fucking one of you!" (108).

This sense raises the gorge of the Marson. His nausea came back silencing him. He sat down in the snow leaning against the rock wall.

Asch getting excited by this event of mass killing got overpowered and starts to vow to report the killing by Glick after his return,

"What're you gonna report now about the Kraut whore?"

Asch didn't answer him for a moment, then: I am gonna report a murder."

"No sheet after this?"

"Yeah, Asch said. "Especially after this. Especially after this, goddamn it." (119)

Joyner, to show the worthlessness of the killing one woman in front of the mass killing by German ask the question to Asch weather he is going to do anything after

this about the Italian woman. And opposite to Joyner's expectation Asch answers "yes" emotionally encouraged.

After getting the position of the movement Marson and his team returns. On the way unfortunately Asch got shot by a sniper. "Saul Asch paused to adjust a damp fold in front of his jacket; something hit him in the back. As he toppled forward, they all heard the shot. It came from very far off. Asch went over like a fall tree" (124). Asch's poor haunted condition can be guessed when we know that even in his condition of being shot by a sniper he got haunted regularly by images of burning tanks in desert in Africa, "Asch was unconscious, dreaming something. He mentioned Billy several times, and Africa, in a jumble of words. Marson did not want to think that in his delirium he might be reliving the burning tank" (135).

Marson, so much in pressure, remains hidden waiting for sniper to fix him on his way to chase them. His condition is so pathetic with the guilt of witnessing of killing, loss of two friends and other circumstantial conditions in horrific killing and unceasing war struggling with cold bone chilling environment along with his physical difficulty. His state is so confusing and traumatized in multiple manners. So while waiting for sniper too he get jumble images in his mind resembling somewhat with killing of kraut and his whore: "In his mind he saw, in no order but in jumbled images, the kraut dying, the soldiers with burned hand, Asch in the snow bleeding out of the little holes, the legs of the dead woman, the scenes of carnage going back to Salerno" (137). All Marson sees are the images in distorted form with no order. There is no cause or the serial behind that. With so much tormented psyche Marson feels him like stone dead, "When trust is lost traumatized people feel that they belong to more to the dead than to the living" (Herman 52). Marson lurking for sniper feel himself as if statue of stone is looking out: "it was all one thing cold in him, ice at the

heart, something dead as the stone where he lay. He himself was stone, a statue's eyes looking out of dead granite" (152).

Handling all this he is successful to shoot the sniper. So such regular killing and death one after another made him feel empty of humanity, "He did not feel sick now, so much but empty. It seemed that all the human parts of him had gone had leached out of him. He took a step and said his own name, and said it again. It was just hollow sound" (154). Marson is exhausted with all these happening going with him.

In the climax state of confusion nothing meant anything to his traumatized condition. He then ponders over the word "duty" which he felt hollow and abstract with no meaning in front of life of an innocent person. He feels every single un-abstract thing he thought glared at him, like an accusation. And "Do your duty" was an abstraction, and the death made it seem ugly and irrelevant" (154). This contemplation shows compass to the confusing state of Marson. He feels the word duty is mere abstract thing and it is ugly and irrelevant. With this realization he returns to meet his friends and, with difficulty they manage to get up to the road but no sooner Asch die before he could get further treatment. Now it is death, death, death all around Marson. He knows about the death of the Glick last night.

Marson reports about his journey up the mountain and movement and position of German to the captain, who has just arrived for Marson and his battalion's help. Angelo, guide of Marson, is besides looking guilty, keeps murmuring. Then the captain suspecting him to be spy orders soldiers to check Angelo. They only find a map with him that shows the position of the American in that area. The captain orders Marson to shoot Angelo finding him to be spy. But he is not ready to obey the order of his captain. This is the effect of the conclusion Marson has reached out of the

confusion of conflict between duty and righteousness or humanity. So, Marson is in the stage of recovery. After he got empowerment with the new ideas he becomes able to react in accordance to that. Judith Herman opines that, “The core experiences of psychological trauma are disempowerment and disconnection from the others. Recovery therefore, is based upon the empowerment of the survivor and the creation of new connections” (133). So with the empowerment Marson got new principles established of him so he has now control over his action and reaction. He only does that what he believes is right.

On the order of the Captain to shot Angelo, Marson attempted to defend him and tries to save his life, “He is spy” the captain said. “Take him into the woods by the river and shoot him” (163). But Marson is not ready to do that thus tries to defend Angelo, “But he helped us get where we need to sir, he kept his words” (163).

Captain tries to persuade Marson to kill giving argument of the insecurity that can be resulted by leaving Angelo free. But seeing his all attempt going on vain he tries to shot Angelo himself. Marson who is not to let that happen in any case takes chance to free Angelo,

The captain unholstered his pistol. “Wait sir” Marson said, “He is my prisoner.” The captain stopped and looked at him . . . Marson said again, “He is my prisoner, sir” (164). Then the captain gives the task on Marson’s charge and says “Take him over in to the trees and do it. Now!” (165). As Marson is in full control of him, his attempt remains success. “Trauma rubs the victim of a sense of power and control; the guiding principal is to restore power and control to the survivor” (159). So Marson on the process of the recovery attempts to get rid of his guilt of inactivity by attempting to save life of an old man opposing the sense of his duty and obeying the voice of justice amidst the impunity of war.

They went in to the trees on the riverside of the road. Marson taking Angelo beyond the sight of other soldier observes Angelo and let him run away from there. “Get out” Marson said, “Via, via” (168). After Angelo flees away that gives Marson sense of satisfaction. He felt his own ability to hear his internal voice, negating the sense of duty enables him to be success and able to “Preserve the justice and the personal integrity amid war’s insanity” (169). Now with his dissolving of sense of guilt that was torturing him within him, he feels quite safety and relaxed. This condition of him matches with the first stage of recovery. Judith Herman talks about process of recovery of trauma in this way, “Recovery unfolds in three stages. The central task of the first stage is the establishment of the safety. The central task of the second stage is the remembrance and mourning. The central task of the third stage is reconnection with ordinary life” (155). In the case of Marson too, he goes through these stages. First stage of safety of him starts with the making free Angelo and saving his life. With this event Marson’s guilt of inactivity and shattering of his construction of justice got reestablished. He keeps moving back along the path still looking back to the direction Angelo ran. And he sat on the middle of the path and, laying the rifle across his knees. Now he starts to remember and weep. “He wept a little, thinking of what he had come near to doing, and of what he had already done” (189). With the memory of his all activities he starts mourning on the loss of his all friends and on what happened to him. He starts to retell the whole story to himself in detail, “He is thinking of Asch and other. Asch was dead. And Glick was dead too. The war had got him. There was nothing to report, now nothing to say or do about all that” (169). With his retelling of the story within he got empowerment for recovery. “In the second stage of recovery, the survivor tells the story of the trauma. She tells it completely, in depth and in detail. This work of reconstruction actually transforms the

traumatic memory, so that it can be integrated in to the survivors' life story" (Herman 175).

In this way, empowerment continues to come in Marson. He thinks whatever may happens to Angelo tomorrow or tonight, he may not survive or whatever but he, "Robert Marson had let him go . . . may be something or someone else would kill him but Robert Marson of 1236 Kearney street in Washington DC had not done so" (169). Now morning has come light spreading across the sky. This condition of environment too symbolizes the internal, psychological condition of Marson. Than Marson get to his feet and started back towards the road. Now everything settled he feel good. Everything around him he feel adoring and with peace. His satisfaction and peace of mind got reflected on the environment and his surroundings.

It was peace. It was world itself, water rushing near the lip of the bank from the storms, the snow and the winter rain. He felt almost good here. He thought of home, and he could see it, that street, those peoples. For a few moments he believed that he might simply stay here by this river. He wanted to. It comes to him that he had never wanted anything so much. (170)

Marson finds peace and pleasure with the satisfaction of his action. Now in his walk back to the battalions all objects he finds a kind of adoration. "He turned in a small circle and looked at the grass, the rock, the river, the raining sky, with its ragged and torn places, the shining bark of the wet trees all around. He could not think of any prayers now, but every movement felt like a kind of adoration" (170). With the sense of recovery Marson returns back. Facing upward, to the sky he drinks with his mouth wide. He feels so much relaxed and finds himself so much thirsty, "He could not

believe how thirsty he had become” (170). This thirst is his thirst of peace of his mind, his thirst of end of war.

But war still there. On his way he sees “A pattern of the water had framed in a wild tangle of a thicket, a silver shimmers dropping onto the mud of the path. The water was so clear and clean” (171). With this he got a lesson for him. If the water even in the wild tangle of a thicket can form a silver shimmer dropping on to the mud of the path and can remain so clear and clean. He thinks of himself and possibility of reconnecting and being good among the disorder and bloody world of war. Thinking this he returns back to the war with new construction of his belief, “He shouldered his carbine and made his way back in to the war” (171). Having come to the terms with the traumatic past, Marson faces the task of creating a future. He has mourned the old self that the trauma destroyed; now he develops a new self. The old belief that gave meaning go his life have been challenged so now he finds a new sustaining faith. And all these tasks done by Marson are the task of the third stage of recovery from trauma as Hermen argues,

Empowerment and reconnection are the core experience of recovery.

In the third stage of recovery, the traumatized person recognizes that she has been victim and understands the effects of her victimization.

Now, she is ready to take concrete steps to increase her sense of power and control to protect herself. (197)

Trauma heals with the empowerment and reconnection. When the victim accepts the reality and is able to walk along with the happenings around that raises the confidence level of them and make capable to assimilate with the society and the world. In the Novel *Peace* Marson recovery too follows these stages. He has to gain his new clear vision out of confusion between sense of duty and humanity and justice. When he is

able for that he becomes able to increase his sense of power and control in his decisions. This sense of control makes him success to save the life of Angelo that ultimately function as the holistic incident to make Marson feel free of sense of guilt of killing of an Italian whore.

Along with the narration of the direct experiences of the characters, different physical aspects, setting and environment is used to make effective the presentation of the traumatic experiences. In symbolic level too, the novel expresses traumatic theme along with the plot.

The extreme environment of cold and shivering with torturing effect shows the intensity of torture in the mind of the Marson. “The cold is a dead immensity of them. It was as though they were moving through a film of ice” (32). Marson got blister got blister during walking on mountain, that blister is the symbol of trauma he carries in his mind. Like trauma tortures him throughout his journey, his blister is also with the same effect, for each and every step he needs to struggle,

The corporal’s blistered and inflamed foot stabbed him with each lumbering step . . . His foot has grown progressively even more painful, the pain travelling from his heel to the side of the foot and now he was experiencing shooting pains all the way to his hip. (77)

Similarly after facing the horrible event Marson ascends the mountain and this ascending also symbolizes the increasing haunting effect of that event in him. Through the ascending his traumatic effect got increasing and with his descending that psychological pain too moves towards renouncement. He shoot dead sniper and after that he and his friends starts descending back the mountain. After that moment he feels his trauma getting slowly decreased, “He did not feel sick now, so much, but empty. He thought the image will not hunt him” (156). And when they arrive on the

road with letting free Angelo he got recovery so the process of trauma is symbolized by ascending and descending of Marson and his friends.

In this way the novel is successful to present the traumatic experiences of the character throughout the novel. This research analyzing the setting of the world war second and happenings with the soldier and other different symbolical factor has shown the book as a narration of traumatic experiences.

III. *Peace*: A Story of Traumatic Experiences

Richard Bausch's novel *Peace* set in the winter of 1944, the ending period of World War Second. It shows the condition of uncertainty and horror of the death preserved in the mind of the people due to war. People, especially the soldier's psychological condition, who has witnessed and experienced different atrocities is narrated in the novel. This research keeping these things in concern has attempted to read the novel through the glasses of trauma study.

This study, focusing on the horrific events and environment of war, has read the events and circumstances as traumatic experiences of the characters. All the characters experiencing the deadly events in the war are haunted and tortured and are psychologically affected. Especially Marson, the central character of the novel, is the focus of the study. He, on his marching with his battalion, witnesses a killing of an Italian woman. He got shocked by the event but cannot react at that time. This inaction develops some repressed inside him and after the pass of time that keeps haunting him. With this, Marson and his friend got filled with the feeling of guilt of inability to react at the time of the event. This causes conflict and the shattering of construction of ethics, justice and morality within them. Marson conflicting with this situation completes the mission and at the end he is able to settle the conflict by obeying his inner voice putting stake on his sense of duty. He saves the life of the Italian old man even though the Italian is suspected to be a spy. With this holistic and meaningful event Marson got recovery from the trauma.

Analyzing these events and reading them in the light of the insight of the critics of trauma, especially Cathy Caruth, Dominic La Capra, Judith Herman etc. this

research finds this process and features of the experiences of the characters resembling with the features and process of trauma.

As trauma is defined as a 'shock' caused by confronting horrible event and in which responses to the events occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena as its effects on victim. Its process or construction of new belief and relation, in the place of old which were shattered by that horrific event is the same experience that the characters in the novel goes through. So this study to states the text as a narration of the traumatic experiences with the help of trauma study.

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