

## Chapter One

### Introduction: Role of Germans to Initiate the Holocaust

The Holocaust is defined as the mass murder of Jews in Germany and around the world in Jew community under the leadership of Adolf Hitler. It is said that more than six million Jews including one and half million of children were killed by the Nazis during the World War II. Nazis not only killed the Jews but also killed millions of people belonging to other groups like Gypsies, the physically and mentally handicapped, Soviet prisoners of war, Police and Soviet civilians, political prisoners, religious dissenters, homosexuals and physically and mentally handicapped Germans. These people were considered to be useless eaters, economic drag on society, and worthless lives. In a secret mission, German doctors systematically killed thousands of handicapped Germans: the mentally ill, retarded, blind, deaf, mute, senile, epileptic, and physically deformed in different six killing centers by injecting carbon monoxide gas into rooms.

Many historians blamed the Nazis and Hitler for being the root cause of German Holocaust which unfolded as Adolf Hitler's personal vision of the cleansing of Europe's 'undesirables'. But two main reasons can be interpreted as the causes of the Holocaust. Firstly, the German Christian culture which plays the role of catalyst and is responsible for unfolding the Holocaust in Germany. Churches throughout Europe were mostly silent while Jews were persecuted, deported and murdered. The Christian Churches actually helped prepare the way for the mass destruction of Europe's Jews by which they believed it could help the Churches in creating Christendom by eliminating the presence of the Jews. Similarly, the tied of the forces of chaos and order in pagan union of the Apollonian and Dionysian sphere was separated by distinguishing between Jesus and Satanic forces. Hitler seems impressed by this separation of German culture by constructing dichotomy of major and minor race, human and subhuman,

desirable and undesirable, and Nazi and Jews. Secondly, Millions of Germans could not accept the traumatic shock of defeat in World War I, which caused the economic collapse, hyper-inflation and the massive depression, were the conditions which led the German people appeal of a national saviour, a strong political leader with a captivating personality and strength of will. Ordinary Germans began to see Hitler as a man for the times while projecting onto him their own hopes and fears. Hitler thus became many things to many people.

Grass's novel *The Tin Drum* does not oppose the Nazism and its acts directly but it makes narrator Oskar inspiring for blasphemy of Christianity and it uncovers the reality of the Holocaust rooted in the German culture, especially in the Christianity which inspired for the mass murder and supported the Nazi during the Holocaust ignoring humanity and pathetic situation of Jews.

Thus, Grass rejects the historiography of blaming Hitler and Nazi solely responsible for the Holocaust and it posits the argument that the Holocaust is the product of German culture. He makes attempt of departing this traditional historiography by depicting the sins of Nazism through Oskar's recollections of the grotesque public and personal events that shaped his life and the lives of the people around him. Oskar's rejection of adulthood and his drumming and screaming can be seen as metaphors of immorality and senseless destruction that clarify some of the effects of Nazism. By undermining the role of the Christian Church under the Nazis, and by the use of moving back and forth in time and mixing fantasy and reality technique and Oskar's unreliable complicated narration, Grass shows the departure from traditional historiography which keeps reality still in dilemma.

In the background of this German historical and cultural events, Gunter Grass's novel *The Tin Drum* (1959) depicts the pre-war, during war and post-war scenario and the trauma of the Holocaust which is represented by the mentally and physically handicapped and socio-culturally and politically oppressed narrator Oskar. His mind sometimes twists and distorts the world into tremendous barbaric shapes; sometimes his insight is acute and poignant, but as with memoirs the readers are re-traumatized by the shameful Nazi barbarism so that they must confess and reconcile it. What it exposes is its implicating of the German culture itself to the unfolding of the Holocaust.

*The Tin Drum* draws clear and ironic parallels between Oskar and Jesus, showing how Oskar becomes a leading figure of gangster during the war. Grass's provoking and parodistic use of fantasy and folklore challenges the ways in which the Nazis employed the language and images of German society and its culture as a way of legitimizing their destructive ideology. Oskar as a grotesque picaresque, a rascal and cunningly industrious individual who lives by his wits has also been described as a hero with demigod traits due to his ability to survive and even match the threats of Nazism.

This thesis will try to find out the root cause of Oskar's habit of beating drum. Does it have any significance in German history or it is just a habit of childlike adult Oskar? Is it only the toy drum or a weapon to revolt against entire activities of Nazis? By drumming, does Oskar mean to remember the trauma inherited in other marginalised and minorities like him? Can the drum be means of constructing his identity and protecting himself from the atrocities? What is the meaning of the decision of wilful stoppage his growth, growing of a hump and wandering like a trickster? These are some of the problems, this thesis is oriented.

This thesis is divided into four chapters. The first chapter states the hypothesis of the thesis and gives general background information on the writer, his works and the context of his writing. The second chapter is dedicated to surveying the critical tools which will be used in studying the text. Particularly, a brief discussion about traumatic realism will take place which demonstrates how artificial are our temporal distinctions between realism, modernism, and postmodernism, for trauma it calls into question the pastness of the past and thus challenges our organization of temporality into a linear before-after schema: fascist tendencies, for example, remain part and parcel of democratic culture enmeshed with genocidal violence. Traumatic realism complicates any linear historical narrative not only because it addresses the way the past intrudes into the present in unpredictable and disturbing ways. Along with this, other relevant tools will be discussed. The third chapter analyses the text *The Tin Drum* and shows that the novel is really about the problems created by the aggressive and retaliatory activities of human beings. The concluding chapter concludes the thesis with the assertion that Oskar's trauma is not his personal only. But his trauma represents the trauma of the German national minorities too which can be understood from the study of multiple aspects of his life.

## Chapter Two

### Remembering the Trauma of the Holocaust

The concept of trauma, repression and symptom formation has been mentioned firstly in Sigmund Freud's work *Studies in Hysteria*. Freud finds that "an overpowering event, unacceptable to consciousness, can be forgotten and yet return in the form of somatic symptoms or compulsive, repetitive behaviours" (Berger 570). Freud's returning to the theory of trauma in his work *Beyond the Pleasure Principles*, he finds the origin of trauma in the soldiers of WWI who suffered from the repeated nightmares and other symptoms of their war time experiences. Finally, in his another work *Moses and Monotheism*, he attempted to formulate the theory of trauma concerning the historical development of entire cultures. He concentrated his study on how memory of a traumatic event can be lost over time but then regained in symptomatic form when triggered by some similar event. Dominick LaCapra, Cathy Caruth and other followers of trauma theory deal with the Freudian "ambivalence towards regard events, their aftermaths and their representations as crucial to interpreting personal and social histories and trauma" (571).

The theoretical tool of this study is the theory of trauma studies to clarify the traumatic symptoms suffered by protagonist and redemption by incorporating the views of Michael Rothberg, Ernestine Schlant, Cathy Caruth, Dominick LaCapra, and so on. They consider that trauma is also thing of physical injury but it is taken more psychologically and manifestation of trauma is always delayed. The theoretical modality developed in the following pages will be used to analyze literary text *The Tin Drum* by Gunter Grass.

Twentieth century is the time where many historical catastrophes took place. World wars, local wars, civil wars, ideological wars, ethnic wars, two atomic bomb attacks, the Cold Wars, genocides, famines, epidemics and visual representations of these events caused pains

everywhere around the people. As fictional Sigmund Freud asks in D. M. Thomas's fiction *The White Hotel*, "what secret trauma in the mind of Creator has been converted to the symptoms of pain everywhere around us" (110)? This may be the reason that theorists have used the concept of trauma as tools of literary and cultural analysis.

The concept of trauma can be very important in the study of history and historical and other kinds of narrative, as a verbal representation of that particular time. So, the idea of trauma has provided the methods of interpreting the cultural symptoms of growths, wounds, scars on a social body and its compulsive repeated action.

The theory of trauma has the interconnection to other critical concepts which problematize the representation and attempt to define its limits. Trauma theory is such a discourse of the unrepresentable of the event or object that weakens the language and demands a vocabulary and syntax in some sense inadequate with what went before.

LaCaprian theory of trauma focuses on three psychoanalytical topics: the return of the repressed, acting out versus working through and dynamics of transference. LaCapra is concerned primarily with the return of the repressed as discourse and he outlines two symptomatic possibilities for the return of historical trauma as discourse. A traumatic historical event tends to be repressed and then to be return in the forms of compulsive repetition. The first is "redemptive, fetishistic narrative that excludes or marginalizes trauma through a teleological story that projectively prevents values and wishes as viably realized" (192). Secondly, "construction of all history...as trauma and insistence that there is no alternative to symptomatic acting out and repetition, full closure, and redemptive meaning. This concept is also taken equivalently as post modern sublime or Post-Modernity". (193)

The most pervasive of LaCapra's concern is transference. The failure to come to terms with the discursive returns of some traumatic event usually signals the failure to recognize one's own emotional and ideological investments in the event and its representations. Transference in psychoanalysis is itself a return of the repressed, or rather a more conscious summoning of the repressed. Transference repeats or acts out a past event or relationship in a new, therapeutic setting that allows for critical evaluation and change. Transference is the occasion for working through the traumatic symptom. The basic sense of transference in Freud is a process of repetition. The repetition of the Oedipal scene in later life, the relationship between parent and child in situations such as that of teacher/student, or analyst/patient, in ways that may seem inappropriate.

There are two very broad ways of coming to terms with transference, or with one's transferenceal implication in the object of study: acting-out and working-through. Acting-out is related to repetition, and even the repetition of the tendency to repeat something compulsively. This is very clear in the case of people who undergo a trauma. They have a tendency to relive the past, to exist in the present as if they were still fully in the past, with no distance from it. They tend to relive occurrences or at least find that those occurrences interfere on their present existence. For example, in flashbacks; or in nightmares; or in words that are compulsively repeated, and that don't seem to have their ordinary meaning, because they're taking on different connotations from another situation, in another place.

That in Freud, if there's any broad meaning of the death drive that is not mystifying, it's the death drive as the tendency to repeat traumatic scenes in a way that is somehow destructive and self-destructive. He believes that for people who have been severely traumatized, it may be impossible to fully transcend acting-out the past. In any case, acting-out should not be seen as a

different kind of memory from working-through. They are intimately related parts of a process. Acting-out, on some level, may very well be necessary, even for secondary witnesses or historians. On a certain level, there is the tendency of repetition.

LaCapra sees working-through as a kind of countervailing force because he tends to disavow, or take his distance from, therapeutic conceptions of psychoanalysis, and tries to take psychoanalysis in more ethical and political directions. In the working-through, the person tries to gain critical distance on a problem, to be able to distinguish between past, present and future. For the victim, this means his ability to say to himself.

The other general thing he gives emphasis is the acting-out/working-through distinction. It's a distinction, not a separation into different kinds or totally different categories, but a distinction between interacting processes. It is one way of trying to get back to the problem of the relationship between theory and practice.

In recent criticism, there has perhaps been too much of a tendency to become fixated on acting-out, on the repetition-compulsion, to see it as a way of preventing closure, harmonization, any facile notion of cure. But also, by the same token, to eliminate any other possibility of working-through, or simply to identify all working-through as closure, totalization, full cure, full mastery, so that there's a kind of all-or-nothing logic in which one is in a double bind: either the totalization or the closure you resist; or acting-out the repetition-compulsion, with almost no other possibilities. And often politics, being a question of a kind of blank hope in the future, a blank utopia about which you can say nothing. And this very often links up with a kind of apocalyptic politics.

In acting-out, one relives as if one were the other, including oneself as another in the past; and in working-through, one tries to acquire some critical distance that allows one to engage in

life in the present, to assume responsibility. But that does not mean that you utterly transcend the past.

Acting-out is a process, but a repetitive one. It is a process whereby the past, or the experience of the other, is repeated as if it were fully enacted, fully literalized. He acknowledges a certain value in acting out. If there is no acting out at all, no repetition of the traumatic description, the resulting account of the historical trauma will be that teleological, redemptive fetishizing that denies the trauma's reality. In all his writings on the Holocaust, he distinguishes between two forms of remembering trauma. First, the process of "working-through; the other is based on denial and results in acting-out" (Goldberg 1).

Redemptive narrative is a narrative that denies the trauma that brought it into existence. And more experimental, non-redemptive narratives are narratives that are trying to come to terms with the trauma in a post-traumatic context, in ways that involve both acting-out and working-through. This is a way in which one can read a great deal of modern literature and art, as a kind of relatively safe haven in which to explore post-traumatic effects.

He is trying to take the concepts of acting-out and working-through from Freud and from psychoanalysis, and then developing them in a way that makes them especially interesting for use in historical studies. He aims to develop the concepts in a manner that engages significant historical problems. And the Holocaust is one of the most important of these problems.

LaCapra describes two important implications of his view of historical trauma. First, trauma provides a method for rethinking postmodern and poststructuralist theories in a clearer historical context. As he suggests, "the postmodern and the post Holocaust became mutually intertwined issues that are best addressed in relation to each other" (188). This relation would include a new, traumatic understanding of what he calls "the near fixation on the sublime or the

almost obsessive preoccupation with loss, aporia, dispossession, and differed meaning” (xi). Secondly, he provides an original rethinking of the debates over the literary canon, suggesting that a canonical test should not help permanently instill an ideological problems and to work through critically” (25).

Cathy Caruth, a prominent trauma theorist, defines PTSD as a contested term however most descriptions acknowledge that there is a response, sometimes delayed, to an overwhelming event. Caruth states trauma as, “An overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled, repetitive appearance of hallucinations and other intrusive phenomenon.” (Unclaimed 11) “Trauma is direct effects of external violence in psychic disorder” (Caruth 2).

As traumatic events are unbearable in their horror and intensity usually they remain in memories and do not immediately surface. Understanding these facts is not easy and straight forward only through the process of investigation where and why conscious understanding and memory fail. According to Caruth and other traumatic theorists, literature opens window on traumatic experience because it teaches readers to listen to what can be told only in indirect and surprising ways. Cathy Caruth, defines:

[PTSD] cannot be defined either by the event itself- which may or may not be catastrophic, and may not traumatize everyone equally- nor can it be defined in terms of a distortion of the event... The pathology consists, rather, solely in the structure of its experience or reception: the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it. (Caruth 1)

Violence, physical injuries not only wounds the physicality of individual but also leaves deep scar on psychic and cumulate into psychic disorder. These occurrences are termed as Post-traumatic stress Disorder which is delayed. Caruth further describe post-traumatic stress disorder as:

[...] an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations, flashbacks and other intrusive phenomena. As it is generally understood today, traumatic disorder reflect the direct imposition on the mind of unavoidable reality of horrific events the taking over—psychically and neurobiologically—of the mind by an event that it cannot control. (2)

These kinds of experience are very real to the individual and are eventually destructive to psychic health of a victim. Caruth also mentions about repetitions of traumatic experiences in the form of dream, flashbacks are not necessarily experiencing the event directly but are attempts to come in terms with them. “The return of the traumatic experience in the dream is not signal of the direct experience but, precisely, of the attempt to overcome the fact that if was not direct, to attempt to master what was never fully grasped in the first place”(3). Furthermore she adds to survive a traumatic experience is not a triumph but this survival repeatedly haunts the victim which may lead eventually to destruction. “[...] the survival of trauma is more than the fortunate passage past a violent event, a passage that is accidentally interrupted by reminders of it, but the endless inherent necessity of repetition which ultimately may lead to destruction” (Caruth 3).

For Caruth, trauma is also thing of physical injury but it is taken more psychologically. As trauma manifests later it is not easy to understand moreover in the state of shock conscious mind shuts. Therefore, it becomes more incomprehensible. The traumatic experience returns as a

dream or nightmares as the survivor struggles to come in terms of threat of death or harm and that has not been fully known. Caruth in *Violence and Time: Traumatic Survivals* writes, “The shock of the mind’s relation to the threat of death is thus not the direct experience of the threat, but precisely the missing of this experience, the fact that paradoxically becomes the basis of the repetition of the nightmares” (25).

In addition, she also writes about the historical trauma. How these traumatic events whether collective or individual are passed on to the future generation who experience violence not through direct experience but by the survival and missing of this experience is of particular interest to her. She states:

What I would preliminarily suggest here is that such a history—individual or collective—bears with it the weight of a paradox: that external violence is felt most, not only by the destructive force of a violent event but by the very act of its survival. If we are to register the impact of violence we cannot, therefore, locate it only in the destructive moment of the past, but in an on-going survival that belongs to the future. It is because violence inhabits, incomprehensibly, the very survival of those who have lived beyond it that it may be witnessed best in the future generations to whom this survival is passed on. (Caruth 25)

Generational trauma underpins much of the Holocaust literature which has found centrality in Western consciousness.

The centrality of the Holocaust in Western consciousness is related to the kind of challenge it poses to certain forms of Western self-understanding. If we believe that the West is the high point of civilization having some development over time in the direction of increased sensitivity to suffering and injustice, and if we see the story of the West as the form of

enlightenment, then it's very difficult to come to terms with the Holocaust within that frame of reference.

The shock of the Holocaust is its shock to an enlightened self-consciousness. There are two forms of rationality. One is a form of instrumental rationality in the adaptation of means to ends. This is a kind of narrow, technical rationality. The other kind of rationality is a more substantive form, which is harder to define, and may even include emotional response or affect. "Karl Mannheim is someone who is trying to struggle with this problem. In his case, in his own way, with his limitations, he tried to affirm a substantive rationality in a critique of a limited technical rationality" (Goldberg 29). One of the dangers in Western self-consciousness has been to think that a technical rationality can solve all problems. We try to define things in terms of a technical solution, and often that simply doesn't work.

If one is going to talk about enlightenment, one should include both forms of rationality. And that the critique of instrumental rationality which is important, should not be made to exclude the significance of a more substantive rationality that allows for emotional response as well. And one can affirm enlightenment as substantive rationality. One cannot assume enlightenment as a presupposition, or as a basis for all forms of analysis. So, there is something very limited when one starts understanding the Holocaust only in terms of human dignity, and problems of human dignity, as if human dignity were simply there as a constant, and then one had to understand deviations from it. Perhaps one of the lessons of the Holocaust is that one cannot assume a respect for human dignity as something characteristic of human beings, but that within the Holocaust there was such an attempt to deprive victims of human dignity that it shatters the assumption that there's something like a common humanity binding people together.

Part of history and historical understanding that includes research, but is not restricted to it, is related to problems of enlightenment or substantive rationality. And that one of the goals of historiography including historiography as working-through, and understanding working-through in the broadest way possible, is an attempt to restore to victims, insofar as possible, the dignity of which they were deprived by their oppressors. This is a very important component of historical understanding: to try, symbolically, to compensate for certain things that can never be fully compensated. One should see historical understanding as involving processes of working-through, to say in the broad sense, engaging in a discourse that is also a discourse of mourning, and that also involves critique. Critique is also another form of working-through. The attempt to elaborate narratives that are not simply redemptive narratives, but more experimental, self-questioning narratives is also a form of working-through.

If this working-through is understood as a dimension of historiography, enlightenment in the broader sense, and working-through itself as part of the enlightenment process, the attempt to work through the past without denying our implication in it, and without denying the after-effects of trauma, is part of a broadly conceived enlightenment project. But an enlightenment project that understands the way in which it has been shattered on the level of taken-for-granted assumptions by recent events, and that can still postulate certain goals as desirable goals, and then see ways in which research can be related to these goals without undermining the nature of research itself. For LaCapra, the Holocaust can be seen as a kind of “divider between modernism and post-modernism. And post-modernism can also be defined as post-Holocaust; there's a kind of intricate relationship between the two” (Goldberg 31).

The other way we could formulate it is to see the post-Holocaust in terms of the post-traumatic, in many forms of activities—writing, painting, dance, or everything on a level of

signification – have, in the postwar context, a kind of a post-traumatic dimension. Many forms of writing seem to be post-traumatic forms, which realistically represents the trauma.

Realism is defined as an artistic, literary or philosophical genre which represents the ideas in a way that is accurate and true to life or the kind of doctrine that matters as the object of perception which has real existence. Realism's power is to make absent objects not only present but believable. Its character is to affirm 'what is' and suggest for the possible resurrection of the dead. The mixed opinions about the question of Holocaust and Realism arise from the demands of documentation of the historical events. Understanding Holocaust and its relationship to contemporary culture begins with the understanding of the stages in which Nazi racial policies progressed and literature produced on it. During the 1930s, Adolf Hitler started excluding Jews, Gypsies, and others to whom he considered to be racially inferior from the view of German nationality. During the years of World War II, the Nazi state turned to genocide. The German handicapped, Jews and Gypsies were the major victims of this genocide. Concentration, deportation, enslavement, and extermination of Jews and Gypsies were the ways to punish them during this period. At the same time millions of civilians were killed, gassed and exploited as slave workers.

Along with this, the analysis of literary, philosophical and artistic responses to the Holocaust can help us to emerge the multidimensional understanding to Holocaust. And the literary, philosophical and artistic research can lead us to think productively about the fundamental problems raised by the Nazi genocide. In the book *Traumatic Realism: The Demands of Holocaust Representation*, Michael Rothberg discusses about work of art and philosophical thoughts simultaneously so as to make a clear understanding of traumatic realism and Holocaust representation.

In the drawing; *Maus* by Art Spiegelman, Jews are represented as mice and Germans as cat. The picture does not include any real or symbolic representation for Nazi or Jewish, neither there is the symbol of swastikas nor any guard tower imagery that absolutely indicates that the *Maus* is about Nazi-Jew relationship. Through this indirect expression, Spiegelman is probably trying to confirm that Holocaust is a “radical problem for understanding”(1). Michael Rothberg further argues:

Mickey Mouse backdrop simulates a mass cultural icon and corporate logo. This image provides an allegory of the contradictory position of the post-Holocaust artist — an artist who produces formally experimental works about genocide for the smiling, two-dimensional face of the entertainment industry, but everywhere confronts the detritus of the real. It could be argued that such post-Holocaust self-consciousness may tell us something about the dilemmas of the postwar world, but tells us nothing about the Nazi genocide itself. (2)

The Mickey Mouse image represented mass culture and cultural understanding by providing two way interpretations; the entertaining aspect and the dilemma. But it was claimed that the drawing does not provide any historical background or the basis for historical evidence of Nazi genocide. But it only represents a version of an oral history.

Spiegelman’s drawing focuses our attention on a set of overlapping and conflicting demands that apply not only to Holocaust art, but to all attempts to confront, understand, and represent the events of the Nazi genocide. The mouse in the artist’s hands suggests that some disagreement with the reality of the events is unavoidable no matter how far removed one might seem to be from the past.

In Rothberg's view, Holocaust is a product of the 20<sup>th</sup> century. The concept of studying holocaust developed after the German Holocaust and its effects were started to be studied in contemporary culture. The Holocaust focuses our attention on, and provides new avenues of access to, disparate aspects of twentieth-century culture and central questions of contemporary cultural theory. With the introduction of Holocaust into cultural theory, it raised many debates to "theory wars about the status of postmodernism and the political implications of poststructuralist theories" in our culture exploring "a more general contemporary fascination with trauma, catastrophe, the fragility of memory, and the persistence of ethnic identity" (2-3).

The Nazi genocide concerned at destructing both the physical and cultural presence of Jews in Europe thoroughly. For this, Rothberg coins a term 'interdisciplinary project'. He claims that by using such interdisciplinary means contradictorily Holocaust can be best studied:

through interdisciplinary means and interdisciplinary approaches to the Holocaust are riven by a series of seemingly irresolvable contradictions: between the event's uniqueness and its typicality, its extremity and its banality, its incomprehensibility and its susceptibility to normal understanding. (3)

In its engagement with the reality effect and the narrative account of realism, Spiegelman's work demonstrates a dual commitment. It seeks to present the real by representing the fictionality of the realist contract. And it recognizes realist discourse's production of the real as an accidental effect of representation. Rothberg calls it the example of traumatic realism.

The concept of traumatic realism for Michael Rothberg is the succession of the concept of Ruth Klüger and Charlotte Delbo. They suggest that "traumatic realism is a continuation of the realism into a discourse that would otherwise be identified in terms of literary history or style as modernist and postmodernist" ( 99).

In traumatic realism, Rothberg raises the question “how to comprehend the Holocaust and its relationship to contemporary culture” (1). Rothberg examines three concepts: realism, modernism and postmodernism for the better understanding of Holocaust. These three points are not merely categorized on the temporal framing but they imply diverse approaches to the function of the real, the work of representation, and the position of the subject. In constructing this theoretical framework, Rothberg has identified three demands that confronting trauma makes on attempts at comprehension and representation, and he connects them to three crucial socio-aesthetic categories: firstly, a demand for documentation which has association with victim and is connected to realism. Secondly, a demand for reflection on the formal limits of representation associated with the bystander that reflects on the formal limits of representation and is connected to modernism. And thirdly, a demand for the public circulation of discourses on the events, the realm of those born after the Holocaust, engages with public circulation of discourses in a political and economic context and is connected to postmodernism. Rothberg explains:

a text’s realist component seeks strategies for referring to and documenting the world; its ‘modernist’ side questions its ability to document history transparently; and its ‘postmodern’ moment responds to the economic and political conditions of its emergence and public circulation. (9)

According to Rothberg, traumatic realism develops in response to the demand for documentation of the extreme historical event, i.e. Holocaust for those who want to understand it. Documentation consists of two elements; reference and the narrative. The demand for documentation also requires for an archive of facts or details referring to that event. On the other hand, the sense of documentation indicates the need for the construction of a realistic narrative that would shape those details into a coherent story. Traumatic realist texts search for a form of

documentation beyond direct reference and narrative. But it does not mean that it fully denies the trend of reference and narrative.

To adjust narrativity into reality, the historical writing or realist literature should impose supportive meaning between the understanding and its object. Hayden White argues that

historians have transformed narrativity from a manner of speaking into a paradigm of the form which reality itself displays to a 'realistic' consciousness. [They] have made narrativity into a value, the presence of which in a discourse having to do with real events signals at once its objectivity, its seriousness, and its realism. (qtd. in Rothberg 101)

White concludes that the need of narrative turns quite differently and contradictorily from the reference. The “value of narrative representation of real events is the product of the desire to have real events with the coherence, integrity, fullness and intimacy to an image of life which is or can be imaginary” (“Value of Narrativity” 23). White denies the discourse of realism from real events and the demand for documentation blaming them to be highly imaginary.

For Fredric Jameson, regardless of the seeming incoherence of its conflicting claims, realism should still be understood as producing knowledge of and effects in the real:

[R]ealism and its specific narrative forms construct their new world by programming their readers; by training them in new habits and practices, which amount to whole new subject positions in a new kind of space; producing new kinds of action, but by way of the production of new categories of the event and of experience, of temporality and of causality, which also preside over what will now come to be thought of as reality. Indeed,

such narratives must ultimately produce the very category of Reality itself, of reference and of the referent, of the real, of the “objective” or “external” world. (“Signatures” 166)

In Jameson's understanding, realism is not mere illusion but it is a social force that fertilizes the illusion. It is a social fact or force that has consequences for material practice and the understanding of the events.

Most of the Holocaust discourses share the realist desire for reference and coherence which the narrative consists of. The readers' minds have been programmed in such way that it also demands another kind of reference and another kind of narrative than those provided by traditional realist discourses. Jameson's formulation of realism as a form of production helps to clarify the concept of traumatic realism. Instead of understanding the traumatic realist project as an attempt to reflect the traumatic event in an act of passive mimesis, Rothberg suggests that “traumatic realism is an attempt to produce the traumatic event as an object of knowledge which programs and transforms its readers so that they are forced to acknowledge their relationship to post-traumatic culture” (103). Because it seeks both to construct access to a previously unknowable object and to instruct an audience in how to approach that object, the stakes of traumatic realism are both epistemological and pedagogical.

Traumatic realist texts challenge the narrative form of realism as well as its conventional indexical function. In its engagement with the reality effect and the narrative account of realism, Traumatic realist texts represent the dual commitment: “it seeks to present the real by representing the fictionality of the realist contract; and it recognizes realist discourse's production of the real as an accidental effect of representation” (106).

For the purpose of studying Holocaust broadly, he introduces two approaches: 'realist' and 'antirealist' approaches. By realist Rothberg means Holocaust is knowable and a representational. And it has characterized scholarly methodology, scientific procedures and continuous historical narratives. By antirealist, he means that neither the "Holocaust is knowable nor would be knowable" (4). And it cannot be captured in traditional representational diagram. Being flourished in more popular discourses, the antirealist tendency removes the Holocaust from "standard historical, cultural, or autobiographical narratives and situates it as a sublime, unapproachable object beyond discourse and knowledge" (4). The realist approach is also being called as banality, ordinariness, detached, professional science, and modernity, they also suggest that the phenomena they describe may be apprehended and comprehended according to already established techniques of representation and analysis.

Rothberg's framework of traumatic realism bridges the gap between the realist and antirealist camps within Holocaust studies. The realist approach "considers Holocaust according to scientific procedures and inscribes the events within continuous historical narratives" (17). The antirealist "claims that the holocaust is not knowable and can not be captured in traditional representational schemata". These two different approaches are brought together and moved into a broader theoretical conversation through an overarching framework to which he calls traumatic Realism. According to Rothberg, "Traumatic realism mediates between the realist and antirealist positions in Holocaust studies and marks the necessity of considering how the ordinary and extraordinary aspects of genocide intersect and coexist" (23).

Trauma, for Rothberg, offers a way out of the realist and antirealist dichotomy by performing the presence of extremity in the everyday. "Beyond this deadlock between the 'abyss' and the banality of evil," writes Rothberg, "it is in the nonreductive articulation of the

extreme and the everyday that I find the possibility for a reworking of realism under the sign of trauma” (118).

Zygmunt Bauman’s study finds that “genocide is indeed explainable with reference to the intersection of very ordinary sociological structures of the modern world” (4-5). Whereas, the scholar like Elie Wiesel find Holocaust neither explainable nor visual. She defends the uniqueness of the destruction of European Jewry and claims that "Auschwitz cannot be explained nor can it be visualised...[T]he Holocaust transcends history”(qtd. in Rothberg 5).

To provide a framework for thinking, understanding and representing the Holocaust, Rothberg has identified three fundamental demands: “a demand for documentation, a demand for reflection on the formal limits of representation, and a demand for the risky public circulation of discourses on the events” (7). Along with this, he finds easiness to pinpoint the significance of the Holocaust in terms of contemporary intellectual debates and practices if a link is made to the socio-aesthetic categories of realism, modernism, and postmodernism helps to pinpoint the significance of the Holocaust in terms of contemporary intellectual debates and practices.

In Rothberg’s view, “realism has all but disappeared from theoretical discussion and it has been replaced by skirmishes over the distinction between modernism and postmodernism” (9). But the need for a rethinking of realism is started with the emergence of various new forms of testimonial and documentary art and cultural production. The traumatic realism is a concept derived from testimonial writing of postwar cultural theory. Traumatic realism provides an aesthetic and cognitive solution to the conflicting demands inherent in representing and understanding genocide. Traumatic realism mediates between the realist and antirealist positions in Holocaust studies and marks the necessity of intersection and coexistence of genocide considering how the ordinary and extraordinary aspects.

Rothberg defines traumatic realism in opposition to more conventional way by deriving the concept of Ruth Kluger as:

“understanding the traumatic realist project as an attempt to reflect the traumatic event in an act of passive mimesis, Traumatic realism is an attempt to produce the traumatic event as an object of knowledge and to program and thus transform its readers so that they are forced to acknowledge their relationship to posttraumatic culture . (103)

Realism, modernism, and postmodernism can be understood as responses to the demands of history. And the responses of these demands can be social and provides the framework for interpreting and representing the history. The realist interpretation and representation requires references and documentation of the particular historical era of the world. The modernist interpretation requires the transparency in documentation whereas postmodern concerns to the economic and political conditions of its emergence and public circulation.

The modernist confronts a “particular form of progressive time consciousness, finds his attempt to establish before and after frustrated as he is pulled back again and again toward the site of a genocidal crime” and the postmodernist “interrogates the reign of the pure image or simulacrum and attempts to negotiate between the demands of memory and the omnipresence of mediation and commodification” (13). For Rothberg, the combination of the three categories corresponds to some of the representative figures of extreme violence:

the survivor, who attempts to document an undocumentable experience; the bystander, who feels impelled to bear an impossible witness to the extreme from a place of relative safety; and the latecomer or representative of the postmemory generation, who, like Spiegelman, inherits the detritus of the twentieth century. (13)

Psychoanalytic research has demonstrated that for the surviving victims of the Nazis the Holocaust has proven to be a traumatic event. According to recent clinical and theoretical perspectives, an event that was not fully experienced at the time of its occurrence and that thus repeatedly returns to haunt the psyches of its victims. Lawrence Langer, in his consideration of the oral testimonies of victims of the Shoah, “has radically thrown into question all affirmative accounts of the survival and remembrance of trauma and replaced them with a typology of anguished, humiliated, and unheroic memories that keep the wound of genocide open” (12)

Traumatic Realism is considered to be philosophic and dominant modernist discourse in which thinking about the Holocaust is taken as a problem of representation. In Theodor Adorno's words, “[t]o write poetry after Auschwitz is barbaric” (qtd. in Rothberg 14). It suggests the temporal confusing of writing and contextualizing the history after Auschwitz is a task of problem. Traumatic realism attempts to make the analysis of historical documents, highlights the difficult aesthetic, ethical and political issues involved in the dissemination of knowledge about genocide through mass-cultural forms.

Kluger and Delbo offer versions of traumatic realism, “a realism in which the scars that mark the relationship of discourse to the real are not fetishistically denied, but exposed; a realism in which the claims of reference lives on, but so does the traumatic extremity that disables realist representation as usual” (Rothberg 106). Both Kluger and Delbo additionally invent new narrative forms in response to the claims of the traumatically real. Kluger interrupts her autobiographical account with critical commentary on Holocaust representation. While Delbo combines “the documentary impulse of history or autobiography with the self-reflexivity of commentary”.(qtd. In Rothberg ) She adds a further collective dimension to her testimony thereby embodying a postmodern mode of representation.

The response of postmodernism appears in different ways in different contexts. It is concerned with playfulness, pastiche, irony, superficiality beyond caring about truth and falsity, academic obscurantism and elitism, removed from wider, worldly concerns. The postmodernism might be misunderstood as an irrational task if one makes the excessive valorization of rationalism. The understandings of the postmodern fail to take into account both its central and consistent commitment to ethics and its rigorous, rational side. That is, postmodernism does not reject rationality, but is aware of the limits and processes of rationality. The discussion of Holocaust in terms of postmodernism has been limited within the frame of rational and irrational aspects of both postmodernism and Holocaust.

Trauma studies have been used as a way to understand different kinds of contemporary events. One area in which trauma studies have become significant is in relation to postmodern culture. The link between trauma and post modernism is argued as a belated attempt to express the trauma of previous events such as the Holocaust and the Second World War. Trauma is located in relation to postmodern within a historical framework. Trauma studies cannot only be used to show the postmodern as a response to a previous traumatic event, but also represents a current traumatic event in itself. This concept of the postmodern arises from Jean-François Lyotard's *The Inuman*. A traumatic experience can be considered as a belated process. These events cause a rupture in the understanding of the contemporary experiences of those to whom they occur. This rupture has lead to a struggle within postmodern literature to represent the postmodern, which has alienated both postmodern society and its literature, since they are unable to form an identity that relates to it, or has a recognised and understood place within it. A common approach in efforts to read and comprehend contemporary events has become the use of trauma theories. The concept of trauma, and the theories that surround it, have penetrated the

everyday consciousness of people who may have no direct experience of traumatic events. There are problematic features of this literary engagement that is the clash between theories of trauma and theories of postmodernism. Literary critics who read through methods of psychoanalysis argue that everything lies beneath the surface, while postmodernists instead suggest that the surface tells all, and there is nothing under it to find.

This conflict disrupts attempts to apply trauma theories to postmodernist literature. When reading narratives of trauma, the complex, reciprocal relationship between the series of repetitions of the main traumatic event that run throughout the text and the way these repetitions are specifically shaped by the event that lies behind them have become the interest of the scholar studying the relationship between trauma and postmodern theory. The main art of reading through trauma theories is to trace the original trauma through its repetitions. Alternatively, the nature and importance of the repetitions can be understood through knowing the original trauma and charting the way its representation alters throughout the text. Postmodernist traumatic texts interrupt these methods of reading as they do not and cannot represent the original event.

The traumatic reaction comes in relation to the repetition and arises from the knowledge that it is too late to prevent what has gone before. And the literary criticism is based upon this dual relationship using the repetition to read the initial event, and the initial event to trace and read the repetitions.

Lyotard's ideas about the postmodern can be used to read literary narratives through traumatic structures, while accommodating the evasion of origins that at present is a defining characteristic of postmodernist texts. Lyotard's postmodern event, as with Freud's seductive event which causes a rupture and opening in the boundaries that surround the limits of knowledge at the time in which the event occurs.

For Lyotard, a breach is caused within the mind of a society or a self by the gap that exists between what has occurred and how it can be understood at the time it takes place. He writes that “[t]he event makes the self incapable of taking possession and control of what it is” (65). As in Freud’s seduction theory, in Lyotard’s postmodern event there is a high degree of alienation from the self/society because the self/society is not understood. For Lyotard, the condition of understanding the postmodern is essentially severed from those who live in conditions of postmodernity while it exists as an event.

The conflict between postmodernist theories and trauma theories can be possibly resolved by arguing that postmodernist literature originates in specific historical events. However, the body of postmodernist texts resists this attempt to provide a concrete set of origins. And it undermines these arguments, since no common original traumatic event can be located as a focused repetition throughout postmodernist literature.

In postmodernist literature, the concept of repetition acts differently. If the postmodern is seen as an event that has disrupted the current mind-frame of postmodern society and its individuals, it can be argued that postmodernist texts cannot offer anything to supply this demand. But instead, it presents a type of traumatic event that connects to another postmodern concept. To apply trauma theory to post modernist literature when reading narratives of trauma, it is important to observe the complex reciprocal relationship between the series of repetitions of the main traumatic event that run throughout the text and the way these repetitions are shaped by the event that lies behind them.

The repetitious nature of trauma means that it is characterised by circularity, so that the trauma is repeated over and over, circling the central event, generally without directly touching it. In postmodernist literature, trauma loses its centre as there is no longer an origin to repeat, to

circle, only reproductions of that which have no specific origins but have been recycled again and again. Postmodernist traumatic literature thus ends to be driven by origins and works instead through the idea of the hyper real quality which obtains in even autobiographical novels.

In Geoffrey Short's view, fiction and autobiography are "potentially valuable as sources of historical insight, knowledge and understanding", and by personalising important events in the past, the literary forms can help understanding the past to the present life (188). As autobiography is the mentioning or the rewriting of one's past life, it revisits both the happy and traumatic memories of victim's past. The content, language, style and technique, imagery and symbols used in the novel can help the readers understanding the trauma of victim's mind. The Post Holocaust autobiographical novels represent different aspects i.e. personal identity, conflict to parent generation, expression of guilt, fear and sorrow, rage, shame, remorse etc. As the self defensiveness or the silence of the past continued on the part of the parent generation, students attacked on the fascist behaviour of the authorities, and the fascists of the past were the parents. Such furious attack on the parent generation meant that one was not following the parent-path but wanted to release from the atrocious past. It was motivated not by sorrow and shame but by rage and despair. Elisabeth Domansky states:

As long as the generation of 1968 continues to believe that it has escaped from the legacies of the Nazi past by virtue of exposing the older generation's ties with National Socialism, by fighting a recurrence of fascism in the present and by subscribing to correct political beliefs, it will continue to carry on the tradition of denial passed down to it by its parents. (77)

When the generation of 1968 attacked the parents for their past fascism, they included in their attacks the 'fascist' way of raising children. The personal invaded and overwhelmed the political, thus, the political stance became an instrument of generational warfare.

Many of the people in their late thirties tried to justify their historical despair by means of the current crisis oriented state of the social affairs. Their anxious terror has been rooted in their inner world than in the antagonistic and dominating outside world constructed by their phantasy. If this generation face any burden, then they are not responsible for the loss of their energy, creativity and capacity. Parent generation was the agency who committed this crime for making their offspring handicapped by delimiting and misunderstanding their creativity and capacity during the Nazi regime. But sometimes both the older and younger generation are together in the perception as victim. The older generation saw itself as duped and betrayed, in the defence made by younger generation and thus they were victimized by Hitler and Nazism, the younger generation has been crippled by bullets from "the armories of the war generation" (Schlant 83). But the young generation finds itself not in a paradoxical but a schizophrenic situation and thus it violently attacks and insults the parents and sees itself as their victims at the same time that it exculpates them.

All the authors of such autobiographical fictions have approached the complex task of forging an identity by exploring the impact their parents had on their lives. The parents' barbarous child-rearing methods were compared with the Nazi past. Nazism, in fact, sanctioned strict child-rearing practices but did not invent them. Such habits antedate Nazism and are rooted in authoritarian family and social structures. The rage that boils in these writers is a "rage motivated not by the atrocities of the Holocaust, but by personally sustained psychological injuries" (85).

In the holocaust narratives, anger against the parents and rage at the mistreatment of the child can be seen as special affect due to the parents' behaviour towards child. And in the words of Eric Santner; "The second generation inherited not only the unmourned traumas of the parents, but also the psychic structures that impeded mourning in the first place" (37).

In such novels, the search for the self begins with or after the death of the father. His "death releases a chain of questions that the protagonist/narrator was not able to explore during the father's lifetime", either because "the parent-child relation did not allow any kind of questions", or because "the parent was incapable of giving answers that were not stereotypes", or because "each adult/child is able to confront this 'giant' of childhood only when the threat of his physical presence is removed" (Frieden 73). The narrator is forced to reconstruct the father's life. The narrators depart together the father's life by means of personal recollections, dreams, and conversations. They conduct interviews with people who knew the deceased; they do research into official documents, photographs, newspapers of the period, and read material—letters, diaries, literary fragments—the father has left behind.

Inspired by generational confrontations, and coming to an awareness of Nazi past, younger generation have been found to "begin to vigorously pursue self-explorations in the form of autobiographical writings" (Schlant 84). The autobiographical writings written during this period have been found of hybrid category. The literary scholar Ralph Gehrke finds the "changes in the autobiographical genre stand in close relation to the complexity and differentiation of modernism as it evolved through rationalizations and increasing technology" and that "the pluralism of modern society confronts the individual with a vast variety of meanings, which in turn demand that he/she designs his/her own meanings to protect his/her personal identity." (qtd. in Schlant 84) These observations seem applicable not only to autobiographical fiction but to

other literary genres as well: hybridization or the dissolution of previously theorized narrative boundaries is an ongoing activity in all prose narratives.

In the autobiographical fiction, remembrance is an essential element of the quest for self-identity. It propels and structures the narrative together with the newly rediscovered freedom to fabulate and to experience the irretrievable losses of childhood. At the same time, there is an awareness that the individual and his subjective experiences stand in a dialectical relation to social groups and society.

The authors in such autobiographical novels chose a first-person-singular narrator, which suggests extreme closeness to the subject and deliberately blurs the lines between fiction and autobiography. They all engage in the “autobiographical dialectic of the public and private sphere”, and it indicates a clear departure from the novels with a wider social panorama. One might assume that the process of self-exploration would include “reflections on the authoritarian family structure of which most of authors feel they are victims” (Schlant 86).

Such autobiographical novels consist of fictional devices which are used in the service of an allegedly objective investigation, and the narrator surrounds the father figure with historical events and historical data. But the person whom the narrator remembers is never fully integrated into the social and political past. The reader has the impression that the narrator wants to include these scenes in order to present himself or herself as it is. But the real interests lie elsewhere. They lay with the autobiographical “I” (Schlant 86). This autobiographical “I” dominates the multiple points of view and the relativizing perspective by dwelling on the mistreatments it suffered which range from silence to verbal abuse, from occasional punishment to systematic

beatings and permanent mutilation, and from gentle reprimands to the heavy pressure exerted in the name of love.

In uncovering the psychopathology of the family interactions, the narrators “infuse their descriptions with an element of fury and frustration resulting from past grievances”, from the “humiliations he or she had to suffer”, from the “frustrated expectations of finding acceptable role models” (87). The polarization into this inquiry with its multiple perspectives on the one hand and the overwhelming personal recollections on the other constitutes the emotional core of these novels and frequently bars the narrator from comprehending the complexities of the social dynamics or even of his or her own emotions. The reader is left with a sense of work still to be done on the long road toward defining the self and coming to terms with an individual and a collective past.

Wives or girlfriends of the narrator perform roles like those the narrator’s mother performed for her husband. They are peripheral figures and their services are equally taken for granted. These women help and comfort, they get up in the morning to have the coffee ready, make the disagreeable phone calls, lick the wounded psyches of their partners. When a woman does come into her own, the husband finds this emotionally unacceptable despite his professed belief in equality.

Though the victims were burdened by own and their parents’ past, the Holocaust was of prime importance in their search for self-identity, since their fathers’ roles in the atrocities committed during the Nazi regime were a focal point in their exploration of who they were. The younger generations feel relief only when their identity and concept are recognised. Schlant states that “the past can be laid to rest only by a younger generation whose very identity and self-

conceptualization depend on bringing this past to light, and only when this past is openly discussed, openly acknowledged, openly worked through” (107).

Since the fathers remain inaccessible, some members of the younger generation try different approach. They establish an identity with the realization, even fantasy that they are partly of Jewish descent. In some cases, since the fathers remain inaccessible, some members of the young generations try to establish identity with the realization and harmony to their parents with fantasy and imagination. But this imaginatively projected identification with the victims of the parent generation is “peripheral to the autobiographical search and cannot bring a resolution to the problem of self-definition” (94). But it attempts to establish a bond with Jews that excises the parents as perpetrators and allows the children a false relief from their historic responsibility since they, like the Jews, are the victims of the same generation of perpetrators. The characters of such autobiographical novels are suffered from frustrations, they cannot grow into personal and political maturity.

The past with Nazi atrocity burdened even to the generation born after the war. And this became the recurrent theme in the numbers of autobiographical novels written after the war. It also emphasizes the sharp division between the generations. This division encourages the new generation to rebel against the older generation, which was also the root cause of the unease and incomprehension between the generations. This generational conflict and the problematics of initiation into adulthood are a common theme in post holocaust societies and literatures. The central character in the literature; novels must overcome the authoritarian conditioning of his own personality; come up against the defining limits of his own personality. S/he learned to understand all kinds of fears, including the fear associated with the violations of socially imposed restrictions. S/he realizes that compliance with sanctioned rules provides a sense of

satisfaction and security. And the successor generations are imprinted not only with the fear of chaos but with the desire for protection from chaos. The brutalizing parent was once a brutalized child and s/he wants to escape from this brutality by opting for creating his own world. And her/his choice lies in the direction of an open, ever changing society. They handle the political through language or some sort of artistic representation. In some pieces of literature, parental violence represents the “disorientation, a consequence of Nazism”, that resulted in “mental instability and temporary autism” that deeply influenced the narrator/son (106).

The concept of traumatic realism traverses some crucial fault lines in Holocaust studies. By situating traumatic realism as a productive response to the realist and antirealist debate that circumscribes the degree to which the Holocaust is conceived as a subject of epistemology, it addresses the uneasy coexistence of the ordinary and the extraordinary that underlines this bifurcation. The realist position arising from the banality of evil theory, suggests that the Holocaust can be approached by existing epistemological premises: realism can make the Holocaust seem ordinary, a subject of knowledge like any other. The antirealist position, characterized by such sacrilization projects as Claude Lanzmann’s *Shoah*, poses the Holocaust as an abyss within which all structures of knowledge are rendered irrelevant and obsolete, maintaining the Holocaust in the arena of the extreme—an arena that is crucially heterogeneous to the epistemological regimes that inform and maintain ordinary human culture. Traumatic realism offers a way out of the realist and antirealist dichotomy by performing the presence of extremity in the everyday: the presence and operation of an extreme and traumatic event in the quotidian continuum of everyday reality. Traumatic realism does not merely mirror but also constitutes the traumatic event as such. It is not for all that an imaginary construct, but maps and conveys knowledge that teaches us about our own world in new ways.

### Chapter Three

#### The Realism of the Holocaust Trauma in *The Tin Drum*

*The Tin Drum* represents German literature which has a significance meaning in reshaping the traditional German historiography by telling and remembering the history by the use of drum. The novel does not represent the theme of persecution of the Jews and their elimination on concentration camps but it evokes the persecution of other minority groups that the Nazi considered inferior and alien to their own kind. The narrator of the novel, Oskar Matzerath evokes German history in the making and drums for the remembrance of this history. In the run of telling and remembering history, Grass uses various aspects of popular culture and carnival too.

Along with this, the novel echoes with laughter, fear and silence. The novel is also directed by some pornographic and blasphemous scenes. The use of such scenes, for Grass, is to satirize the conservative bourgeois society and Christian ethics. Grass's attack to church and Christianity can be understood as opposition of the fact that "during the Third Reich, the church silently supported the Nazi's anti-Semitism" (Arnds 2). Church had conspiracy with Nazi politics. So, Grass targets this politics in *The Tin Drum* by referring the blasphemy. Grass always tried to keep himself in a balance of politics and society. As observed by Ulrike Schulz, he presented himself as a commentator "for the place of writer [...] in the midst of society and not above or beside it" (qtd. in Arnds 2).

Grass made comments on the Nazi's cultural politics and broke post war taboos. The Nazi's category of 'subhuman' includes physically and mentally handicapped, and criminals, vagabonds, aimless wanderer, and other social outsiders. Or those who could not or did not want to work were also kept under this category. Oskar, the narrator of the novel, fits into these

frames. He represents all the victims of Nazi atrocity whom Nazi made silence. This became the base of the Grass's work to represent the narrator as mythical trickster, dwarf fairy tales, carnivalesque figure; clown and fool, and the character of laughter. Grass also comments on the Nazi's ideology concerning the aspects of the body, gender, mind, choice of lifestyle, ideology and social structure formed during and after the war. *The Tin Drum* tries to connect the relationship between degenerated life and art. Arnds observes:

Grass represents the persecution of the physically disabled primarily through the medium of the dwarf fairy tale, he represents the persecution of the mentally disabled through such figures as the trickster, the fool, and the harlequin, and he represents the persecution of thieves, aimless wanderers, vagabonds, and other social outsiders through recourse to the tradition of the picaresque novel. (4)

Themes such as grotesque body, mockery and banquet images are common in fairy tales, trickster's myths, carnival tradition and picaresque novel. The dwarf, madness and picaro are concerned with understanding the grotesque images of the carnival and the fairy tales world and are the causes of trauma of the narrator or character.

The novel's highly artistic representation of the crimes committed against what the Nazis considered is subhuman creature, and low culture. Popular culture is concerned with oral tradition of this lower social group. Popular culture originates from the poorest in the society resulted from illiteracy. Oskar represents these marginalized poor people of this group. One can study Oskar's situation as highly traumatic in the time of this politico-social dilemma in Germany. Structure of popular culture and carnival became the base of historical representation in Grass's novel. Dwarf's body is ridiculed or he ridicules other, he is exploited and his fears of being eaten are the carnival spheres. Grass's novel has a tie to fairy tales and carnival since both

of these reflect the world of lower classes, their desires and fears. The Nazis exploited some themes of popular culture i.e. Germanic myth; for their blood-and-soil ideology, persecuted the others like grotesque that did not fit into their politics. In their persecution, the lowest social classes were targeted because they may have the high risk of health of collective body of the people. At the same time, a paradox prevails that popular culture became the part of Nazi official ideology but still it was characterized as 'asocial'.

*The Tin Drum* represents German fascism through carnival motifs through two functions: the sinister side of carnival can be shown in complicity with the horror of fascism, and by dethroning the state authority, carnival offers a moments of relief from historical sufferings. Fascism can be taken as a short term carnival. It was believed that the end of this fascism could terminate the trauma of the victims by establishing human rationality. The artist who practiced popular culture practiced to represent the horrors of the Nazi crimes through humor during carnival. And the Holocaust humor was a means of coping with the traumatic past in supporting of their survival. Humour was taken as the weapon to face the force of evil.

In *The Tin Drum*, Grass addresses how handicapped were perceived in a way they were monster at a lower level than any kind of animal, gassed, kept in ballast life, their perception as mentally dead and the institutionalization of all these atrocities. Dwarf Bebra, friend of Oskar refers:

“Our kind has no place in the audience. We must perform, we must run the show. If we don't, it's the others that run us. And they don't do it with kid gloves.” His eyes became as old as the hills and he almost crawled into my ear. “They are coming,” he whispered. “They will take over the meadows where we pitch our tents. They will organise torchlight parades. They will build rostrums and fill them, and down from the rostrums they will

preach our destruction. Take care, young man. Always take care to be sitting on the rostrum and never to be standing out in front of it". (70)

Oskar is a prime victim of Nazi for many reasons. His handicapped body and ugliness of his body, mental retardation, schizophrenia, his aimless wandering and his criminal nature make Oskar to show him as useless, parasite of the society in the view of Nazi.

The Nazi used to kill not only the victims who were beyond the hope of recovery but also war veterans and old people who were not further considered useful to the society. The Nazi managed the doctors to prove the victims incurable falsely and they were sent to death knowingly. Nazi had this idea because they wanted the patients not to recover and were not able perform the productive and useful works in the rest of their lives. Oskar speaks, "it was only the shadow of my poor mama, falling across Matzerath's fingers and paralyzing them whenever he thought of singing the authorization from drawn up by the Ministry of public Health that kept me alive" (234).

Maria, a representative of bourgeoisie class, thinks Oskar mentally dead. She thinks that two things, Oskar has are; drum and his voice which are the supporting elements of his existence, "but to me Oskar's voice, even more than his drum, was proof of my existence for as long as I sang glass to pieces I existed" (234). Oskar tries to act out/work through his trauma by using these things in front of the Nazis previously too. He survived because of his strange gift of power of smashing glass into pieces. Drumming and screaming are the acts of protesting against Nazi atrocity.

The Nazis' methods of camouflaging their activities and the other activities by which victims and their children injected were reflected in Oskar's relationship to Maria.

whenever he lays eyes on Maria, he beholds a vision of a beautiful clinic situated in the mountain air, of a light, airy, friendly, and modern operating room; outside its padded door, Maria, shy but smiling, hands me over confidently, to a group of first-class physicians, who are smiling too and ever so confidence-inspiring, and holding first-class, confidence-inspiring and immediately effective syringes behind their white, sterile aprons. (234)

This is the experience Oskar undergoes from his stepmother Maria by whom he nearly causes death. Maria represents the chief representative of the postwar affluent bourgeoisie. Though the marriage between Maria and Oskar was not possible, Oskar proposes her. But Maria dehumanizes him by calling him:

a loathsome pig, a vicious midget, a crazy gnome, that ought to be chucked in the nuthouse. She grabbed hold of me, slapped the back of my head, and reviled my poor mama for having brought a brat like me into the world. When I prepared to scream, having declared war on all the glass in the living room and in the whole world, she stuffed the towel in my mouth; I bit into it and it was tougher than tough boiled beef. (184)

Maria's theory of animalizing a human confirmed that he is a crazy gnome who must be locked in the nuthouse. By calling Oskar a gnome, Grass tries to revive the technique of Magic realism and fairy tales. Oskar is being deprived of his human rights. As in the view of Nazis, he was regarded as disabled, inhuman Jew lower than any kind of animal. As in Hitler's words referred in Spiegelman's *Maus*, "the Jews are undoubtedly a race but they are not human" (qtd. in Arnds 17). This view grants both Jews and the disabled as health hazards who are not fit into the politics of racial hygiene.

Rothberg's concept of traumatic realism as the continuation of the realism in the field of literary history or style as modernist and post modernist, suggests following the every possible approaches in understanding the Holocaust trauma. For this, *The Tin Drum* follows both direct and indirect references. The traditional forms of realism cannot fulfill the demand of complete documentation. So, it demands other kinds of reference and narrative different from traditional realist trend.

Grass revives the grotesque side of the dwarf tale to which Nazi regime suppressed. Dwarf is represented himself as physically, mentally disabled and immature. As his body is not well grown up, people take him as a child and his activities are suppressed because of the low weight of social value. In the case of Oskar, he is both persecuted and kept in the mental institution after post war years. As Michael Foucault in his work *Madness and Civilization* refers, "mad people populated the streets of Europe, to the time when such people began to be considered as a threat, asylums were built, and a wall was erected between the insane and the rest of humanity" (qtd. in Arnds 97). Oskar has been forcefully defined as insane and locked into that asylum to protect the sane people outside.

Oskar represents different marginal groups of the society like criminals, psychopaths and transient to whom Nazi labelled asocial and unproductive mouth to feed. Hitler and Nazis' policy to treat such people was replacing them and their facilities in hospital to the armed force because insane and schizophrenic were considered to be "passive social parasites" (qtd. in Arnds 98). Oskar's schizophrenic character is represented in his narrative technique he uses. He switches his first person narrative to third person. The entire narration is based on this shift can be seen. Such immediate shift is the indication of his schizophrenic complexity; "I saw myself obliged to flee

westward. If, Oskar, I said to myself, the inscrutable ways of politics prevent you from going to your grandmother” (375).

Nazi behaved the youths as criminals with mental disability who made conflict against school and police. Oskar came with many such conflicts with school teacher and police:

The very same beast invaded Oskar; rising from unknown depths, it rose up through the soles of his shoes, through the soles of his feet, rose and rose, investing his vocal cords and driving him to emit a rutting cry that would have sufficed to unglass a whole Gothic cathedral resplendent with the refracted light of a hundred windows. (49)

Education from school was considered to be highly valuable. If one was not able to gain education from school, would be thought asocial. Oskar failed in having education from school. He was the follower of Goethe and Rasputin. The private study following their philosophy was not sufficient.

The god of unreflecting drunkenness advised me to take no reading matter at all, or if I absolutely insisted on reading matter, then a little stack of Rasputin would do; Apollo, on the other hand, in his shrewd, sensible way, tried to talk me out of this trip to France altogether, but when he saw that Oskar's mind was made up, insisted on proper baggage; very well, I would have to take the highly respectable yawn that Goethe had yawned so long ago, but for spite, and also because I knew that *The Elective Affinities* would never solve all my sexual problems, I also took Rasputin and his naked women, naked but for their black stockings [...] Oskar could read what he pleased whereas the gods censored themselves. (205)

So, in the view of Nazi, Oskar was still uneducated because he lacked school education and was categorized as asocial and mentally disable. As in fascist belief those who had only minor skills and had no ambition to work were weak minded.

In Greco-Roman culture, touching the hump of a dwarf was taken as the symbol of good luck. The connection of this has deep impact in Grass's writing in *The Tin Drum*; "it's good luck to touch, pat, or stroke a hump" (278). Interpretation of this can be survival of these ancient superstitions and the applications of these superstitions in German politics during Nazi era. For both politically and religiously, this figure served as good luck. Oskar's hump is the representation of the burden of German history that Oskar carries on his back. This is the matter of Germany's good luck that all the burdens are born by Oskar alone and Germans are free from the burden. As Enid Welsford comments, "at certain seasons of the year people collect all their diseases and sins and misfortunes, and bind them upon some unfortunate animal or man whom they then proceed to kill or drive off from the community (68).

In Renaissance, the age of rational thinking and humanity; the fools, insane dwarves used to be highly victimized of mockery and abuse. Michael Foucault in his work *Madness and Civilization* observes:

Until the Renaissance, the sensibility to madness was linked to the presence of imaginary transcendences. In the classical age, for the first time, madness was perceived through a condemnation of idleness and in a social immanence guaranteed by the community of labor. This community acquired an ethical power of segregation, which permitted it to eject, as into another world, all forms of social uselessness. It was in this *other world*, encircled by the sacred powers of labor, that madness would assume the status we now attribute to it. If there is, in classical madness, something which refers elsewhere, and to

*other things*, it is no longer because the madman comes from the world of the irrational and bears its stigmata; rather it is because he crosses the frontiers of bourgeois order of his own accord, and alienates himself outside the sacred limits of its ethic. (58)

To take a revolt of impunity of reason, the fool also applies the intoxicating method of reason by creating the disorder in the society and recognized as trouble maker for the authority. In the words of Karl Kerényi, trickster's role was "to add disorder to order and so make a whole, to render possible, within the fixed bounds of what is permitted, an experience of what is not permitted" (qtd. in Arnds 32). The historical fool also tried this to uncrown the ruler or ruling authority to create a disorder. Oskar follows this, "if Apollo strove for harmony and chaos Dionysus for drunkenness and chaos, Oskar was a little demigod whose business it was to harmonize chaos and intoxicate reason" (205). The novel *The Tin Drum* tries to keep records of these bipolar activities of the author and his protagonist, and order and chaos in their lives by means of autobiographical writings.

Gunter Grass, the author of the novel was born in 1927 in Danzing (Gdansk) and grew up there. The protagonist of his novel, Oskar is also born in Danzing in 1924. He experienced the war time there and migrated to West Germany when the war was over. The novel *The Tin Drum* consists of autobiographical details which is narrated by Oskar himself and writes his story in 1954 when he was thirty years old, hospitalized in a psychiatric ward and decides growing again by feeling his responsibilities and allows himself to grow, and this is a stage he is trying to recover his trauma. Grass implores his generation to confront its past towards the morality and sets values of their parents' generation. A significant coincident simultaneously can be studied here that Oskar was born in 1924, three years before than Grass. Grass was born in 1927, at the age Oskar stopped growing. *The Tin Drum* can be taken as the autobiography of both real Grass

and fictional Oskar, and the real history of Danzing/Gdansk with the fictional combination till Grass's involvement of Second World War, he makes Oskar not growing from the date of his birth which symbolizes the wound of war. He starts growing at the age of thirty in 1954 in the year Oskar's German father Alfred dies. His Pole father dies in 1939 before Second World War whom Oskar presumes his real father.

Regarding the life story and the struggles, Grass, in a speech during 1966 election campaign, sums up his background as:

At the age of ten I was a member of the Hitler Cubs. When I was fourteen I was enrolled in the Hitler Youth. At fifteen I called myself an Air Force auxiliary. At seventeen I was in the armored infantry. At the age of eighteen I was discharged from an American POW [prisoner of war] camp: it was only then that I became an adult—or rather that I gradually began to realize what, behind a smoke screen of martial music and irredentist bilge, *they* had done to my youth. It was only then that I began to find out—the full horror was not revealed to me until years later—what unthinkable crimes had been committed in the name of the future of my generation. When I was nineteen, I began to have an inkling of the guilt our people had knowingly and unknowingly accumulated, of the burden of responsibility which my generation and the next would have to bear. I began to work, to study and to sharpen my distrust of a *petit bourgeois* society which was once again assuming such an air of innocence. (qtd. in Frank 32)

This speech shows that the mental upheavals Grass faced because of the horror of Nazism and the burden and responsibility experienced by older generations.

At the time when Grass was born in Danzig, it was a place inhabited by different nationalities, ethnic groups, classes and communities. Grass belonged to bourgeoisie German

protestant father and a Catholic mother. Grass grew up as German, raised as a Catholic and became atheist later. Grass's ethnic, linguistic, religious and cultural inbetweenness is affected by city, family and race he belonged to and this effect can be realized in his entire works of *The Tin Drum* too. Grass's hero in this novel is also influenced by his cultural dilemma. Grass admits that one of the main driving forces behind his work on *The Tin Drum* was his petty bourgeois background and the fact that he never finished his schooling. Grass shows the impact of this by making Oskar reject the school education.

Grass's novel is the expression of the idea of migrants their homelessness. He discloses an event that when Grass passed through Switzerland from France, among coffee-drinking adults, he spots a three-year-old boy with a tin drum: what struck him and stayed with him was the three-year-old's self-forgetful concentration on his instrument, his disregard of the world around him. The real life boy became the person to play a major literary role in the creation of *The Tin Drum*.

Oskar tells his story with his own and very particular voices. First person narrators are usually considered to be unreliable, but in this case-study they prove to be even more than that. Thus, *The Tin Drum*'s opening line warns the reader so as what to believe: "Granted: I'm an inmate in a mental institution"(1), although he soon suggests that it's the world outside who is insane, not him; and later we learn that he has pretended to kill someone in order to be shut away. Nevertheless, the first confession throws doubt on everything that the reader is going to be told.

*The Tin Drum* is presented as the autobiographies of Oskar and the biographies of his families. Thus, Oskar's grandparents moved to Danzig, the first city invaded by Germany in the war. On the other hand, Oskar's paternal family originally came from Dresden, where the terrible

firebombing occurred. Marianne Hirsch uses the term “post memory” to describe the relationship of children of survivors of trauma to the experiences of their parents, experiences that they remember only as the stories and images with which he grew up, but that are so powerful and important that he constitutes memories in his own right. Post memory also draws on the functions of projection and creation for children who grow up dominated by narratives that preceded their birth and whose own stories are displaced by the stories of the previous generation.

In the observation of Schlant, “generational conflict and the problematics of initiation into adulthood are main themes in post Holocaust autobiographical novel” (101). The new generations show their defensiveness with mute behavior or in language of silence. Oskar speaks the language of silence by deciding to stop grow. This is the result of his revenge attitude to his parent generation. The children of the post Holocaust era have been found involving in such attacks for their parents’ past fascism. Oskar’s revenge has political scent in relation to his German father who represents Nazi.

Because of generational confrontations and awareness to the Nazi past, younger generations have been found in to pursue “self explorations in the form of autobiographical writing” (Schlant 84). Oskar decides to explore his experience at the age of thirty by starting writing an autobiography. His writing begins when he decides to grow up again. Decision of beginning of writing, and growing are two forms of releasing Oskar’s trauma. He deviates his life from trauma to self exploration which may become the means of creating his identity. For this Oskar use his memory for the construction of his identity. He collects experiences of losses of his childhood in the form of memory.

In the Holocaust narratives, anger against parents, rage and maltreatment to the child can be seen as special affect due to parents' behavior towards child. Oskar's parents' treatment to Oskar can be taken as the root cause of Oskar's trauma. To cite Schlant, one might assume that the process of self exploration which includes "reflections on the authoritarian family structure of which most of authors feel they are victims" is the catalyst for Oskar who heads his decision of not growing and rebelling with the help of drumming (86).

The novel contains the real stories of Oskar's previous generations, and the fairy-tales his own life. Normally, an essential trait of fairy tale heroes is their lack of complexity but there are certain elements of the genre that contribute to the stories they are telling about their lives when they become narrators. And narrators are free to fictionalize as they wish, because every single story, although invented, has some truth within. The characters turn out to be aware of the fiction that lies in every truth and become storytellers, as another therapeutic insight towards the horror and dreariness of existence.

The playing of the drum brings him the distorted memories he narrates. By calling them "some fairy-tale" he is describing the symbolic meaning of his words. The fairy-tale tells of non-existent worlds and of non-existent people. Oskar tries to believe that his life has been a fictitious story, repeatedly referring to himself as gnome, Tom Thumb, pigmy, Lilliputian: a myth-like figure who constantly escapes from the paws of the Black Witch; his fairy-tale name for death. Also, he tells of the horrific events of the Second World War as if they too were a fiction. "There was once a drummer, his name was Oskar, and they took away his toy merchant [...]" There was once a toy merchant, his name was Markus, and he took all the toys in the world away with him out of this world" (128).

According to Bruno Bettelheim, fairy-tales pose the dilemma of wishing to live eternally and occasionally concluding like Oskar does, “if he isn’t dead he is still alive” (130). A wish-fulfilment that immortality might be possible: an ending that marks the end of innocence in the world. ‘They lived happily ever after’ as another common ending seems to allude to the same kind of anxiety. Fairy-tales take existential anxieties and address them directly: the need to be loved and the fear that one is thought worthless; the love of life and the fear of death; the limits to our existence, the wish for eternal life.

However, fairy-tales return the reader to reality in a reassuring manner, and offer optimistic solutions, something which is not exactly done in either of these novels. *The Tin Drum* explores the limits of existence in rather tragic settings, where there is really nothing one can do but dream and imagine. And even within the world of dream, the tragedy persists.

A concept that Dorothy and Jerome Singer define as a touchstone of the miracle of human experience: imagination. Whether in adults it takes the form of reconstructing one’s past or daydreaming, imagination liberates us from the tyranny of this place, these chores, these people. Oskar may not be conscious of the workings of his minds, but in telling his life as fairy-tales, he dreams of the impossible: to exceed the limits of our existence, to achieve eternal life which leads him as a character of confusion, duality and paradox.

For Rothberg, work of art provides “an allegory of the contradictory position of the post-Holocaust artist” (2). The novel *The Tin Drum* presents both entertaining aspects and dilemma. It focuses our attention as overlapping and conflicting demands which apply not only the Holocaust art but it attempts to confront, understand and represent the events of the Nazi genocide.

Oskar acts as a paradox himself because neither he is a baby nor an adult; he is not both. Similarly, if we observe the language used by Oskar in the novel, he uses first person as well as third person narrative which create confusion whether the novel is an autobiography or a fiction. It is also felt that the narrative 'I' is anonymous. The shifting of Oskar's narrative can be understood as both perpetrator and victim. As a perpetrator, he beats his drum so that the Nazi would be defeated by this beating. As a victim, he decides not growing. He is using the language of silence to revolt against the Nazi atrocity. Sometimes, he presents both; Apollonian versus Dionysian, Jesus verses Satan and Goethe verses Rasputin. His identity is uncertain; who is he? Who the novel is about?

When the Polish Post office is bombed, Oskar remains interested in his drum while entirely ignoring the traumatic events everybody around him experiences. Oskar presents here both as victim by beating drum against Nazi, on the other hand acted as perpetrator by ignoring the suffering and enjoying his drum.

In Oskar's life, dualisms emphasize the moving nature of his character. The most significant persons to impress are Goethe and Rasputin: "The conflicting harmony between these two was to shape or influence my whole life [. . .]. To this very day [. . .] I [. . .] fluctuate between Rasputin and Goethe, between the faith healer and the man of the Enlightenment, between the dark spirit who casts a spell on women and the luminous poet prince who was so fond of letting women cast a spell on him" (54). The opposition between Goethe and Rasputin indicates Oskar's move between a light Apollonian persona of order and a dark Dionysian persona of chaos. Other dualisms that indicate his restlessness and in-betweenness are the ones between Hitler and Beethoven, Germany and Poland, Alfred and Jan, and Catholicism and atheism. However, Oskar both balances them and transgresses them: "Paradox, I have said. The

cleavage was lasting; I have never been able to heal it, and it is still with me today, though today I am at home neither in the sacred nor the profane but dwell on the fringes, in a mental hospital” (91).

Through the connection of the two chronological frameworks; of plot and of framework of story to a single location in place and time at the end of the novel, Grass emphasizes the actuality of the conflict Oskar experiences at the end of the novel. Oskar does not know what he will do, now at the age of thirty and speaking from the hospital: “Marry? Stay single? Emigrate? Model? Buy a stone quarry? Gather disciples? Found a sect? (381) He tries to find out a situation of these problem consulting with Black Witch and ask her what kind of life he is going to live, and he goes on depicting his deepest fears and worries.

Oskar’s trauma is reflected in the acts in which he comes against church and declares himself as Jesus Christ. Oskar presents his dual role as agent of chaos and order, Jesus and Satan, Apollonian and Dionysian, and the victim and fascist. To cite Arnds, “Oskar is a Middle Age and Renaissance trickster” who used to find himself into the threshold of two different domains (109). In the modern European culture, dwarf and grotesque were the source of entertainment. Such people were banished from the church. Oskar’s involvement in a church is also an iconoclasm. It is a violation of the sacred in opposition to Christianity. Additionally, Oskar repeats violation by talking profane language and action into church.

that might be the word for my feelings between Passion Monday and Good Friday. On the one hand I was irritated over that plaster Boy Jesus who wouldn't drum; on the other, I was pleased that the drum was now all my own. Though on the one hand my voice failed in its assault on the church windows, on the other hand that intact multicoloured

glass preserved in Oskar the vestige of Catholic faith which was yet to inspire any number of desperate blasphemies. (90)

Oskar accuses the church authority and its passivity in the face of Nazi atrocities by giving Jesus figure his drum and tells him to use it.

I hung the drum on Jesus, taking care not to injure the halo. Down from the cloud bank--remission of sins, pardon, and forgiveness--but first I thrust the drumsticks into Jesus' hands that were just the right size to receive them, and one, two, three steps, [...] who knelt down on the cushion and folded his drummer's hands before his face [...] squinted past the folded hands at Jesus and his drum and awaited the miracle: will he drum now, or can't he drum, or isn't he allowed to drum? Either he drums or he is not a real Jesus; if he doesn't drum now, Oskar is a realer Jesus than he is. (88)

The main reason church silently supports the Nazis is catholic Christian blamed the Jews for killing the god; Jesus. Oskar makes satire to the church for not supporting suppressed Jews by Nazi. Oskar presents very offensive language. He equates Jesus with Jan Bronski, touches the Jesus figure's penis, and sits on the Virgin Mary's thigh seductively. He does not show any respect to the god and divine body parts.

The extremity of Oskar's blasphemies turns into crime. He and his gang, the Dusters, steal nativity figures from numbers of churches. Oskar declares himself as the leader of the gang and uncrowns the church Jesus:

Oskar, for you alone of the Dusters are truly fabulous and unique, you are the human unicorn [...] but then Advent was upon us, and I was mighty glad of it. We began to collect Nativity figures from all the churches in the neighbourhood, and soon the tapestry

was so well hidden behind them that the fable--or so I thought--was bound to lose its influence. (243)

Oskar's blasphemies in church challenge religious idealism and indict the church's silence towards the Nazi's practice of out siding what seems the low, dirty and imperfect. Oskar questions the superiority and ability of Jesus to save the innocent Jews. He claims himself to be the real Jesus, "Oskar is a realer Jesus" (143). He establishes himself instead of Jesus. He, at least tried to protect Jews against Nazi by drumming under Rostrum. It seems he is asking the question where the god was during the Holocaust and trauma time.

Oskar claims "Oskar and his drum became the healer of body and soul: And what we cured best of all was loss of memory. The word 'Oskarism' made its first appearance, but not, I am sorry to say, its last" (360). Ironically, German society attempts to be healed by one of its own victims; Oskar.

Nazi had the policy of worshipping beautiful and healthy body and banishing undesirable body. During the year 1930 to 1945, millions of people's bodies were sacrificed. Nazi believed that only healthy and beautiful bodies can have worth of life. The working classes, who used to do hard labour and bent their body, were also distraction to beauty. From this perspective, Oskar is the person with no health, beauty and purity. Beauty and health were the property of bourgeoisie, and ugliness, chaos and disorder were of working class. This concept is verbally presented by Maria when she abused Oskar. Maria shows her willingness to be free from Oskar during the Nazi years. She considers Oskar the burden of the society. In another example, Oskar had to tolerate abuse when he was posing for modeling. One of the professors, Professor Kuchen refers him as a "cripple" and "freak of nature" (298). Oskar's dwarfism is the result of his will

power. Oskar's fantasy clashes with historical reality. Oskar is safe as he does not belong to Jew but he is in risk as having deformed body and the son of Pole.

Oskar symbolizes the mass destruction by Nazi in the lab of Dr. Hollatz where there was the collection of snakes, toads, and embryos to which he destroys. Here, Oskar can be understood as Nazi agent and the destroyed body; sick, dying reptiles, human embryos as Jews. The indirect meaning can be best found on these by making connection to other texts concerning the same thematic and structural constructs.

Grass's novel consists of intertextual exchange; fairy tales, trickster's myth and *commedia dell'arte*. Grass's novel follows the tradition of "structure-forming dialogue with multiple texts from the oral and written tradition and dwarf fairy tale tradition and with Rebelais and Grimmelshausen, both of whom are central sources" (Arnds 28). *The Tin Drum* is a unique example of intertextuality networking with other texts, and it also becomes the palimpsest for other writers like Salman Rusdie.

*The Tin Drum* consists of its rich use of various genres, which contains diverse literary voices and reflects multiplicity of language systems. It also contains a high degree of parody by rejecting the seriousness of learned culture. The links of all the texts are made by the character Oskar. He plays the role of mythological trickster, Tom Thomb of the folk tale, the dwarf of literary fairy tale, the picaro of picaresque novel, the harlequin of *commedia dell'arte*, the Erlking of Germanic mythology, the fool at the medieval court and church ceremonies, the jester of the street carnival and modern day circus. The secret behind playing these roles is to create humour and joy by means of these genres to forget trauma.

As an intertextuality *The Tin Drum* follows the tradition of Tom Thumb tale. Oskar is being exposed to the theatre at an early age. During his performance, Oskar identifies with this Tom Thumb figure:

The play was *Tom Thumb*, which obviously had a special appeal for me and gripped me from the start. They did it very cleverly. They didn't show Tom Thumb at all, you only heard his voice and saw the grownups chasing around after him. He was invisible but very active. Here he is sitting in the horse's ear. Now his father is selling him to two tramps for good money, now he is taking a walk, very high and mighty, on the brim of one of the tramps' hats. Later he crawls into a mouse hole and then into a snail shell. He joins a band of robbers, lies down with them, and along with a mouthful of hay makes his way into the cow's stomach. But the cow is slaughtered because she speaks with Tom Thumb's voice. The cow's stomach, however, with Tom inside it, is thrown out on the dump heap, and gobbled up by the wolf. Tom cleverly persuades the wolf to pillage his father's storeroom and starts to scream just as the wolf is getting to work. The end was like the fairy tale: The father kills the wicked wolf, the mother cuts open the wolf's stomach with her scissors, and out comes Tom Thumb, that is, you hear his voice crying: "Oh, father, I've been in a mouse hole, a cow's stomach, and a wolf's stomach: now I'm going to stay home with you." The end touched me, and when I looked at Mama, I saw that she was hiding her nose in her handkerchief; like me, she identified herself with the action on stage. Mama's feelings were easily stirred, and for the next few weeks, especially for the remainder of the Christmas holidays, she kept hugging and kissing me and, laughing or wistful, calling me Tom Thumb. Or: My little Tom Thumb. Or: My poor, poor Tom Thumb. (66)

This passage is an influence of two Grimm versions of Tom Thumb and Tom Thumb's Travels. As influenced by Tom Thumb, Oskar faces many dangers because of his body size. He repeatedly hid in places that symbolize protectiveness of mother's womb; under the skirt of his grandmother, inside the rostrum during Nazi rally, inside war bunkers etc. like Tom Thumb, he joins the gang of criminals; the Dusters so that he could feel safe.

Oskar's hump symbolizes Germany's burden of Nazi past as well as his personal guilt. Lack of parental love, which symbolizes Nazi Government's rule, is the source of dwarf's evil. As in other myths, Oskar lives in a crude society so that grass gives Oskar the power of magical transformation; can stop growing willingly, grow hump and can scream destructively to escape from his oppressors as well as to save the innocent people of Germany. Oskar develops the habit caricature of both intelligent and criminal nature by using these powers.

Oskar makes the parody of Goethe and Rasputin. He decides to follow the philosophical ideas propounded by them because the philosophers are free to think and they use their mind and rational power for the betterment of society. On the other hand, for Oskar, schools run and controlled by Nazi authority attempts to teach the children their totalitarian ideas only. So, Oskar rejects the school education and follows the philosophic education which he could learn freely. By this, Oskar is trying to resist the Nazi atrocities.

Goethe was a cultural hero who worked for the enlightenment of humanity and created the higher level of awareness among the people. Oskar's search for "happiness that he shares with the Romantic fairy tale dwarf, from the very beginning of his existence shows Goethean idealism to be an anachronism" (Arnds 137). Oskar's unwillingness to grow is a protest against the world of adult:

I remained the precocious three-year-old, towered over by grownups but superior to all grownups, who refused to measure his shadow with theirs, who was complete both inside and outside, while they to the very brink of the grave, were condemned to worry their heads about “development,” who had only to confirm what they were compelled to gain by hard and often painful experience, and who had no need to change his shoe and trouser size year after year just to prove that something was growing. However, and here Oskar must confess to development of a sort, something did grow — and not always to my best advantage — ultimately taking on Messianic proportions. (35)

It is clear that Oskar’s mental development was complete at the time of his birth. He examines the position of adults surrounding him and decides to be the critical observer of the time. The parody can be discussed under the issues of Oskar’s birth, his exposure to theatre and distinction between Apollonian and Dionysian. Grass parodies Goethe’s optimism concerning his own life at the moment of his birth in ‘Truth and Poetry: From My Own Life’. Grass copies the Goethean concept of *Bildung* in the series of theatrical performance. Grass connects Goethe and Rasputin with the concept of Apollonian and Dionysian linking to Nazi context. Following is the comparison of the impact of stars at the birth of Goethe and how it was parodied in Grass’s novel, Goethe:

On the 28th of August, 1749, at mid-day, as the clock struck twelve, I came into the world, at Frankfort-on-the-Main. My horoscope was propitious: the sun stood in the sign of the Virgin, and had culminated for the day; Jupiter and Venus looked on him with a friendly eye, and Mercury not adversely; while Saturn and Mars kept themselves indifferent; the Moon alone, just full, exerted the power of her reflection all the more, as

she had then reached her planetary hour. She opposed herself, therefore, to my birth, which could not be accomplished until this hour was passed. (1)

Grass uses this passage three times, for the birth of Oskar's mother, for Oskar's birth and the birth of his son, Grass:

It was in the first days of September. The sun was in the sign of Virgo. A late summer storm was approaching through the night, moving crates and furniture about in the distance. Mercury made me critical, Uranus ingenious, Venus made me believe in comfort and Mars in my ambition. Libra, rising up in the house of the ascendant, made me sensitive and given to exaggeration. Neptune moved into the tenth house, the house of middle life, establishing me in an attitude between faith in miracles and disillusionment. It was Saturn which, coming into opposition to Jupiter in the third house, cast doubt on my origins. But who sent the moth and allowed it, in the midst of a late-summer thunderstorm roaring like a high school principal, to make me fall in love with the drum my mother had promised me and develop my aptitude for it? (26-7)

Goethe's passage contains a complete success and happiness of his life which is lacked in Oskar's life. Goethe was born without trouble whereas Oskar's birth is accompanied by thunder. Goethe is the child of calm day where as Oskar is the child of thunderous night.

Oskar parodies in theatrical episode while performing Tom Thumb in *The Tin Drum*. He identifies with the vulnerability of the Tom Thumb figure at a time that favors gigantism and heroism. As Arnds comments, "Grass's novel parodies Goethe's novel *Wilhelm Meister*" (140). Oskar, in the role of anti-fascist, tries to subvert the worship of form by bringing the Wagner opera to an abrupt end in that destroys the main light with his screams.

Goethe and Rasputin are the two key figures in Oskar's education. Apollonian order and love of Goethe and Dionysian chaos and physical world of Rasputin are two inseparable worlds. As critics have said, most of Oskar's activities are inspired by Rasputin, he can not free himself from Goethe too: "Sometimes, for instance, it is the name 'Goethe' that sets me screaming and hiding under the bed-clothes. From childhood on I have done my best to study the poet prince and still his Olympian calm gives me the creeps" (377).

Grass's novel displays an acceptance of the loss of harmony between man and his world as well as the inseparability and consequent discord between the rational, Apollonian, Goethean side and the irrational, Dionysian, Rasputinian side in man. As Oskar is haunted by Goethe and Rasputin, Nazism itself reflects the inseparability of these two realms as it is not only aligned with the rational, order seeking Goethe, but also contains the completely irrational. Oskar, by intending to keep balance between chaos and order, rational and irrational stops growing and starts drumming.

The confrontation may arise within the first line of the book: "Granted: I am an inmate of a mental hospital" (1). The reliability of the autobiography of Oskar, the mental patient is rendered uncertain. From the psychological point of view, Oskar's birth can be taken as trauma. He tries to overcome this trauma by replacing the sounds of his mother's heartbeats with the beating sounds of his drum. He is in need of maternal protection. He prefers looking under the four skirts of his grandmother and when he is taken out of the shelter, he decides to remain a child and forces his mother and other for providing him continuous protection by which he thinks he can reduce his birth trauma.

From psychoanalytical stand point, Oskar does not want to grow so that his immaturity is always protected by his mother. Thus, Oskar will be able to maintain an Oedipal relationship to his mother. Similarly, Oskar's relationship to Maria can be studied as a part of oedipal complex. Oskar enjoys his first sexual experience with Maria. She turns into his stepmother later marrying with Alfred Matzerath; Oskar's German father.

Lacaprian concept of transference is related to acting out of the trauma which is based on the basic sense of Freudian process of repetition. Transference repeats or acts out the past events or relationship in a new and therapeutic setting. It is an occasion for working through the traumatic symptoms. The repetitive nature of trauma means it is circular. So the trauma is repeated over and over, circling the central event. In the post modern literature, the centre of this circle may be lost or there is no longer origin to repeat but the repetition takes place as reproduction without any specific origins.

In the case of Oskar, drum is the means for transference to console his traumatic symptoms. This is the reason he frequently beats his drums. Freudian concept of *thanatos*, death drive, may inspire to make this repetition of traumatic scenes which is both public and self destructive. Oskar and his other friends Roswita and Bebra begin self destruction by deciding to stop their growth and keeping themselves away from the mature world of adulthood as the first symptom of their traumatic expression. On the other hand, they use their dwarfism as a form of art and could entertain the people.

All in all, Oskar plays drum for the redemption of the trauma as he is treated as clown-like immature hump and minor by Nazi authority. Minorities like non-Nazi, Jews, Gypsies, humps, fool and insane, people having physical and mental illness were restricted in the access of all kinds of social, religious and political advantages. The segregation, which Oskar starts

experiencing from his parents at the age of three, inspires him stop growing and start drumming and repeats at the age of thirty. Oskar falls in mental dilemma, which makes him hover in inbetweenness between ordinary and extraordinary, silence and extremely loud, and motionless and repeated actions with physical-temporal paradox. His drum is beaten as a child toy drum, of course, to amuse himself and others, and as an adult, he repeats drumming using it as his weapon to diminish barbarism made by Nazi and Nazi affiliated authorities. His trial to document the history of his trauma with the help of his memory after thirty years in the form of autobiography is a reconciliation to forget his trauma. Oskar's rebel against the church authority by slapping Christ and calling him incapable of beating drum symbolically uncovers the secret of church's support to barbarism.

## Chapter Four

### Conclusion: Implications of the Realism of Oskar's Trauma

The novel, *The Tin Drum*, is one of the perfect representations of the trauma of the Holocaust. Understanding the realism of the Holocaust trauma depends on its relationship of the victims or the perpetrators to the Holocaust and the way it has been represented. The Holocaust has been supposed to be a big challenge to realism as it is locked in multidisciplinary which requires various approaches to analyse it particularly from the perspective of traditional realist mode. To get rid of this doubt of realism, as suggested by Rothberg, it is a better idea to take help of anti-realist approaches. Anti-realism, the truth finding project which cannibalises on post-modernism, goes beyond traditional realistic modes to find out 'real'. It breaks clear-cut division. For example, the deployment of traumatic realism in *The Tin Drum* breaks the boundary between the protagonist's characters of adulthood consciousness in order to capture the unrepresentable realism of the Holocaust.

Moreover, in the case of Oskar, the realism of his trauma can be understood from the analysis of multidisciplinary aspects of his life which can be obtained from his documentation of writing his autobiography as a/an (anti) realist project. On the other hand, psychological, cultural, social, political and other indirect references and analysis can be discussed as anti-realist approach.

Autobiography can be read as a real representation of one's life and expected to be represented what the author has experienced in the past and remembered till the date has documented these events. But *The Tin Drum* does not only present the autobiography of the narrator Oskar but it is the real story of Grass himself represented in the form of historical

fiction. Both Grass and Oskar are born in Danzig and migrated to Germany. By making Oskar tell his story, Grass releases his trauma caused by migration and war. It represents different genres like author's and character's autobiography, family's biography, Germany's history, a fiction and travel literature, which is closed within the frame of multidisciplinary.

Oskar's trauma is the result of his rebel attitude to agencies like his parents, church, school and Nazi government. His decision of stopping his physical growth begins when he comes to a clash with his parents at the age of three symbolically represents his parents as Nazi. As a result, he starts drumming and he repeats it every time so that he could act out his trauma through the beating of his drum. His enmity to Nazi reflects disobey to church and school. Oskar involves in blasphemy of church because instead of church being the balance of justice, it secretly supported Nazi activities. Oskar's finding about school, lacking thoughtful practical education and having a direct influence of Nazi ideology turns him to enter the world of philosophy, a rationale domain of thoughts following Goethe for positivity, and Rasputin to represent the extremity of negativity. The situation is always unknowable to determine whether Oskar is divine or evil, whether he is narrating himself or Oskar, he is a child or an adult. These contradictions in which Oskar cannot balance himself are the result of his mental, temporal confusing by his fall into trauma.

As part of body politics in Nazism, they take physically and mentally handicapped as subhuman, animalistic inferior creature. This category always marginalized and became the cause of his suffering. Oskar transforms from a child who does not want to grow into a grotesquely deformed dwarf, whose hump is symbolic of Germany's ugliness, of the burden of history that Germany carries upon its shoulders. But Oskar's dwarfism is the chance of mockery and entertainment for the public during carnival.

As an intertextuality effect and mythical perspectives, Oskar has some supernatural powers, his capability of stopping his growth, and chanting people with the help of his drum and voice can be made parallel study to fairy tales world which became the misfortune for him as other fairy tales character face the difficulties. So, trying to act out these traumas, Oskar keeps on drumming.

By reading the novel as an account of the World War II and Nazi atrocity, this thesis tried to argue that *The Tin Drum* marks a point of departure in the Holocaust historiography in German literature by showing the culpability of the culture itself to the unfolding of the Holocaust at hands of the Nazis.

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