

Chapter I

Introduction

Background of the Study

This research work focuses on Achmat Dangor's novel *Bitter Fruit*(2003). It tries to see how the latent trauma or cultural trauma becomes the effective means of personal cum collective trauma in the life of Lydia and her family members in the novel. As Dangor himself is a politician and had active involvement in Kagiso Trust most of his writing deals with the apartheid concept, especially the relationship between colonizers and colonized in the South Africa. It shows the traumatic feeling of colonized people because of the exploitation and domination of colonizers, especially by whites. In the novel, a white officer raped Lydia which gives not only individual trauma but also gives collective trauma including her husband and a son.

Through the character Lydia, the major character of the novel, Dangor has successfully shared true, realistic history of the South Africa having apartheid before and in the begging time of Nelson Mandela. Simultaneously *Bitter Fruit* deals with an issue how the political life can trickle into the personal at a micro level as well as how the characters battle with their mixed ethnicity to find their place in a society they are sure of. It also says best example of how the politics can address the common problems and how it is really difficult to suppress own individual traumatic experiences. Instead of the platonic love there are lot of materialistic love and sex in the book.

Obviously, colonialism has made great impact upon the life of those colonized countries and their citizens. Colonization became one of the factors of discrimination between whites and blacks. Because of the colonization, whites went through one place to another and put others in their control with the help of gun, bible or their own

cleverness. They discriminated others creating binary opposition such as blacks and whites, superior and inferior, civilized and uncivilized, we and the others and so on. And racial discrimination or apartheid was also a strong weapon for hegemony and suppression.

After the invention of compass, printing press and gunpowder, Europeans started searching new places and took control over those places. The colonization reached climax and their domination over others was unbearable, intolerable, and unexplainable. Under the military imperialism over country, the cultures, identities and racial importance were blurred under the shadow of colonizers. The forceful imposition of power over the native people made their racial and cultural identity fall into the crisis and almost disappears.

The unfair behavior, crucial domination and prevention from natural rights created among the colonized people traumatic feelings which ultimately become one of the different sources of revolution/ protest for their rights. One cannot be prevented from ones natural rights such as food, clothing, lodging, education and health care. If this happens, there is a chance of protest or revolution that happened in different countries in the history. Trauma will be a strong factor for revolution. The recent uprisings in Tunisia, Egypt and ongoing uprising in Bahrain, Libya, Iran, Iraq and Oman are precisely the result of traumatic feeling of the citizens or any ethnic group who might belong to different race, religion or culture.

In the novel the writer projects that white uses rape as a very important tool to punish for black women. The novel depicts personal trauma cum trauma in collective as Lydia was raped by white officer Du Boise which was made known to her husband Silas as well as her bitter fruit/son Mikey through her memoir. In the research paper *Apartheid; Social policy* written by: The Editors of Encyclopedia Britannica says

white, being colonizer, degraded colonized people or other suppressed people only because they were blacks, or non-westerners or the black were raising voice for their rights. After the World War II, the colonial power distressed gradually. During the 1950s and 60s, most of the African, Latin American, Caribbean and Asian nations, once colonized by Europeans, emerged from the military colonization but not linguistic, cultural and economic ones. The newly emerged nations tried to define themselves along with the cultural lines. People in these nations were trying to re/make and re/establish their own cultural values as they were confused by the imposed culture upon them by colonizers. Those neglected and forgotten cultural and racial values were again rediscovered. The problem of identity emerges when people find it difficult to make others see or recognize who they actually are, and when they cannot give reasonable answers to themselves about their own cultural and racial importance. Apartheid, (Afrikaans: “apartness”) policy that governed relations between South Africa’s white minority and nonwhite majority and sanctioned segregation and political and economic discrimination against nonwhites. The implementation of apartheid, often called “separate development” since the 1960s, was made possible through the Population Registration Act of 1950, which classified all South Africans as either Bantu (all black Africans), Colored (those of mixed race), or white. A fourth category-Asian (Indian and Pakistani)-was later added. So, the novel *Bitter Fruit* addresses a widely known but often unspoken area of experience in South Africa. The novel also draws attention to violence against homosexuals within the colored community as well as the wider homophobia in apartheid and post-apartheid society. *Bitter Fruit* suggests that many traumas remain unspoken and invisible, eluding the representation of a collective South African experience.

For centuries, rape has been widely used as a deliberate policy and planned strategy as a strong, vital weapon of war. Due to frequently use of rape in African, it has been normal news. *The Oxford Dictionary* describes rape as the act of forcing a woman or man to have sexual intercourse against their will. As well as in the *Contemporary forms of Slavery: Systematic Rape, Sexual Slavery and Slavery-Like Practices During Armed Conflict* Gay McDougal, a UN representative on human rights issues, adds that;

Rape is perpetrated by combatants who wish to destroy their enemies; it is used as a weapon against civilian women who are members of an opposing or enemy group. Women are not only brutally rape [...] furthermore, African societies are often characterized by a culture of patriarchy, where rape is regarded with great disdain, and victims are often cast aside. Rape or sex, virginity, sexuality and sexual abuse is considered taboo, and in such communities raped women are regarded as being defiled, dirty, damaged, traitors and promiscuous (2).

Same task has happened here in our country Nepal too during the Maoist insurgency as per the many reports and experiences. As well as In *Rape as a Weapon of War*; Claudia Card argues that,

Women are primarily the targets of rape during armed conflicts, due to the broad practice and tolerance of gender-based violence in most societies. [...] this is particularly the case in patriarchal societies because women are ranked low socially and are often subjected to practices such as childhood marriage, virginity testing, female genital mutilation, polygamy and spousal inheritance (2).

So, there are numbers of examples of different countries like Congo, Somalia, Darfur, Africa and many more or even in both world wars many uncountable numbers of women were raped, victimized by the policeman, or any powerful person by using unstable, transitional period. In 2009 the Medical Research Council (MRC); *Understanding Men's Health and Use of Violence*, published a report which found that three out of four men admitted to rape, and nearly half of these admitted to raping more than once.

According to Card rape can “Undermine national, political and cultural solidarity, changing the next generation’s identity, confusing the loyalties of victimized survivors.” No doubt all individual want to identify themselves in relation to race, culture, gender, history and so on. Race, culture and history play a vital role inhuman individual life and psychology cum life style. According to Fave and Meli “Culture substantially shapes our development and life history” (VII). Similarly Samuel P. Huntington, exploring the people’s pursuit to identify themselves along the cultural lines writes, “In post-cold war world people are cultural people and nations are attempting to answer the most basic question human can face: who are we? They identify with cultural groups [...] we know who we are not” (12). So, culture is absolutely bound up with the notion of identity for which people struggle against the exploiters. May be race is another factor to identify themselves in front of others especially in South Africa or in other countries like this. The lost racial identity destroys the identity of people. Race is defined in many ways. Ashcroft defines, “Race is a term for the classification of human beings into physically, biologically and genetically distinct groups” (198). Black, white, and mixed blooded are the main division of races.

The trauma comes out in the forms of violation, writings, protest etc. Susan Robin Sullivan says, “Traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death” (qtd; Herman 1992, 33). Further Ron Eyerman says in his papers *Cultural Trauma, Slavery and the Formation of African American Identity*;

There is a difference between trauma as it affects individuals and as a cultural process. As cultural process, trauma is mediated through various forms of representation and linked to the reformation of collective identity and the reworking of collective memory. [...] as opposed to psychological or physical trauma, which involves a wound and the experience of great emotional anguish by an individual, cultural trauma refers to a dramatic loss of identity and meanings, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion (1-2).

In this regard, trauma need not to be felt, experienced directly by every individual but even the single events of the history, or any emotionally or physically close person's trauma is also equally significant as individual or collective trauma.

Dangor was born in Johannesburg, Africa in 1948. Much of his life has been in politics and he has worked for various social trusts or foundations like the Nelson Mandela Foundation. He focuses on the issues of inclusion and civic engagement, human rights, economic and cultural rights, HIV/AIDS discrimination, education as well as sexuality, health, politics and so on. The subject of Apartheid is the goal of freedom in his writing. He has worked with his historic and adventurous journey from Apartheid to democracy. He is the founder and executive director of Kagiso Trust which, when created, was the largest black-led foundation in South Africa. For a politically very active author Dangor, in

the both pre cum post-apartheid South Africa, the adoption of multiple points of view also involves a reflection on the tension between literature and politics.

Cause and effects of apartheid for trauma takes a strong position in Dangor's writings. In the note of *British Council Literature* Dangor and his way of writing has been discussed like this:

Dangor's imagination, however, has always pursued situations born out of the urgency to oppose the apartheid regime, and after its fall, to heal its wounds. As the writer himself has stated, he has always been moved by the necessity to bring about change in South African society, although not necessarily to then be part of that changed society. His early writings, both the short-stories collected in [...] focus on the effects of racial segregation and the forced demolitions of black neighborhoods and townships. They also center on outsiders who are confined to the margins of society and prevented by racism to improve their condition. In the most repressive years of apartheid, Dangor's characters gave voice to the demands of people with Indian and Muslim background, but, more importantly, appealed to the larger white audience for a cross-racial alliance that could defeat the regime (2).

The subject of race is prominent when there is discrimination in terms of color, ethnicity as well as nationality. The discrimination between black and white impose the blacks to unite in a single group. But the trauma of being discriminated on the basis of color or gender gives really bitter impact in psychology of people or in society. The discrimination of races was strongly opposed after World War period. The cultural trauma bursts in the form of violence. That violence is the willful

application of force in such a way it is physically or psychologically injurious to the person or group against whom it is applied. But in the beginning of the novel main character Lydia suffers herself with the broken pieces of beer bottles and at the end, Lydia's solution to the pain is to disengage from her family. She takes on a new job, sleeps with a man at her husband Silas's birthday party, watches her son self-destruct, and finally, Lydia leaves her town and her husband for a new life elsewhere. So, this novel and its character seems quite skeptical rather violation against the domination.

All the human being has right of equality as all the creatures of the God are same. But in the name of race and the place, Europeans seized blacks and prevented their rights. They made rule and laws in their favor and even in against of black peoples' fundamental rights. Before the emancipation proclamation or succession of Nelson Mandela's movement blacks and non-westerners were treated as if they are pet animals which domination changed into various trauma. Achmat in the novel presenting this through *Bitter Fruit* with the help of different characters, especially from Lydia, Silas and Mikey. Just in the issue of politics and transitional period the white people, officer is doing such inhuman, unkind activities up on blacks like in the life of Lydia. Rape became a very easy cum sharp weapons to dominate, punishblacks.

Trauma in General

Trauma is medical term of Greek origin denoting a sever wound or injury, highly torture events, accident and later resulting mental effect. The term "Trauma" refers to the action shown by abnormal mind to the body which provides a method of interpretation of disorder, depression, distress, and destruction. Trauma becomes problematic when it is reflected in the repetitive action and remains hangover in the day to day life. This trauma theory has now included various fields with its specific

focus on psychological, cultural, national, philosophical, ethical, and aesthetic question about the nature and representation of traumatic events. Trauma is also seen as injury. Edkins says, "First the word meant an injury to the body, but now it is more commonly taken to mean an injury to the psyche or even the community, the culture or the environment (Edkins109). So, trauma is experience of past suffering events which haunts again and again and ultimately guides to take revenge, if not own destruction. The traumatic events which can be of various types in forms, way the person traumatized can always come in the mind and it is very painful. Edkins further says, "Traumatic events tear us from ourselves, bind us to others, transport us, undo us, implicate us in life that is our not our own, irreversibly if not fatally" (Edkins110). So, trauma is never productive, progressive rather it is destructive, uncreative and lead to misery, depression of the life.

In the beginning, trauma was only related with psychology and medicinal problems. But in the present, it has crossed the limits of these psychiatry and mediclinal and has shown an increasing insistence on the direct effect of external violence in psychic disorder. When one psychology is disturbed, that creates trauma. So, trauma is mainly related with psychological aspects. And even in the psychological problems there are various reasons as events can happened due to distinct causes. So, trauma needing to be studied in various ways.

Cathy Caruth in her work *Unclaimed Experience: Trauma and the Possibility of History* writes:

Trauma describes an overwhelming experience of sudden or catastrophic events, in which the response of the events occurs in the often delayed, and uncontrolled repetitive occurrences of hallucinations and other intrusive phenomena. The experience of

soldier faced with sudden and massive death around him, for example who suffers this sight in a numbed state only to relieve it later on the repeated nightmares, is a central and recurring image of trauma in our century (181).

Thus, trauma is a marvelous experience of any terrible events. Traumatic events come again and again in present time which suffers lot and continue. The traumatic situation of any person is latent. If it was easily visible, exposable there might not remain a deep and lasting effect of trauma in anybody's life. For latency of trauma Caruth further writes, "The experience of trauma, the fact of latency, would thus seem to consist not in the forgetting of a reality that can hence never be fully known, but in an inherent latency within the experience itself" (187).

Since the mid-1990s, trauma theory converged several fields such as culture, sociology, history, political science, philosophy, literature and aesthetics to give rise to a fast developing critical category in the academia. For example, death of Osama Bin Laden by American military is also a traumatic event for Muslims as this incident is not related only to Laden and his family but to the whole Muslim community which may be the collective trauma, cultural, trauma, or any others as in the novel *Bitter Fruit*.

Trauma theory chiefly has its base on Freud's psychoanalysis which argues about the need for 'acting out' or 'working through' of trauma for leading life as healthy citizens. He finds the dynamics of trauma, suppression and symptom formation as the matter of hysteria.

Trauma permanently changes a person. Trauma is somehow different from stress. In contrast to a stressful experience, which challenges an individual's capacity to survive, trauma destroys multiple dimensions of security and exceeds the limits of human capacity to process and integrate horrible experiences into a

comprehensible perception of self and self-in-relationship to others in society or country. Trauma destroys the basic organizing principles, phenomenon by which we come to know self, others, and the environment, surroundings or social norms and values.

As trauma is in the form of latency, it tries to come out and to take its true form. When it gets proper chance, it tries to show its true form from the explosion. Sometimes it seems to be submissive but aggressive way of explosion can be destructive. It changes the contemporary existing system of society. It is not necessary to say that it will be always peaceful or expected.

There are countless factors that make an event traumatic. The racial and cultural values are very important for human life. When there is intervention upon their rights and values, any conscious people could not tolerate it. They get inspired to fight, raise the voice for their rights. Any kind of unfair behavior remains latent only for some time. Those latent suppressed ideas always try to come out in its true form. The power tries to destroy that latent trauma and keep it silent when time comes that trauma explodes like an uncontrollable blast that destroys the whole existing system.

Cultural and racial values are very important for human beings for their identity in the society, nation. Personal and racial identities are more important for human beings for their existence. In the colonial period, the native people were dominated by colonizer's culture and values. But in postcolonial time, people are conscious about their identities. They want to establish their own racial and cultural values. The desires for their racial and cultural identity become trauma when it is always suppressed. The trauma grows more and more with the passes of time. Then it keeps a way out of this situation. That latent trauma explodes in the form of racial violence. It is not only violence but search for identity too.

In *The Meanings of Social Life, A Cultural Sociology*, Jeffrey C. Alexander says:

Cultural trauma occurs when members of a collectivity feel they have been subjected to horrendous event that leaves indelible marks upon their group consciousness, making their memories forever and changing their future identity in fundamental and irrevocable ways (1).

The cultural trauma is horrendous and unforgettable that brings the collective consciousness leaves indelible marks on group consciousness, marking their memories forever and changing their future identity in fundamental and permanent ways as well. Every individual, family, society, race or any ethnic group has their own culture and tradition. One cannot be neglected comparing with others. The negligence of one existence, culture and tradition creates painful experience. During colonization period blacks had to remain with suffocation, traumatic situation. Again, Alexander says, “But it has been the non-western regions of the world, and most defenseless segment of the world’s population, that have recently been subjected to the most terrifying traumatic injuries. The victims of western traumas have disproportionately been members of subaltern and marginalized group”(24). Because of this reason Lydia has fled with another new guy by forgetting her own past husband and a son. It has reason of her past trauma which impose her to take any bad steps to survive.

Cultural Trauma

The concept cultural trauma has come into literary study in the past few decades along with history, psychology, anthropology, political science and others. The idea is that certain events are so profound in their cultural and personal impact that they develop the features that look like psychological trauma, namely that they are permanently unsettling that we can forget about them, there is a kind of

compulsive need to relieve and re-experience. Cultural traumas are mainly negative but not exclusively.

Cultural trauma is one where we as a social group experience together. In such case, we experience being that offenders, victims of spectators with all of us sorely affected by experience as presenting some form of violent interruption to our lives. Jeffrey C. Alexander in the book *Cultural Trauma and Collective Identity* he forwards, “cultural trauma occurs when members of collective feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways (1). As Alexander develops it here, it can mean that trauma is an empirical scientific concept. Sometimes, by constructing cultural trauma, social groups, national societies and sometimes, entire civilization not only cognitively identify the existence but “take on board” some significant responsibility for it. In so far, as they identify the cause of trauma and they assume such moral responsibility, member of collectivities define their solitary relationship in ways that, in principle, allow them to share the suffering of others. In this point of view, cultural trauma helps to expand the circle of us in the society.

Cultural trauma indicates the response to a shock encounter with brutality or death. Cathy Caruth says, “Cultural trauma is an overwhelming experience of sudden or catastrophic events, in which the responses to the events occur often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena” (181). So, it is a confrontation with an event that, in its unexpected and horror, cannot be placed within the scheme of prior knowledge. In this sense, cultural trauma can never be a purely individual event. It always involves the community or cultural setting in which people are placed.

Cultural traumas are constructed by the society. “it is historically made not born” (Smelser 37). This concept brilliantly casts a steady gaze on several social nightmares – the Nazi holocaust, slavery in the United States, and September 11, 2001 – in order to limn the social and cultural process by which events come to be viewed to the very identity of the collectivities. The meditation through representation gives rise to cultural trauma as Eyerman says, “a dramatic loss of identity and meaning, a tear in the social fabric affecting a group of people that has achieved some degree of cohesion” (61).

Similarly Eyerman focuses on the cause, meaning, meditation and representation to bring identity crises through cultural trauma. Thus, to be a cultural trauma, Eyerman says, “some event may be necessarily to establish as the significant cause, its meaning as traumatic must be established and accepted, and this requires time to occur, as well as meditation and representation” (61). He picks the reference of Arthur Neal’s definition of national trauma in which he prioritizes ‘enduring effect’ and ‘collective memory’ to be national trauma. According to Eyerman, Neal’s national trauma is equal to cultural trauma because both are affected by mass media and representation. Neal argues, Eyerman says:

‘national trauma’ according to its ‘enduring effect’, and as relating to events ‘which cannot necessarily be dismissed, which will be played over again and again in individual consciousness’ and which then become ‘ingrained in collective memory’. In this account national trauma must be understood, explained and made coherent through reflection and discourse. (61)

The individual level of analysis is appropriate for discussion of the collective is seen as synonyms with political. Lacanian thinking is one that refuses the

distinction between the individual and the social. Lacanian analysis is not best understood as situation situated within framework, or at the level of individual. “once this separation is assumed, the political question becomes: how people join to form communities” (Edkins 103).

Drawing the insight that might come from the background of identity crisis and psychology can help us understand the event of 9/11 as a cultural trauma. Cultural trauma refers to the condition that we, as a social group, experience together (as in 9/11 event) being that of perpetrators, victims, or spectators. All of us are solely affected by the experience as representing some form of violent interruption. Sometimes the expression of cultural trauma is experienced through language. Alexander says, “People also have continually employed the language of trauma to explain what happen not only to themselves, but to the collectivities to which they belong” (2). We know from ordinary languages that are onto something widely experienced and intuitively understood. Such rootlessness in the life world is the soil that nourishes every social scientific concept.

The range of events or situations that may become cultural trauma is enormous. And this enormous event can bring social change. The change includes mass migration, mass unemployment and dislocation. Smelser defines cultural trauma as the culturally defined and interpreted shock to the cultural tissue of the society and, presents a model for the traumatic sequence, describing typical condition under which cultural trauma emerges and evolves. A cultural trauma refers to and “invasive and overwhelming event that is believed to undermine or overwhelm one or several ingredients of a culture or culture as a whole” (Smelser 38).

Alexander also talks about lay trauma theory which suggests that “trauma is a kind of rational response to abrupt change whether at the individual or social level” (3). In this case, the objects or events that trigger trauma are perceived clearly by the person and

their responses are lucid. From an enlightenment perspective, according to Alexander, political scandals are cause of people's indignation; economic depressions are caused for despair; lost wars create a sense of anger and aimlessness; disasters in the physical environment leads to panic; and assault on the human body leads to intense anxiety.

The open ended contingent process of cultural trauma creation and the assigning of collective responsibility that goes along with are relevant mode of non-western than western societies. Alexander says, "Collective traumas have no geographical or cultural limitations" (27). Nowadays, "It is non-western region of the world, and the most defenseless segment of the world's population that have recently been subjected to the most terrifying traumatic injuries. The victims of western traumas have disproportionately been members of subaltern and marginalized groups" (24). There are some examples such as American's attack on Afghanistan, and whole Muslim communities, and its after effects, in the name of war against terrorism, is the token of creating cultural trauma for whole Muslim communities. Alexander says, "cultural trauma helps us to understand, instead is a central paradox, not about the cause of genocide but it is after effects" (26).

Dominick LaCapra, in *Writing History, Writing Trauma*, talks about the concept of sublime in relation to cultural trauma. He says that, "there has been an important tendency in modern culture and through to convert trauma into the occasion of sublimity" (23). LaCapra believes that it is only trans value it into as test of the self or the group an entry to the extraordinary. More than that, he extends the notion of sublimity to "the notion of negative sublime" (94). He believes that negativity always involves in sublimity. It is applicable to the Nazi's quest for redemption or regeneration through extreme violence. For LaCapra the possible role of Nazi sublime should be understood as one factor of Nazi ideology and practice, especially with respects to fanatically committed Nazis such as Hitler, who were prime movers of the Holocaust. Considering LaCapra's notion, it is said that the event of TwinTower attack in America and American

strategy to generate peace through extreme violence on Iraq and Afghanistan is the negative sublime in trauma. Thus negative sublime “invites destruction, disrupts genres or bounded areas and threats to collapse distinction” (96).

Memory

Memory is arrival of past events in our minds. Traumatic memory is one of the vital weapons for change. Memory of past suffering events creates trauma and this trauma haunts one very painfully. Some events suffer not only those who faced it but also those who survive. The terrorist attack such as 9/11 event suffered people very much. In the face of terrorist attack it is people who suffer, in their physicality and their vulnerability, that experience the trauma. The experience of trauma is on the cultural level and it should be to them that the enemies belong. “Memories of trauma are, potentially, a mode of resistance to a language that forgets the essential vulnerability of flesh” (Edkins 100). It is very difficult to say that the traumatized person by a severe event repress his trauma or not. Social scientists stress through public acts of commemoration, cultural representation to restore collective psychological health by lifting societal repression and restoring memory. They try to find some collective means of undoing repression and allowing the pent up emotion of cultural trauma to be expressed.

According to Eyerman, cultural trauma is the result of memory which ultimately leads to the identity crisis of collectivities. He talks about individual and collective memory. Individual memory is something that “goes inside” the head of the individual human beings. Eyerman quotes Young and says, “Memory has three meanings: the mental capacity to retrieve stored information and performed learned mental operations, such as long division; the semantic, the imagistic, or sensory content of recollections are stored” (64). Cultural trauma tend to conceptualize

memory as a part of the development of the self or personality and to locate that process within an individual, with the aim of understanding human action and their emotion. Notion of collective identity built in this model, such as those within the collective behavior school, theorize a “loss of self” and the formation of new, collectively based, identities as the outcome of participation in forms of collective behavior like social movements. Alongside these individually focused accounts of memory has existed a concern with collective identity and with “how societies remember”, “with roots in Durkheim’s notion of collective consciousness”.

The notion of cultural trauma implies that direct experience is not necessary condition for the appearance of trauma. It is in time delayed and negotiated recollection that cultural trauma is experienced, a “process that places representation in a key role” (Eyerman 71). How an event is remembered is intimately entwined with how it is recollected. In Eyerman view, representation can be analyzed along several dimensions. It can be in the form of “re-presenting”. That is, as the representation through words and visual images of something else were considerations of form at least as important as content. Food, household items can evoke memory, such as suggested by the examples found in African American cook book *Spoonbread and Strawberry wine*. The authors Darden and Darden, Eyerman quotes, write, “Aunt Norma’s biscuits cutter, Aunt Maude’s crocheted afghan, our father’s old medicine bottles all evoke powerful and loving memories” (68). The same can be said of other cultural artifacts, like music and art objects. Igartua and Paez believe, Eyerman quotes, “collective memories do not only exist in the individuals, but that in fact it is located in cultural artifacts” (70). This means cultural artifacts can evoke strong emotional responses connected to the past and can be formative for individual and collective memory. According to Eyerman, memory can be also embedded in physical

geographical as illustrated by “Maya Angelou’s vivid description of her youth in small southern hamlet, and as described in Barton” (68).

This research work has been divided into three chapters. The first chapter presents the short introduction of the author Achmat Dangor along with a brief outlines of his novel *Bitter Fruit* and then an introductory outlines of the present research works study itself. It gives a short view of the entire work too. The novel and its related aspects for this research work are introduced in it. It also tries to introduce about the term Trauma and concept of some trauma theorists later. It makes the concept clear about trauma: Psychological Trauma, Cultural Trauma. Memory, identity etc are important factors of trauma. Memory of past suffering events, incident makes one feel traumatic. In this chapter they are also introduced briefly and it deals quite seriously about Personal and Collective Trauma.

The second chapter will analyze the text *Bitter Fruit* in relation to Trauma, especially cultural trauma. It will cite some extracts from the text as evidences to prove the hypothesis of the study. *Bitter Fruit* shows the rape as root cause of trauma. This is the core part to show in this chapter.

The third chapter will be of conclusion of the entire research work. On the basis of analysis of the text done in chapter three, it will conclude the explanations and arguments put forward in the previous chapters and show the impact of apartheid system, culture in the life of Lydia and her family members too. This bad, sad ending was happened because of trauma caused by racial discrimination, apartheid and unfair behavior over blacks. The blacks protest against the white ruler for their collective right but they were burning inside for individual trauma as this trauma is the widely known but often unspoken area of experience in South Africa. In sum, this will be the conclusive idea of this chapter.

Chapter II

Trauma in Achmat Dangor's novel *Bitter Fruit*

Dangor's Life along with his Novel *Bitter Fruit*

A globally well-known leader for social justice, politically active author Achmat Dangor was born in Johannesburg in 1948, and after his high school he lived in several small rural towns with different taste of life. He studied literature at Rhodes University where he has published two collection of poetry named *Bulldozer* (1983) and *Private Voices* (1992). He has written several novels along with *Kafka's Curse*, *Bitter Fruit* and others. British Council Literature has mentioned; ["I am an African with Asian and Dutch blood in me, I don't know what race I am, and I don't care" – this is how South African poet and novelist Achmat Dangor born into an Indian and Muslim family in Johannesburg, describes himself.] So, Dangor's literary production, is an emotional reminder of the absurdity and unpredictability of racial categories which unsettle superficially-drawn racial divisions and challenge societies built on racial codes in his writing. As he has contributed his more than three decades of South African history his writing embracing both side of apartheid and the post-apartheid era, exploring the meaning of culture and sense of root. Since the end of the apartheid, he has worked for a number of development agencies and Kagiso Trust and the Nelson Mandela's Children Trust.

Bitter Fruit is the story of a dysfunctional family isolated in one another due to rape and its mental effect as trauma. A purely depressing portrayal of human relationships novel is a product of contemporary political environment of South Africa. In fact, this is a universal story of fragile family life, aloneness, unsatisfactory relationships which do not take anywhere except destruction. The protest takes place not because of will but necessity for their own identity.

Lydia is the main character, protagonist and there are many others but second important characters are her husband Silas and son Mikey in the novel. The setting is of the South Africa and its mini places as super market, hospital, home, party place itself and so on. As being a member of the political underground fighting apartheid, Silas was made eye witness to the rape upon his wife Lydia, by the white police officer. Mikey is the product of the rape, so it is bitter. This rape is the cause of coldness in the family. Lydia became victimized only because of his husband's participation in the political movement against apartheid. The rape and assault makes Lydia feel traumatic. Traumatized, Lydia walk upon broken glass just to represent her inner pain into outer body but nor Lydia can dig out the root cause of trauma not Silas and Mikey. At last Lydia determines to leave the Silas just after sex in the Silas's birthday party which was shown by her husband and son. Mikey also fled toward India after killing two men. So, it says also how they can share their group struggle with the bitter past through apartheid, but not their own conflicts on an individual level where no one seems quite sure or willing to discuss about individual trauma.

To Silas and Lydia, suppressed trauma is like the violent opening of a long-festering wound, triggering bouts of depression in each individual. The lingering tension within their sexless marriage become intensified as each tries unsuccessfully to express and come to terms with their personal dilemma, disappointment and loss too. After the simple dispute, discussion in the beginning of the novel Lydia deliberately steps on broken glass and cuts herself which brought her in hospital for several weeks. After the recovery too there could not have good, warm relationship so during the Sila's birthday party, she has a sexual affair with a young male dancer which was visible to her son and husband. Mikey got the secrecy of his birth after

reading the diary, memoir of Lydia and then tries to reconnect with the Muslim members of his extended family. Mikey murders two men including Du Boise, rapist of his mother than tries to flee to India.

One of the most complicated novels, *Bitter Fruit* reveals the life of people living in South Africa. Blacks are living here and also having bitter experience caused by whites and apartheid. They were always dominated by whites on the name of superior and ruler. Unfair discrimination, inequality, domination and deprivation from even natural rights from whites made blacks traumatic. During the South African truth and reconciliation process, many women are not being able to remember and express their pain, torture though it is common problems in the contemporary period.

This research work has focused to show how the suppressed or traumatized people have expressed their trauma through the main character Lydia and some others like her husband, son. The main character or protagonist of the novel, because of cultural trauma, suffers a lot where she does not express her inner pain even with her husband and son. Rather she writes and walks upon the broken glass to suffer own-self to be away from inner pain. Following the rape, Lydia and Silas have lived in a cold and non-communicative marriage, becoming increasingly isolated from each other as the years have gone by. The unspoken trauma overshadows their relationship and also affects their child Mikey who is the unacknowledged product of Lydia's rape. It does not represent the story of Lydia only but it represent to the whole blacks and marginalized people of South Africa. Dangor, by putting an example of Lydia, representing to the whole group, inspiring from trauma. So, cultural trauma which becomes source of resistance against whites is given main focus in this work.

The main cause of cultural trauma in this novel is racial discrimination where a white officer rape to black lady. Lydia knows that Du Boise is the father of Mikey and Silas also suspect same, but this knowledge is never brought out into the open. These personal experiences is the main source of trauma. Such trauma is not only feeling of Lydia, but of her whole family, community.

Cultural Trauma in *Bitter Fruits*

The main character of the novel, Lydia is pessimistic in the matter of recalling the past act in front of TRC, it is because of deeply rooted concept upon white people and twofold act of her husband Silas while acting as a TRC members. She does not see any significant meaning of saying truth to TRC while many women have the common problems and hiding it. They all know it is just the result of white domination which is badly effecting in their identity cum psychology for generation to generation. The white has not given due importance to the blacks and their culture. They have discriminated and grasped the rights of blacks. Their race is not considered as human race. Their cultural and racial behaviors are not given any reputation. The Blacks women are raped, torture in various ways like; as being a black, as being a wife of Black Movement members, or just being a female. This caused Lydia fell traumatic and the whole race felt it as painful suffering activity as they are also equally traumatized by this situation.

Rape, which is very common in the contemporary situation, period in South Africa; is in the central of the novel where Lydia reacts to Silas's silencing of her by dancing on broken pieces of glass to create a pain powerful enough to displace the "deeper unfathomable agony" (21). Silas is aware of Lydia's trauma but his public role is always in tension with his own personal experiences and the traumatic sets of memories:

He knew then, several years before he encountered Du Boise in a shopping mall that Lydia really wanted to explore some hidden pain, perhaps not of her rape, but to journey through the darkness of the silent years that had ensured between them.

Hell, he had an important job, liaising between the Ministry of Justice and the Truth and Reconciliation Commission. It was his task to ensure that everyone concerned remained objective, the TRC's supporters and its opponents, that they considered the law above all, and did not allow their emotions to sway them. What would happen if he broke his own golden rule and delved into the turmoil of memories that the events of those days would undoubtedly unleash? (63).

Here, we get a paradoxical act of Silas which is a conflicting aspect of his life and livelihood. He realizes that his job and the particular type of politically negotiated memory it represents requires a conciliatory and simplified notion of the truth, but he takes comfort in this kind of truth against "the turmoil of memories" associated with Lydia's rape.

Lydia's rape is a racially and politically cum apartheid culturally located act of sexual violence that is a specific act perpetrated as part of the apartheid system's widespread use of violence as a tool of terror and control which seems culture. Lydia was raped as a colored woman (black) and she is told it is a punishment as being a "terrorist" (128). But in fact she herself was not part of the underground resistance movement, only her husband was involved secretly. Anytime they can be tortured or made custodyless only in the name of black. They are doing activities against blacks. That may bring a severe effect on the blacks. Such torture and activities created trauma in the mind of black people. The use of rape by repressive regimes as a tool of

political power and control is, as Lydia says, “a ritual as ancient as history itself” (119). Rape in such kind of circumstances is used not only to torture women for being “subversive”; rather it equally aimed at men and at causing disintegration within families and communities.

In her diary, she writes that she “will recover from the physical act of rape,” but inside of her grows “a rapist’s seed” (126) and this will be more difficult to overcome. It is the psychological pain of this violation that really hurts. Not the “mere brutalizing of her vagina” (119) but the abuse of “her womb with the horror of Du Boise’s seed.” This horror has fundamentally scarred Lydia, driving her “to deny herself the reality of her body, its earth, its power to conceive.” Lydia’s very sense of herself is traumatized by the rape.

Lydia throughout the novel states alter of her traumatic experience-outsiders can never know or feel her pain. The imaginative insight we get into Lydia’s thoughts suggests the psychological complexity and privacy of her experience: communicating what the trauma mean to her is all its complexity is not something that can easily be done in any of the challenges that the novel represents. There is something about trauma that remains difficult to articulate and perhaps incredible to communicate to outsider.

Though the *Bitter Fruit* is centered on Lydia’s personal trauma but it equally deals with the collective experience of trauma at the same time. Laura Brown discusses how the traditional understanding of trauma as connected to “an event outside the range of human experience” (100). Although Brown is discussing sexual violence against women, her identification of the need to recognize “as traumatic stressors all of those every day, repetitive, interpersonal events that are so often the sources of psychic pain” (108) is

relevant to what the novel suggests about the collective traumas of apartheid. Jill Bennett and Rosanne Kennedy suggest that living between cultures and having to reconcile different and conflicting pasts may also “be constitutive of trauma itself” (7). Many characters of the novel feel a lack of belonging and miss a sense of identity. In his mind, the circumstances of Lydia’s injuries were already being mitigated. Her wounds were not self-inflicted, not provoked by his obsession with remembering the past, it had been a freak accident. (19)

Lydia’s Personal Traumatic Experiences

Lydia who is a main character of the novel becomes victimized due to racial discrimination, family circumstances and rape in particular which leads her towards destruction of her first conjugal life. Elaine Scarry observes that without visible marks, somebody else’s pain remains to the outsider “vaguely alarming yet unreal” (4). Lydia’s dance is a way of communicating her pain, making it more “fathomable,” real, visible, and unavoidable—a pain that Silas cannot run away from. Lydia refuses to allow her personal trauma to be absorbed into familial, religious, and national narratives. Lydia is raped as a colored woman, and she is told it is a punishment for being a “terrorist” (128). She herself was not the part of this but she was raped just because of wrong accusing by the white officer. It is not only the case of Lydia but it happens all over the society which is suppressed by themselves due to the culture where Black South African women can be psychologically torture after being raped.

Lydia displays some of the characteristic “rape-specific” traumatic responses identified by Jenny Petrak in “The Psychological Impact of Sexual Assault” (20). Petrak surveys research (especially based on US women) into the traumatic effects of rape. She points that, many individuals “experience prolonged anger” that “may be

directed at the assailant, the courts, police, society or men” (27). Some reports suggest long-term negative effects on familial and marital relations. Problems in sexual functioning are common and can continue for years.

Lydia’s trauma is not reducible to a set of facts; it is complex, subjective, intolerable and hard to define. The rape which is related to physical pain, torture in general but also it is concerned to linguistic violation of her selfhood. Du Boise’s words during the rape, his derogatory redefining of her as a “wild half-kaffir cunt” (17) there to be raped, intensifies the physical act. The enduring psychological repercussions of her rape and of bearing the child of rape interact with the interpersonal manifestations of trauma in her relationship with Silas and fuel Lydia’s deeply personal and unspoken trauma. In her Diary, she writes that she “will recover from the physical act of rape,” but inside of her grows “a rapist’s seed” (126) and this will be more difficult to overcome. It is the psychological pain of this violation that really hurts, not the “mere brutalizing of her vagina,” (119) but the violation of “her womb with the horror of [Du Boise’s] seed.” This horror has fundamentally scarred Lydia, driving her “to deny herself the reality of her body, its earth, its power to conceive.” Lydia’s very sense of herself is shattered by the rape.

‘I crossed a divide that night. Soweto’s lights in the distance, darkness All around. Silas groaning, weeping. I remember praying, calling on God to strike me dead, but know instinctively that He too had fled somewhere. I also knew that something was stirring in me. I am pregnant, God, I am pregnant, I kept on repeating to myself, as if to exorcize the horror of that thought. But I knew it was true, and that I would have to conceal the moment of conception from everyone. ‘I debated with myself: I could end the pregnancy. Abortions could be

bought, even then. But I was already beginning to separate the child in me from the father's ugly, fleshy feathers, his grunts, his groans. Must the one life be damned because of other? Yet, was I going to nourish, with my body and my life, the child of someone like Du Boise? (128)

Here, the effect of trauma on Lydia manifests themselves viscerally. She is initially unable to dissociate her newborn child from her rapist and thinks she can smell Du Boise on Mike. She is also unable to separate Silas from the rape and develops a coldness toward him following his reaction to the event. Lydia describes in her diary how she "crossed a divide" (128) when she was raped; but it is Silas's reaction, his inability "to reach out and touch" her, his "icy unspoken revulsion," that drives her "into a zone of silence" she also sees Silas's inability to touch her as "revulsion" to a contaminated object: he is more preoccupied with his own "affronted manhood" (129) than with her pain. Silas's immediate reaction and his inability to face the ordeal of talking about the rape become part of Lydia's trauma. Lydia gives for not speaking about the rape:

'I cannot speak to Silas, he makes my pain his tragedy. In any case, I know that he doesn't want to speak about my being raped, he wants to suffer silently, wants me to be his accomplice in this act of denial. I also cannot speak to my mother or father. They too will want to take on my pain, make it theirs. If they suffer on my behalf, that will be penance enough, they believe. They will demand of me a forgetful silence. Speaking about something heightens its reality, makes it unavoidable. This is not human nature, but the nature of "confession" that the Church has taught them. Confess your sins, even those committed against you-and is rape not a sin committed by both

victim and perpetrator, at least according to man's people? – but confess it once only. There true salvation is to be found. In saying the unsayable, and then holding your peace for ever after.' (127)

In this statement Lydia is not only talking about personal trauma but also talking about the collective trauma which is common with father, mother and her husband which is making more traumatic in this time. Sharing is not the solution of this great sin of white upon blacks. The representation of the silenced memory of Lydia's rape suggests that the silencing and suppression of traumatic memory take place for complex reasons. Some of which are sociologically and interpersonally and culturally imposed. Lydia feels uneasy to speak because she thinks her trauma will be appropriated and silenced by those around her. She refuses to allow her deeply personal, intense pain to be managed, contained, or silenced by being absorbed into terms of dealing with trauma that she does not trust. Lydia's written private testimony indicates her rejection of what she envisages would be Silas's and her parents' way of dealing with her rape; she refuses to become an "accomplice" in either "act or denial". She can remain quiet, but cannot forget her rape or suffer with Silas in silence. She responds by directing her emotions and her pain inward and by articulating her experiences to herself, on her own terms, the only term she feels able to trust.

Lydia registers the rape as a life-changing destructive event as it happens, but she feels unable to speak because of the people and the circumstances surrounding her. If external circumstances silence the traumatized subject or make him or her wary of speaking, trauma may remain unspoken because of the lack of "an addressable other" or an "empathic listener" (Laub 68). The lack of an addressable other intensifies Lydia's trauma. Lydia does not repress her trauma but feels unable to

speak it. It is all because of contemporary society, circumstances or the culture which was deep rooted in the South African people's life.

Lydia cannot forget her rape or forgive her rapist by confessing the experience once and then forever holding her peace. But her reasons for silence remain powerful and important, and they indicate the significance of the context in which trauma can be spoken and the influence of the listener in determining its therapeutic value.

Lydia's refusal to speak is a refusal to allow her rape to be dealt with under the terms of "man's gospel" (127). The Catholic notion of confession implies an admittance of guilt which, for Lydia, equates the disclosure of rape with blame for being raped.

As TRC is based upon the presumption that testimony facilitates healing, reconciliation, and moving on from the past, Lydia feels unable to speak with Silas or her family, that she feels uncomfortable with Silas's attempt to contain and silence traumatic memories and with the Catholic principle of confession, suggests that speaking to the TRC would only intensify the risks of speech, for the TRC introduces additional problems. Lydia, as she rejects the idea that speaking trauma is in itself therapeutic. In term of the TRC, whereby testimony is spoken in a public context, additional problems are raised. Not only is there the risk of suppressing the complexities of personal experiences through the direction of testimony within the TRC's framework. But giving testimony in public can itself be a fraught and traumatic process. Ross points out that "people do not necessarily want their activities and experiences to be widely known" (2). Digging the past in public about rape is even more fraught. Rape is widespread in contemporary South Africa, yet only few cases are reported; and "the need for anonymity, or at least concealment of some testifiers, suggests that neither the threat of violence nor the stigma attached to rape

has abated” (63). It mean Lydia is a representative of many women in South Africa remains difficult to speak in public about their suppress trauma of rape.

Lydia resists the idea that she should or can forget her trauma and “get on with life” (121), and she criticizes Silas’s way of dealing with the past: “It was good to have a rule to live by, but how little his rule-if you make a law, then apply it, to the letter, there is no other way-had helped all those ‘victims’ who had told their stories before the Commission. [...] (155). As Lydia tells Silas earlier in the novel, Archbishop Tutu has never “been fucked up his arse against his will” (16): therefore he can never understand how it feel to be raped, tortured, and humiliated. In this case, Lydia asserts the alterity of her traumatic experience-outsiders can never know or feel her pain. The imaginative insight we get into Lydia’s thoughts suggests the psychological complexity and privacy of her experience: communicating what the trauma means to her in all its complexity is not something that can easily be done in any of the contexts that the novel represent.

Silas’s and Mikey’s Trauma (Collective Trauma of Her Family Members)

The opening sentence of the novel entails ubiquity of apartheid violence-the “inevitability” of meeting an abuser who had been in a position of power and abused it. “the text opens with Silas as focalizer, as he reacts to seeing “someone who had affected his life, not in the vague, rather grand way in which everybody had been affected, as people said...but directly and brutally” (3). Here, we can get a sense of two different types of experience: the “Vague, rather grand way in which everyone had been suffered” and the specific traumas of those who had been victimized “directly and brutally.” Silas realizes that collective narratives are extremely “vague” and in is “grand”. The word and its sense lead to us towards the great struggle after

the real realization against the apartheid, or white domination. Even after knowing it all Silas is living with two paradoxical characters. Because he is more at home with the vague and grand account of his own past and being unable to face own trauma which is specific and “directly and brutally”. No matter what job Silas does but his public role is always in tension with his own personal bitter experiences cum traumatic set of memories which he tries obsessively to suppress:

He knew then, several years before he encountered Du Boise in a shopping mall that Lydia really wanted to explore some hidden pain, perhaps not of her rape, but to journey through the darkness of the silent years that had ensued between them. He was not capable of such an ordeal, he acknowledged. It would require an immersion in words he was not familiar with, words that did not seek to blur memory, to lessen the pain, but to sharpen all of these things. He was trained to find consensus, even if it meant not acknowledging the “truth” in all its unflattering nakedness.

Hell, he had an important job, liaising between the Ministry of Justice and the Truth and Reconciliation commission. It was his task to ensure that everyone concerned remained objective, the TRC’s supporters and its opponents, that they considered the law above all, and did not allow their emotions to sway them. What would happen if he broke his own golden rule and delved into the turmoil of memories that the events of those days would undoubtedly unleash? (63).

Here, get conflicting aspects of Silas’s character which he suppressed his perceptive, sensitive, and traumatized side beneath his rational, job-oriented side. It is because of cultural trauma or the compulsion of livelihood. Silas suppress unnerving

memories by rewriting or rationalizing them away. Throughout the narrative we see him consciously reconstructing his memories to write over the traumatic experiences that he is unable to face.

We get deep traumatic expression on Silas, when Lydia tell Silas what Du Boise called her while he raped her “a nice wild half-kaffir cunt, a lekkerwildeboesman pose” (17) Silas responds by physically grabbing and shaking her. He cannot deal with this kind of “immersion in words”-words that do not “seek to blur memory” and “lessen the pain but to sharpen all of these things” (63).

In the novel we get the trauma of Mikey who come to know about all the cold relation of his parents and such suspicious eyes of his mother while he used to be with her. But after several years of his suspense he got a diary of his mother where his got all reality of his birth and cold relation of his parents as well as the impact of British colonization.

He is calm, detached now from the full import of his mother’s words: ‘Mikey is a child of rape.’ During the night, when he had first read this sentence, he had been overcome with horror. It stood on its own, a realization that must have come to her in all its finality years later, after her son was born. The starkness of the statement tried to conceal a hysteria that was absent from the rest of her writing. He has stopped reading for a while, fighting off the desire to weep. Suddenly, every tender touch, hug, or kiss on the forehead she has offered him no longer seemed like a spontaneous, simple, motherly gesture. He remembered the anguished look in her eyes when she held him, and how she often embraced him so fiercely that he feared she wanted to tell him about some great wrong she had done. Lydia had loved him

out of pain and guilt. Yes, she too suffered the inverted morality of other rape victims, accepting the blame for what had happened (129-130).

Here, we get the first and begging of part of the Mikey's trauma where he is realizing all those past expression and behavior of his mother while they were very close. He was unknown about all his reality of birth and that much brutal impact of colonization in his life. He remembers all the gesture of his mother along with anguished look. He stops reading the diary because of severe pain of this all betrayal circumstances. But, after some times he reads it again along with random date in the diary. 'He read through the night. From December 1978 to 16 May 1994, when the entries stopped abruptly. A random date, without any significance, after the country's first democratic elections.' (130). this given date and related event all show the political incident in contemporary South Africa which leads to many people towards the trauma relating to rape, sense of alienation, identity crisis and many more deep rooted impact upon common people.

'I am the child of some murderous white man, Mikey thinks, a beer, someone who worked for the old system, was the old system, in fact. For the first time, the alien nature of this thought strikes him.' (131). Mikey who come to know all about his birth and old system where his co-called (not real) father Silas and genetically real father Du Boise which is really irritated for the Mikey and even for Lydia cum whole South African women. The people who are working for TRC they themselves are victimizers and some are victimized persons who are working for other by hiding their own trauma which is really heard job for them and mocking job for their women. We get the expression and feelings of Lydia and Mikey while they are together after knowing their reality;

He stays there, with his head in his mother's lap, even though he is frightened by his own thoughts, and his hand throbs as he detects, for the first time, a different interpretation-inside his body-of the quality of Mama's smell. She too is rigid, holds herself as if she is afraid of what she may do if she moves, compensates by taking away the hand she had placed on his head, tenderly, when he first knelt down before her.

He feels her fear as well, entering her skin and her mind. (144)

The condition of mother and son is very traumatic, serious where they are victimized by the silence and gesture which are indirectly known but not expressed. It is happening with many children and parents in the contemporary South Africa which is written as bitter black history. 'Silas and Lydia, Lydia and Mikey, Mikey and Silas-striking separate compacts with each other: whatever had happened on that day would not be spoken about or even hinted at. No matter how bitter their disputes. (151). It means they have been getting a cold relationship and living together just for livelihood and for formality of family which is being suffocation for each of them. 'they stared at each other for a moment, Lydia in the darkened well of the house, Silas in the Island of light at the door.' (159). It is all happening during the difficulty of expression of feeling. They all are known about the hidden pain of each other but neither they can expression their sympathy nor they can tolerate it themselves; even at least to stay peacefully.

The novel is not only talking about the trauma of Lydia and her family members like her husband and a son but equally talking about the same issue of India which is similar to Lydia and her trauma. It is about the Silas's father's sister who was raped by white officer during the British colonial era. It mean this circumstances and similar trauma was spreading in high speed during the British colonization. Those

countries who were colonized; obviously the people of those countries faced similar trauma related to rape and silencing them which becomes the great suffocation and intolerable trauma. Rape of Hajera by British colonial in India who is sister of Silas's father, is one of the best example of collective trauma and colonial histories of India and South Africa through the racial and sexual violence of rape in both settings. After being raped and becoming pregnant, Hajera is sent away to have the baby in the hope of lessening the family's shame of having "a soldier's whore" for a daughter; the infant might bear the marks of her shame-the "tell-tale blond hair and blue eyes" (200). The shame associated with receiving the unwanted genes and appearance of the white colonizer is echoed in Silas's nightmare in which Mikey/Michael has long blond hair like Du Boise's. Mikey's undesirable birthright hunts the family and is experienced as traumatic by Mikey, Lydia and Silas.

While talking about the collective trauma we get many events of contemporary South Africa where many characters are involve in sexual activities which are illegal. For the reference Kate and Mikey, Silas and Kate, Mikey (Michael) and Vinu, Vinu and her father, Lydia and Joao, and many more. They all are involving in sexual activities not only for the sake of sex to fulfill their sexual desire but also to express, release from the suffocation of their trauma. ' [...] then she remembers Joao, his whisper, 'I love you, oh, how I love you!' After one fuck, he loves her. God!' (279). It says there is the sex everywhere which is not for the sake of Love. 'Mikey is nineteen years old, a man, a seducer of older women; in the old days' (250/51). Collective trauma seems quite exposed through sex, murdered in surficial level. For example Michael (Mikey) killed Johan Viljoen, ' Michael will stand under the jacaranda tree, enjoying the shade, waiting for Viljoen to raise his head from his

reverential examination of the rose bush, then step up and shoot him' (252). Similarly, she also killed Du Boise, the rapist of his mother;

'Michael fires-twice-directly into Du Boise's face, forgetting his carefully worked-out plan: shoot into the heart, it is quitter, tends to attract less attention. He wants to obliterate Du Boise's face, wipe away that triumphant, almost kindly expression, and leave behind nothing but splintered bone and shattered skin. (276)

In fact, I get many disruptive influence of apartheid era and its long term effect in contemporary South Africa. Being a traumatized due to apartheid system and its misused by the people who were in power, many South African have got torture, sense of identity lost, alienation and many more. There are many prospective that can be excavate in the novel that is trying to show by AcmatDangor in the novel *Bitter Fruit* but this research has an objective to dig out the personal and collective trauma which was due to disruptive influence of apartheid system in south Africa.

Chapter III

Conclusion: Personal and Collective Trauma in *Bitter Fruit*

Apartheid system was introduced in the colonized places or in the particular nation in order to dominate toward to Black just because of their color, race. It was really unexplainably cruel, bitter and extremely black in the history of Black people. The people, in the curse of being black, is not provided the things which white could do. The whole race “black” is marginalized and people from this race do not have civil rights. They were always carrying the burden of racial deprivation in their mind. Their culture and identity are alienated from the so-called established culture of whites. They attempt to rediscover their neglected and forgotten cultural and racial values. This event of discrimination and deprivation create trauma on blacks mind. Every people has same color of blood and their body construction is same. But in the name of color, race and property, one shouldn't be discriminated and dominated. But whites, in the novel, discriminate the blacks or marginalized people. They do not think black as they are human being. They treated blacks as if they are animals. They are not allowed the things to go as the whites do. Blacks are not allowed to go in Hotel Albert, not allowed to play football and their land was seized and rule by whites. Blacks have no reach in the respectable jobs and always put within whites fingers.

The impact of apartheid system has been shown in this novel *Bitter Fruit* by Dangor. Racially discriminated people always feels trauma and this trauma comes as strength for resistance for their own racial identity. In this novel, we can easily find out the black people's pitiable experiences. This experience such as racial discrimination, domination and prevention from natural rights, really comes as the traumatic events which helps these suppressed people to fight against white and form

their own identity as Mikey tries for. Mikey killed two bad bastards who created his life and raped his mother as well as those whites are ruling the South Africa, the country of Mikey and Mikey's parents with the help of apartheid system.

Everybody wants to be free from others. Everybody wants to be free from their trauma. Every group of people has their own identity and culture which is very important in their community and existence. If this identical tradition or culture is blurred, one certainly becomes very worried and feels traumatized. This trauma does not remain within oneself but goes from one to others within certain related race, or community which ultimately changes to cultural trauma from this individual or psychological trauma.

Lydia, the main character of novel, is raped by white officer which is the best weapon to dominate during the transitional period or in the time of colonization. Only for being a wife of Blacks Movement supporter she has got a life time trauma of rape which was best way to dominate the blacks. In the paper on *Rape as a Weapon of War* 'for centuries, rape has been used as a deliberate policy and planned strategy; as a weapon of war. Due to its frequent occurrence, and to a culture of impunity, rape is regarded as a normal by-product of African conflicts. War-time rape is often described as inevitable collateral damage or the spoils of war.' (1).It mean it is sure that in many countries where people are facing civil or inter country war there lies big trauma of rape. For example during both World Wars, women were seen as 'comfort women', whom soldiers were free to 'use' for sexual pleasure while they were away from their wives. In the same paper *Rape as a Weapon of War*; it is mentioned that,

More recently, rape has been used as a weapon in Burma. When soldiers from the Burmese Army came into conflict with the Kachin Liberation Army in May 2012, they captured a Kachin woman and

raped her repeatedly for three days. The woman was held hostage in a church and a Kachin man was captured and forced to watch the horrific ordeal (6).

In 2009 the Medical Research Council (MRC) published a report which found that three out of four men admitted to rape [...] more recent statistics show that a woman is raped every 26 seconds in South Africa. (9) In the same manner this novel also represent the horrific situation upon the Lydia and Silas during the rape and situation after it. Along with the novel also draws attention to violence against homosexuals within the colored community as well as the wider homophobia in apartheid and post-apartheid society. In the core of the novel it represents that many trauma remain unspoken and invisible, eluding the representation of a collective South African experience. Just because of rape, Lydia has a cold relationship with her husband and later there is same cold relation or not warmly family member among the father, mother and son.

Mikey who is the son of rapist come to know about his birth and very bad apartheid system. Cultural trauma in the mind of black people does not remain within inside. It comes out as the flame of fire which becomes a source for resistance. This resistance is not for personal benefit, but for the welfare of the whole black race. This resistance is for recovery of lost culture and identity. Black's culture and identity is about to collapse because of whites rule and their approach in any field even in black's land. Whites want to seize each and every thing from blacks even the natural rights. They deprived blacks from need. So, blacks burst into fire against the whites. In this novel Mikey and his act of murder is the result of white domination and blacks movement's effects against the white. Blacks' people movement demands their lost identity.

Throughout *Bitter Fruit*, colored appearance are represented as beautiful but the beauty is tainted, dirty and always racialized. Jill Bennett and Rosanne Kennedy suggest that living between cultures and having to reconcile different and conflicting past may also be constitutive of trauma itself. Many of the characters in *Bitter Fruit* fell a lack of belonging and miss a sense of identity. The feeling of not being white enough before apartheid and not being black enough after is articulated several times in the novel. Although *Bitter Fruit* suggest certain similarities in colored experience, it also illustrates division and fragmentation. Silas reflects on his ultimate incompatibility with Lydia: we were not necessarily the same, just because we were both coloured; ...we were not necessarily compatible, just because we both came from some kind of bastard strain. We were different. By representing trauma through an imaginative insight into the inner thought processes of each character, *Bitter Fruit* powerfully suggests the existence of countless unspoken and invisible traumas of South African black people. While talking about the novel it is dealing with the personal trauma with the especial reference of Lydia and as collective trauma it is equally dealing with others trauma like Silas's trauma, Mikey's trauma and so on.

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