

I. Introduction to Trauma and Edwidge Danticat's *Breath, Eyes, Memory*

This project analyses Edwidge Danticat's novel *Breath, Eyes, Memory*, a novel based on Haitian story. The novel plays a critical role in exposing the violence of rape and its repercussions. In Haiti, rape is rampant yet hidden. The aggressors often go unpunished, live among their victims with impunity, and boast of their actions. Characters, such as Martine and Sophie highlight how traumatic events in Haiti are psychologically, physically and cognitively re-experienced in daily life. Characters are victimized by remembering trauma. Most of the characters are haunted by past. Some characters frequently visit past and some are totally possessed by past. They have suffered from traumatic past. They attempt to distinguish past, present and future but become unsuccessful. They are totally unaware about surrounding activities. Characters are trying to seek joys but fail to achieve it. Aggressive behavior, sleeplessness, paranoia can be seen among characters. Because of company with traumatic victim, some characters are suffering from surrogate victim. On the basis of these events, this text has been analyzed from the perspective of trauma theory drawing upon the theoretical ideas developed by Cathy Caruth and Dominick Lacapra and other Cultural trauma theorists.

The objective of this research is to illustrate the problem of Sophie and other characters being victim of cultural custom and sexual exploitation in traditional Haitian society and their revolt against this society and cultural tradition for freedom. This research also tries to dig out the impact on Cultural traumatized people among other where condition of surrogate victimization occurs.

This research not only assumes that contemporary Haitian society actively makes the characters voiceless and passive but also traumatizes through culture,

tradition, society as well as rape. That is why Sophie is narrating her traumatic experiences to get relief from trauma caused by culture.

Sophie is the protagonist of the novel. She is Martine's daughter. A child of rape, Sophie is raised in Croix-des-Rosets, Haiti, by her maternal aunt Atie before being called to New York by her mother at the age of twelve. Notably, Sophie does not look like her mother, her face reflecting the unseen face of Martine's attacker. She must also contend with her mother's trauma, insomnia and nightmares, and with her own conflicting roles as independent woman, loving daughter, savior from nightmares, and reminder of the past. As an adult, Sophie's insomnia, bulimia and sexual phobia echo her mother's own problems and insecurities, even as her loyalty, love, determination and strength reflect her mother's, aunt's and grandmother's spirit. Yet Sophie's relentless and honest examination of herself and her inheritance has perhaps paid off: her daughter, Brigitte, is strong and implacable, suggesting both Caco courage and a break with the more destructive patterns of her maternal line.

Martine is Sophie's mother, Atie's sister and GrandmeIfé's daughter. Martine was raped at the age of sixteen by a masked Macoute in a cane field on her way home from school. The rape left Martine with a child, Sophie, and a lifetime of vivid nightmares. Martine's continual struggle to be a good mother to Sophie and a sexually adequate lover to Marc remain powerfully informed by the twin violations of rape and of her own mother's practice of testing for virginity. She is a deeply loving and deeply wounded character, hoping to show her daughter a way beyond her own life even though she cannot help but perpetuate some of its troubles. She is aggressive, violent and pessimistic.

Grandme'sIfe, the matriarch of the Caco family. She is wise, candid, practical and astute, with an intuitive knowledge of human nature and a bottomless reserve of

parables. Yet she is also necessarily a product of her world, content with her provincial village and accepting of its customs and order. In Martine's and Atie's youth, Grandmère tested her daughters' virginity in keeping with what she perceived as a mother's duty, despite the tremendous pain it caused them. But while she does not consider it her place to challenge the social order, Grandmère is intensely loyal to her children, loving them against all of the world's pain so that a granddaughter or great-granddaughter can see her way out from under the burden. There is not harmony inside the family members.

With the appearance of novel *Breath, Eyes, Memory* in literary scenario, it became able to attract the attention of many critics and scholars. Various critics have preferred their own views according to their own understanding. It can be judged from different perspectives. Therefore, the criticism depends on the reader's own interpretation. In this regard critic Lucia Suarez in her essay argues, "*Breath, Eyes, Memory: Rape, Memory, and Denunciation*" comment that "the psychology destruction caused by the trauma of therapy does not end with Martine death. Martine's daughter inherits her mother's trauma. The narrator status at the end of the novel that there is always a nightmare. These are passed on through generation like heirloom (115). From these lines we can explore that Martine, protagonist of novel is inheriting threat from the past life. Her mind makes the journey from conscious to unconsciousness. She is getting terrified and at last she commits suicide. These lines support that Martine is unable to get help from her family, her community, or a psychological specialist, atrophies her body via anorexic and ultimately commits suicide.

Similarly another critic Elvira Pulitanoin "An immigrant Artist at work: A conversation with Edwidge Danticat " claims that "home, belonging, migration, and

exile are recurrent theme in Danticat's work. Her story is a familiar tale in our age of global migrations. That is to say Danticat seems neutral and exposing as if just familial theme is there in the novel. "(15).

In the same fashion another critic Patrick Sam way, S.J.in "A Homeward Journey: Edwidge Danticat's fictional landscapes, mindscapes, genes capes, and signs capes in *Breath, Eyes, Memory* "writes:

By reshaping the category of feminism, power, liberation, resistance, cultural, marriage, and identity. Danticat mediates the global in and through the local and vice versa, not by dramatizing paradigms but by locating unfolding stories between cultures and by building up imaginative national alliance of transnational verisimilitude between them. (83)

From these lines what Patrick way is going to explore, is there is four generations predictability and unpredictability , even if one or other female a interact with one another in both predict consciousness of self and other in the novel. But this research tries to investigate whether there is any connection of culture for misunderstanding and abnormal behavior between characters.

Unlike other, Nadege Clitandrein his review "Reframing Haitian Literature Tran nationally: Identify the New and Revised Tropes of Haitian Identity in Edwidge Danticat's *Breath, Eyes, Memory* "tries to clarify the migratory movement and trouble in character's psyche. She writes:

Danticat revise the notion of rootedness and relocate it within the space of migratory movements. While the concept of rootedness has been defined within the discourse of authenticity and national of authenticity and national identity, has been fixed within the fixed has notion of

ternate in Haitian literary texts, the concept of rootedness within this concept asserts an identity grounded in multiple space. (97)

These lines also accept the adopted daffodil represents a notion of rootedness that embraces national identities. Here, movement connotes the inevitability of adopting characteristic of the received land where one now holds cultural identity.

From the above mention lines we can see that *Breath, Eyes, Memory* has been analyzed from various perspectives. Various critics have preferred their own visions. But this novel has not analyzed from the angle of trauma theory. So there lies a strong need of trauma studies. This research aims to view *Breath, Eyes, Memory* from the perspective of trauma theory. It tries to explore traumatic experience among characters which is caused by Haitian culture.

Trauma emerged in the field of medical science. It has Greek origin which refers "to pierce". As per the definition prescribed in *Oxford Advance Learner Dictionary*, trauma is defined as "a mental condition caused by severe shock, especially when the harmful effects last for long time." It means haunting memory for long lasting is called trauma. In other words trauma can be defined as emotionally painful experience or situations, that troubles people's ability to cope, leaving them powerless. Traumatic situation occurs because of several traumatic events. Sexual abuse, police brutality, employment discrimination, domestic violence, racism, poverty and oppressions are some of the causes of trauma victimization. After witnessing or gone through catastrophic events like earthquake, volcanic eruption, war distress the mind and haunts the memory for longtime.

For the trauma victim some actions help to reawakening of trauma. These actions are called traumatic trigger. Traumatic triggers play the role of catalyst to repeat the traumatic experience. Television and radio broadcasting about trauma

related actions, and other symbolic activities which contribute to reawakening of traumatic memory of past are called traumatic triggers. To be trauma victimization traumatic trigger are essential.

Firstly, trauma is employed in the field of clinical study for the treatment of traumatic injuries in war and accidents. Physical and psychological, both chronic effect was considered as victimization of trauma. But now, distress in memory or psychological problem which is consequence of stressful moment is taken as trauma victimization. Especially both world wars and Vietnam War produced mental disorder among soldiers and civilians. By accumulating their experiences many films, dramas, novels and other literature were published. It became matters of discussions. To address such situation, trauma theory came on the level of surface.

At first Austrian psychiatrist Sigmund Freud has discussed about trauma in *Beyond the Pleasure Principle*. In this regard credit of pioneer goes to him. Freudian psychoanalysis becomes the model of traumatic subjectivity and various accounts traumatic effect and memory. On the base of First World War victims, Freud has preferred trauma concept to heal the psychological as well as physical wounded people. Emotional numbed, questioning of perception and memory disturbance are results of traumatic effect.

Though trauma theory is introduced by Sigmund Freud, it got systematical development in the decade of 1990. It got the privileged critical category in this time. It is not bounded only area of psychological, rather focus on philosophical, ethical and aesthetic questions about the nature and representation of traumatic event. Lasting damaged in psychological development of person due to the shock event is trauma. It is emotional wound. When the traumatic event haunts the mind, people make

abnormal or monotonous, in result distress, disorder and destruction. Cathy Caruth in her essay "*Unclaimed Experience: Trauma and the possibility of history*" writes:

"Trauma describes 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 and other intrusive phenomena" (181).

From these lines Caruth tries to define trauma as unusual experience of person who has witnessed the stressing event or traumatic event. Person gets repetition of same experience time and again. Haunting memory overwhelms the person and s/he loses control on his/her emotion. Traumatic triggers fuel to reawake the trauma victimization. Person's reliving in the stressful movement of past through nightmares is traumatic experience.

Caruth describes that the question of history is raised mostly urgently in one of the first works of trauma in the century, Sigmund Freud's history of the Jews entitled *Moses and Monotheism*. Because of its seeming fictionalizing of the Jewish past, this work has raised ongoing questions about historical and political status. In *Unclaimed Experience: Trauma and possibilities of History*" Caruth writes the entailment of Freud's *Moses and monotheism* with its own urgent historical content is evident in a letter written to Arnold Zweig on 1934, while Freud is working on the book and while Nazi persecutions of the Jews are progressing at rapid speed" (182). From these lines we can explore that the notion of Jewish history, as a history of return, might seem usurping in the perspective of a psychoanalyst, whose work repeatedly focus on the necessity of various kinds of return on the origin of memory. There are two possibilities of transference implication upon observer.

Another Trauma theorist Dominick LaCapra describes about acting out to working through. According to him, what makes different from the acting out to

working through is victim's ability to distinguishing past and present. S/he can elaborate what makes overwhelming experience and what is happening now. One desirably repeat the past frequently. LaCapra argues:

Acting out is compulsive repetitive. Working through involves repetition with significant difference –difference that may be desirable when compared with compulsive repetition. In any event, working through is not linear, teleological or straightforward development (or stereotypically dialectical) process either for the individual or for the collectivity. It requires going back to problems, working them over and perhaps transforming the understanding of them. Even when they are worked through, this does not mean that they may not recur and require renewed and perhaps changed ways of working through them again. In this sense, working through is itself a process that may never entirely transcend acting out and that, even in the best of circumstances, is never achieved once and for all (149).

These lines attempt to prove if acting out is compulsive repetition, working through is desirable one. Person revisits frequently to past, but unlike acting out it is not teleological. In simple language, working through is process of reliving in distressing past, but despite of acknowledgement of it, one cannot transcend himself/herself. In working though, one is haunted by traumatic event and tries to understand and becomes victimized. Victimizer of working through recognizes what is happening to him/her. There occurs the condition of gap between past and present. It means, what terrible past has become the source of suffering can be recognized by victim but unable to escape from it. Acting out and working through are not opposite but only distinctive part of remembering trauma.

If working through and acting out are conditions of undergoing traumatic victimization of person, surrogate victim is their impact upon historian or other observer. It means it is secondary trauma victimization. When one identifies with victimized person and has gone through suffering of trauma is surrogate victim. To be surrogate victim empathy plays the vital role. One exposes extreme empathetic relation towards traumatic victimization. In alternative words observer puts himself/herself on the subject position of observed person. In this time empathetic unsettlement occurs and one loses own emotion. And there occurs surrogate victim. LaCapra writes:

Unchecked identification implies a confusion of self and other which may bring an incorporation of the experience of the experience and voice the victim and its reenactment or acting out. As in acting out in general one possessed, however vicariously, by the past and reliving in its traumatic scenes may be tragically incapable of acting responsibility or behaving in an ethical manner involving consideration for other as others. One need not blame the victim possessed by the past and unable to get beyond it to any viable extent in order to question the idea that it is desirable to identify with this victim, or become a surrogate victim, and to write (or perform) in incorporated voice. (28)

From these lines we can say that surrogate victim occurs when one identifies with victimized person. Like in acting out, one relives in the traumatic moment. But it is victimization in the secondary level. One undergoes through suffering due to his/her confusion about self and other. One prefers as if s/he is victimized one. The relation between self and other get blurred. Where one present self on the subject position of traumatic victim. This secondary victimization of traumatic effect is surrogate victim.

II. Working through of Trauma Experience in Danticat's *Breath, Eyes, Memory*

Breath, Eyes, Memory depicts the clear picture of Haitian women and their painful condition in male dominated society and matrilineal tradition where women are being victim of patriarchal violence. Whether or not it is reported, rape destroys lives and haunts its victim; this hunting produces trauma, severe depression, paralyzing guilt, eating disorders, dissociation from society, and in extreme cases, self-annihilation. The novel is written in a first person narrative. The narrator, Sophie Caco, relates her direct experiences and impressions from age 12 until she is in her twenties. Sophie is the product of a violent rape and is raised by her loving aunt in a village near Port-au-Prince for 12 years.

The main concern of this research is that, how Sophie and other characters are victimized by traumatic memory. At this point, Sophie is unexpectedly summoned by her mother, who lives in Brooklyn having gained asylum and immigrated to the United States. Living with her mother in New York, Sophie discovers the trauma her mother endures inclusive of violent nightmares reminiscent of her experience prior to fleeing Haiti. The major conflict of the novel is the main character's battle with her inner self. Because she is a child of rape, her mother had been raped at the young age of 16 by an unknown man. She is a reminder to her mother of the wounds that had been inflicted on her. Her mother as a result of the rape remained this wounded but very resilient woman. Her mother came to resent her own self and body and constantly has nightmares about the rape. This, along with the fact that Sophie's mother practiced the act of testing of which is when she basically checks on her daughter to make sure that her daughter is still a virgin, causes Sophie to grow into the same type of woman as her mother. She grows into a woman who fights a battle

with herself as a woman, wife, mother, as well as daughter. She is also in turn fighting the weight of her inheritance, as well as mother has past experience.

The word “trauma” is borrowed from Greek word “wound”. It is derived from the verb which means to pierce. According to the *Oxford Advance Learner Dictionary* the term “Trauma” is defined as a mental condition caused by severe shock, especially when the harmful effects last for long time. Sigmund Freud in *Beyond the Pleasure Principle* (1919) has used this term to describe a painful event not inflicted to the body but to the mind. Before 1980 trauma was taken as matter of clinical but after 1990 it is not only limited in area of clinical rather ethical, historical, political and aesthetic. Insane people before 1980 were viewed as mad people but with development of trauma theory historical and political eyes try to recount the problems.

Traumatic survivals are carrier to spread traumatic experience not only in present till future too. Cathy Caruth in her essay “*Violence and Time: Traumatic Survivals*”, has mentioned about it. She writes:

Trauma is constituted not only by the destructive force of violent event but by the very act of survival. If we are to register the impact of violence, we can't, therefore, locate it only in the destructive moment of the past but in an ongoing survival that belongs to the future. It is because violence inhabits, incomprehensively, the very survival of those who have lived beyond that it may be witnessed best in the future generations to whom this survival is passed on. (25)

To be victimized by traumatic experience is not only destructive event but the act of survival too. After witnessing the traumatic event, if severe shock occurs in the mind it happens. In alternative words, it is considered when person directly

participate/viewed traumatic events and got severe shock then there is threat of traumatic victimization. But it is not limited only in this parameter. Even after witnessing the traumatic survivor there is possibility of victimization.

Dominick LaCapra, one of the historical trauma theorists, has developed the concept of remembering trauma from Sigmund Freud. To elaborate the historical studies he has developed the concept of remembering trauma by making distinction into two groups; desirable one, results in the process of “working through” and denial result in “acting out”. LaCapra writes in *Writing History, Writing Trauma*:

I’m obviously trying to take the concept 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 historical studies. This mean that I don’t try to be orthodox as a psychoanalyst but really aim to develop the concepts in a manner that engages significant historical problems-and for me, the Holocaust is one of the most important of these problems. (141)

These lines prove that the notion of" working through" and" acting out" from Sigmund Freud. But he is not only limited in the concept of Freud. Traumatic events heavily charged with emotion implication of the emotion and value that always bring out the observer in the observed. That is the condition of transference.

This idea is faithful toward Freud in one way that process of repetition of the oedipal scene in later life the relationship between parent and child. But LaCapra does not confine his idea only around Freudian oedipal relationship. He mentions in his book *Writing History, Writing Trauma* that:

Hence for me, transference basically means implication in the problems one treats, implication that involves repetition, in one’s

problems. Transference takes place in relations between people (for example, students, notably graduate students, and professors) and perhaps, more interestingly-because less developed –in one’s relationship to the object of study itself. When you study something, at some level always have a tendency to repeat the problems you are studying. Something like transference (or one’s implication in the material along with a tendency to repeat) always occurs. This transperennial relation helps one to understand contagiousness of trauma-the way it can spread even to the interviewer or commentator-and it provides a possibly thought-provoking way to rethink problem of observer participation. (142)

One observes something emotional object and certain items begin to haunt in his mind. The item that transfers from object to observer is “transferential implication”. Working through and acting out are two broad terms. Working through is process of desirable one. In this process person tries to distinguish past, present and future. But unlike working through, acting out is condition of denial. In this situation person relives totally in past. In case of novel *Breath, Eyes, Memory* there are both kinds of problems. Characters have gone through such problems.

Working through is a process to understand the influence of the past on his/her present situation to accept it emotionally as well as intellectually and to use the new understanding to make changes in present life. It is desirable process. This term “Working Through” is firstly used by Sigmund Freud in the technical paper “*Remembering, Repeating and Working-Through*” (1914). When one faces this problem s/he tries to distinguish between past, present and future. S/he tries to

elaborate his/her condition of what happened, what is happening and what is going to happen. 'Acting out' is condition of dwelling in past. But in 'working through' person becomes confuse about his own existence in relation to time. To maintain countervailing balance with Acting Out, Working Through has been preferred.

LaCapra writes:

In acting out, one reviews the past as if one were the other including oneself as another in the past – one is fully possessed by the other's ghost; 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 doesn't mean that you utterly transcend the past. It means that you come to terms with it in a different way related to what you judge to be desirable possibilities. That lost out in the past but may still be recaptured and reactivated, with significant differences, in the present and future. (148)

In case of 'working through,' one gets disappointed about his appearance. One frequently visits the traumatic past and forgets the distance between past and present. Distinct between past and present is erased. And one exists in past and present at the same time. But in case of 'acting out' one totally relives in past.

Edwidge Danticat, captures the scenario to describes the situation of Sophie's mother. She does not know the time of her consciousness. Sophie describes:

Later that night, I heard that same voice screaming as through someone was trying to kill her. I rushed over but my mother was alone thrashing against the sheets. I shook her and finally woke her up. When she saw me, she quickly covered her face with her hands and turned away. Ou byen ? Are you all right? I asked her. She shook her head yes. (22)

From the above mentioned lines, we can understand that she herself is getting confusion about her wake up time. In alternative words she is in condition of sleeplessness. Like other common Haitian women she knows about the upcoming days .She tried to express as if she is conscious. She attempts to relate herself with present but past is haunting her. She always remembered her life. That's why she is in the situation of in between of past and present. In case of desirable trauma, one tries to create distinct between his/her present appearance and traumatic events of past. She is conscious about her action of sleeping but She does not know whether it is healthy time or not to wake. She recognizes about her motion later. She is haunted by past traumatic events of rape and its aftermath. She knows what is going inside her but unable control herself from being sleeplessness. This is condition of working through as preferred by LaCapra.

In working through one exists in both, present and past at the same time. When traumatic triggers appear it forces to person revisit his/her past. At the same time person is conscious about his appearance. In this time person tries to create certain distance between past and present. LaCapra views:

In memory as an aspect of working through the past, one is both back there and here at the same time, and one is able to distinguish between (not dichotomize) the two. In other words, one remembers perhaps to some extent still compulsively reliving or being possessed by- what happened then without losing sense of existing and acting now. This duality (or double inscription) of being is essential for memory as a component of working over and through problems. At least in one operative dimension of the self, one can say to oneself or to others: "I

remember what it was like back then, but I am here now and there is difference between two." (90)

According to LaCapra, mind or memory is the main object for 'working through', because it carries person to his/her traumatic past frequently. One, who is facing the problem, becomes able to elaborate his/her past and present.

In *Breath, Eyes, Memory* Martine has woken early. She is unable to sleep. She cannot find wholeness because of her ever increasing flashbacks. She is disconnecting from reality, desperate her efforts to live in the presents. She cannot escape the memory of her rape. She repeats, "There are ghosts there that I cannot face, things that are still very painful to me" (78). In this time a burning plane passes through his house. This traumatic trigger makes her revisit the past. It disturbs Martine's whole day. Even in her family, romance is haunted by images of past incident. She is on bed with her boyfriend and thinking about his handsomeness and at the same time her conscious leads her towards her terrible image of rape. Her romantic imagination is destroyed. Martine describes this situation in following way:

Whenever I am there, I felt like I sleep with ghosts. The first night I was there, I woke up pounding at my stomach. I know should get help but I am afraid. I am afraid it will become even more real if I see a psychiatrist and he starts telling me to face it. God help me, what if they want to hypnotize me and take me back to that day? I will kill myself. Marc, he saves my life every night, but I am afraid he gave me this baby that's going to take that life away. (88)

At first Martine is lured by body of her boyfriend. She is feeling romantic. She recognizes perfume and other cosmetic items. She judges physical beauty one by one. But at the same time he thinks about terrible image of past. Heroic mode is

immediately destroyed by image of ghost. She rethinks about her sleepless condition of night. These all prove that Martine is present and past at the same time. In present she is being erotic. But ghost image makes her revisit of past and she loses her desire. In this matter terrible past is destroying her pleasure moment of present. This condition of visiting past and present is condition of working through. She is beside of her boyfriend and dwelling in her fantastic imagination. But at the same time image of ghost leads her to past. Not only this, structure of paragraph is also supportive for duality of person.

In the same paragraph, narrator exposes the flow of Martine's mind. Paragraph is initiated with romantic experience but in the same paragraph Martine's threat of war is exposed. This means, she is present and past at the same time. As the present and past is included in the same paragraph that exhibits the inconsistency in the mind of Martine. She is not limited in present rather being governed by past too. Such condition of reliving in the past despite of her ability to recognize what is going on is condition of working through. In this way structure of paragraph is also being helping hand to exhibit traumatic condition of Martine in the *novel Breath, Eyes, Memory*.

In this novel, Sophie has not direct relation with rape. She is the house wife. She gets encountered with traumatic survivals. Her restless thinking and about virginity test by her mother. In her mind, she tried to relive all the pleasant memories she remembered from her life. Her special moment with Tantie Atie and with Joseph and even with her mother. She recognizes it as product of violence. Sophie was traumatic survival and her abnormal act disturbs her in her enjoying time. And she exhibits unnatural expressions.

As she tested me, she told me, and the Marassas were two inseparable lovers. They were the same person, duplicated in two. They looked the

same, walked the same. When they laughed, they arrases. Admiring one another for being so much alike for being copies. Even laughed the same and when they cried, their tears were identical. When one went to the stream, the other rushed under the water to get a better look. When one looked in the mirror, the other walked behinds the glass to mimic her. When in lovers they were those. (37)

In the above mentioned lines Sophie is suffering from the act of traumatic survival. Here traumatic survival is her mother .She pulled a sheet over her body and walked out of the room with her face buried in her hands .She closed her legs and tried to see Tante Atie's face. She could understand why she had screamed while her mother had tested her. There are secrets you cannot keep. This incident is always repeated in her mind. Because of this her family life is totally failure. Sophie's totally reliving in herpast. She is not being concentrated in her life. Past act of abnormal behavior by mother haunts in her mind time and again. She tries to be conscious but pathetic image of Mother disturbs in her mind. She is not in present. Martine, her mother traumatic survival revisits in her mind time and again.

Martine is always terrified with betrayal. As common Haitian women, she has faced rape. She always relives in past. Her unnatural act of attacking Sophie makes her revisit of past. As the traumatic survival passed on the memory of Sophie she gets totally disturbs her mind. It becomes not only cause of losing the happiness of the life for Sophie rather loses the temper and she also exposes the abnormal behavior. Sophie knows what is going inside his mind but fails to defend herself to be haunted by past. Lines itself speaks what is going in his mind. She is paused by past and resumes his present and gets confuse. That becomes helpful to lose that the happiness of life.

‘Working thorough’ is desirable one. In this remembering trauma person stays in past for some moment and returns in his/her present. S/he becomes also tries to define his/her future or what is going to happen in upcoming days. But in case Acting Out, it is compulsion. Here a person totally relives in past. Repetition of past occurs compulsively in victimized person. Working Through is also repetitive but just for a moment. Dominick LaCapra writes in his book *History in Transit*:

Working- through means work on Posttraumatic symptoms in order to mitigate the effects of trauma by generating counterforce to compulsive repetition (or acting-out), thereby enabling a more viable articulation of affect and cognition or representation, as well as ethical and sociopolitical agency, in the present and future. Hence, at least as I am using the term, working-through does not mean total redemption of the past or healing its traumatic wounds. Indeed there is a sense in which, while we may work on its symptoms, trauma, once it occurs is a cause that we cannot directly change or heal. And any notion of full redemption or salvation with respect to it, however this-worldly or deferred, is dubious (119).

These lines expose that; the condition of doing something while person is undergoing the experience is ‘working through’. It is not the process of get rid from traumatic past rather One can experience present and past at the same time.

In *Breath, Eyes, Memory*, Sophie is in grandmother’s house and she did not enjoying the happiest part of the life. But her concentration is not totally towards it. Burning plane of early morning is reappearing in his psyche. Traumatic event of her life is still haunting her .She is victimized by Post Traumatic Stress Disorder but she is trying to enjoying her life.

Generally morning light is for enjoying. But she is not enjoying there. Sophie describes her condition:

The night is already in my face, it is? Why should I afraid of it? I would like it better if you were learning elsewhere do ye. I like where I am .can you read only by moonlight? Knowledge, you do not give me a chance to answer. You can only labor in the night. Reading it is not like the gifts you have. I was not born with it. I was born to short my share. Do not send me off to my makers, old women besides; my makers should hear me from this place. My aunt raised her head to the star filled sky. Hear me. Great god that made the moon and the stars, you see what you have done to me. You were stingy with the clay when you made this creature. (47)

From the above mentioned lines we can see what is happening to Sophie. She is enjoying the environment but mind is not concentrated towards situation rather towards virginity test. Suddenly she utters the different words and that makes her revisit of terrible past. In fact ghost is traumatic trigger for her. That reawakens the terrible traumatic event. She is enjoying but her undercurrent is not there. She is haunted by past. She is being victimized by PTSD. And work on PTSD is Working Through. In alternative words, enjoying situation by Sophie who is being victimized by PTSD is Working Through. First game has already over but her concentration towards traumatic events makes her as if she is playing first game again. That is time of enjoying but her mind's act of borrowing terrible incident at the same time and frequent remembers of her family members is condition of Working Through. She is getting salvation through playing game rather hallucinations make hem relive in past. Her act of playing different game shocks her. It helps to click her mind and aware

about present. This situation of frequent visit of terrible past and relive for some moment is Working Through which is included in novel *Breath, Eyes, Memory*.

In 'Working Through' victimized person is also conscious about what is undergoing inside him/her. S/he can elaborate what was happening in his past, what is happening now and what is going to happen in the future. In other words, one can redefine about his condition. Despite of difficulties person tries to identify himself/herself in relation with time. Dominick LaCapra in *Writing History, Writing Trauma* writes:

In Working through, the person tries to gain critical distance on a problem and to distinguish between past, present and future. To put the point in drastically oversimplified terms: for the victim, this means the ability to say to oneself: "Yes, that happened to me back then. It was distressing, overwhelming, perhaps I can't entirely disengage myself from it, but I 'm existing here and now, and this is different from back then." There may be other possibilities, but it's via the working through that one acquires the possibility of being an ethical and political agent. (144)

Person, who is undergoing through 'working through,' attempts to create critical distance between past and present. Person is overwhelmed by his traumatic past. Traumatic victimizer even able to say what is undergoing upon him or her, but becomes lost in confusion between past and present.

Martine tries to fix the problematic relationship between Sophie and herself. She tells Sophie that her face does not remind her of the man who raped her anymore "As a woman, your face has changed a lot. You are different person"(170). But abjection does not allow her to establish a good relationship with Sophia probably, at

the first step; she again makes a plan for Sophie to return to us. She even tells her mother about plans of her burial instead of Sophie. At the end of the novel, it is Martine who is more eager for a good relationship with her daughter but she calls this eagerness something unhealthy. When she gets pregnant for the second time, Sophie asks her to marry Marc and have the baby. She wants to abort the baby she kills herself because she cannot bear to relive the experience of being pregnant. When she was pregnant with Sophie she had tried to kill the baby was not successful:

When I was carrying you, you were brave, she said. You wanted to live. You wanted to taste salt, as my mother would say. You were going to kill me before I kill you. What are you going to do about this one? She is a fighter too. She is already fighting me. Do you know that it is a girl? I don't know. I never want to know. I think it is a girl because you ended up being a girl through night of the next nine months living nightmares the same way again. (191)

This conversation is about Martine's attempt of creating critical distance between past and present. Martine remains individualistic. Not only cannot she make a proper relationship with Sophie but she is also emotionally isolated from Marc, her boyfriend. She is with Marc to wake her up in the nightmares, "I think I love him. Since you left, he stays with me at night and wakes me up when I have the nightmare" (190). After getting pregnant by Marc, she thinks, "Marc saves my, life away" (190). She even sees Marc as her rapist. "Yes but he can sleep but I cannot". I am watching television. I do not know. It is really her. You know what happens now. I look at every man and I see him" (191). She remains at the margins, on her in all she does, as a mother who never truly engages in the role and a beloved who never plays her role also, "of course he wants to marry me, but look at me. I am a fat omen trying to pass

for thin. A dark women trying to pass for light .and I have no breasts. I do not know when this cancer will come back. I am not an ideal mother"(189). On the one hand, she is informing he is going to take shower but at the same time, she expresses what is in his memory. This means she tries to create critical distance between past and future. She can elaborate what is occupying in his mind. Her past actions are haunting her.

Sophie tries to distinguish between past and present but get suffers. There is not any private cause of being aggressive, pessimistic and facing the situation of sleeplessness by her. But since beginning to end she is getting suffering. She knows what is happening to her. She knows what the causes are and what is undergoing inside herm. She relives in past for some moment but immediately comes in present. She frequent visit in the past, attempt of distinguishing past and present, her ability to elaborate even what is happening to her are evidences of working through in novel *Breath, Eyes, Memory*.

Both 'working through' and 'acting out 'are part of remembering trauma. If 'working through' is reliving the person in the past for a moment and return to present, 'acting out' is reliving in past. In alternative words, if a person is totally possessed by the past and treating as if s/he is totally in past is condition of 'acting out'. It is also called traumatic memory. It means his/her mind is occupying by full of traumatic events. If one is able to distinguish between past and present in 'working through', which is not possible in 'acting out'. In 'acting out', person does not recognize difference between past and present. One's action of dwelling in past and becoming unknown about surrounding activities is 'acting out'. LaCapra in his book, *Writing History, Writing Trauma* writes:

Acting out is related to repetition, and even the repetition compulsion – the tendency to repeat something compulsively. This is very clear in the case of people who undergo trauma. They have a tendency to relive the past, to be haunted by ghosts or even to exist in the present as if one were still fully in the past, with no distance from it. Victims of trauma tend to relive occurrence, or at least find that those occurrences, or at least find that those occurrences intrude 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, another place. (143)

In 'acting out' person is totally reliving in past except his/her physical appearance. One has no consciousness about his/her present. Instead of this, person is lost in traumatic past. On so many forms, like nightmare and flashback, terrible past haunts the person. Haunting past is repeated time and again. It is continuous victimization of past. One fails to escape from terrible past. One is totally possessed by past.

In novel *Breath, Eyes, Memory*, one of the main protagonists Sophie is affected by mother. In a very desperate moment in her life, Sophie feels that her body is the only way for her to protest her mother, who is repeatedly violating her in the form of tests. At this state, Sophie cannot find language or voice to talk back and speak about her trauma. However, she recognizes the power she has over her own body. Sophie resorts to self-inflicted violence: she uses a pestle to rip apart her flesh in order to break her hymen:

My flesh ripped apart as I pressed the pestle into it. I could see the blood slowly dripping onto the bed sheet . . . took the petite and the

bloody sheet and stuffed them into a bag. It was gone, the vial that always held my mother's finger back every time she tested me.(88)

There was minor mistake of meeting with the boyfriend by Sophie. With this act she ascertains that the following test will ever have to go through. This is done in an effort to break free, which becomes his suffered from a horrible illness all her life, until she is given a chance to b free. She has to pay price for her freedom: She can no longer be a women but she can obtain her freedom. Later, she describes it as “. . . like breaking manacles, an act of freedom” (130). With this act of freedom her mother throws her out of the house. However, the physical resistance is a traumatic one, since it will also have a negative effect on Sophie's sexuality and affect the sexual life she has with her husband. The price Sophie has to pay affects her womanhood. This act alone does not bring Sophie the freedom she seeks. She is left psychologically damaged. It is significant that she continues to fight this traumatized existence through her body. Since Sophie has no control over her body during sexual intercourse, an act which equal rape, she attempts to control her body after sex, “I waited for him to fall asleep. Then went to the bathroom, locked the door, and purged all the food out of my body” (200).

In ‘acting out’, person does not know the gap between present and past. In case of ‘working through’ trauma victimized person can elaborate what is happening inside him. One is able to describe about what is distressing, what is going inside in him/her and what is going to happen. But in case of ‘acting out’ difference between past and present collapses. One is totally possessed by past. In other words, victimized one totally relive in past. Dominick LaCapra writes:

I would argue, or at least suggest, that undesirability and unregulated *difference*, threatening to disarticulate relations, confuse self and other,

and collapse all distinctions, including that present and past, are related to transference and prevail in trauma and in post-traumatic acting out in which one is haunted or possessed by the past and performatively caught up in a melancholic feedback loop. In acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene. Any duality (past and present or future) is experientially collapsed or productive only of apories and double binds (21).

According to these lines 'acting out' is the condition of reliving in past. Person who is suffering from the 'acting out' loses gap between his/her past and present. Distance between past and present gets collapsed and person relives totally in past.

Sophie, protagonist of novel *Time and Again*, visits his mother. Her abjection comes about as a result of being abandoned by her mother in childhood. Her problematic relation with mother is all based on the initial problem of abandonment occurs in the mother–daughter relationship. Unable to take care of her small daughter, who is a living reminder of the rape, Sophie's mother, Martine, leaves her behind and immigrates to the United States. During Sophie's mother, is incredible to her and she knows her only from photographs: Danticat writes:

I only knew my mother from the picture on the night table by Tante Atie's pillow. She waved from inside the frame with a wide grin on her face and a large flower on her. She witnessed everything that went on in the bougainvillea, each step, each stumble each when we laughed, when we got upset at each other. Her expression never changed. Her grin never went away. (8)

From the above lines we can understand Sophie is not living in present. She is living in past. She does not recognize to her mother there were many stories that Tante Atie liked to tell. There were mostly sad stories, but every once in a while, there was a funny one. But she kept her head down and took the spoon only when she lay it sown in fronts her. She did not feel like eating, but if she did not eat, they would have had to sit and stare at once another, sooner or later, one of them would have to say something. All scenarios prove that she is living in her present. She is totally possessed by past. She has witnessed so many things. She fails to distinguish between past and present. There occurs collapse of gap between past and present. This is the condition acting out as define by LaCapra. Due to the growing war to rape participation of British and other countries civilian are facing psychological problem. Sophie's situation of dwelling in the past is one of the examples of impact of rape. Past action is compulsively repeating in her mind. Because she is far from her mother. She cannot elaborate what is overwhelming her as in working through situation. In this way Sophie's condition of totally reliving in her past is condition of acting out.

Acting out is defined as traumatic memory. Because in acting out memory is totally occupying by haunting memorial items. Victimized one totally fails to understand what is happening inside him and surroundings. In alternatives words, s/he is being governed by traumatic incidents. LaCapra writes:

In traumatic memory the event somehow registers and may actually be relived in the present at times in a compulsive repetitive manner. It may not be subject to controlled, conscious recall. But it turns in nightmares, flashbacks and anxiety attack and other forms of intrusively repetitive behavior characteristic of an all compelling frame. Traumatic memory (at least Freud's account) may involve

belated temporality and period of latency between a real or fantasized early event and a later one that somehow recalls it and triggers renewed repression or foreclosure and intrusive behavior. But when the past is uncontrollably relived it is as if there were no difference between it and the present. Whether or not the past is reenacted or repeated in its precise literality, one feels as if one were back there reliving the event, and distance between here and there, then and now, collapses. (89)

These lines exhibit 'acting out' as the condition of repetition of traumatic past. In the form of nightmare, flashback and anxieties one relives totally in past. One cannot elaborate the present activities.

In case of a person haunted by traumatic past, s/he becomes unable to understand his/her own surrounding. Traumatic memory rules upon person. Traumatic trigger reawakens his/her past and lost him/her in the whirlpool of traumatic past. One is only possessed by past. One forgets 'here' and 'there' and only treats 'there' as 'here'. In other words, traumatic past is treated as his/her present by traumatic memory. Henry's mother-in-law Marianne Grammaticus is preferred as loving and caring. Especially Marianne's daughter Rosalind used to praise her. But she committed suicide. It means her own daughter is not understood the haunting memory of mother. She is reliving in her past. She was being victimized by traumatic memory. Her memory was covering by nightmares, flashbacks and anxieties. Martine seems as if loving and caring, but traumatic memory was leading her towards death. Danticat writes:

There was a trail of dried blood, down from the stairs to the stairs to the living room and out to the street where they must have loaded her

into the ambulance. The bathroom floor was spotless, however except for the pile of bloody sheets stuffed in trash bags in the corner. Sophie, will you sit down?" Marc said, following me as I race in and out of every room in the house. "I need to tell you how things will proceed". I rushed into my mother's room. It was spotless and her bed was properly made, in her closet, everything was in some shade of red her favorite color since she had left Haiti (107).

From these lines, we can explore that Sophie prefers her mother as loving and caring, but at the same time she mention is mentioning incident was suicidal case. Martine Who is more eager for a good relationship with her daughter but calls this eagerness sometimes unhealthy. "You thing it is unhealthy, do not you? My sudden dependency on you "(204). When she gets pregnant for the second time, Sophie asks her to marry Marc and have the baby. It means something terrible nightmares; flashbacks or anxieties were torturing in her mind. That means she remembers the past as she described: "The details are too much, but this happen in this way. A man grabbed me from the side of the road, pulled me into a cane field, and put you in my body. I was still a young girl then, just barely older then you" (27). That was the cause of her suicide.

Sophie's claim of close intimacy with her mother is totally fake. Her mother had been victimized by traumatic memory. She was habituated to stay outside. Taking alcohol was one of the good options to remove traumatic memory. She used to return home so late. Nobody is caring her. That's why; Martine's haunting memory led her towards death. In other words, she was reliving in her traumatic past. She became fail to control herself and ultimately she had committed suicide. It means acting out made

her unconscious. She did not recognize her present existence. With her failure of recognition of present and past she lost her life.

In the same fashion, Grandmother act of violent and fail to understand what is happening in her present surrounding, Sophie behavior of not to recognizing her own baby and family and Martine's heavy drinking and committing suicide are examples of acting out in the novel. In other words, acting out is embedded in novel *Breath, Eyes, Memory*.

According to *Oxford Advanced Learner's Dictionary* the term 'surrogate' is defined as "a person or thing that takes the place of, or is used instead of, somebody/something else." If we link "surrogate" term with "victim" we can explore surrogate victim as condition of secondary suffering. After witnessing the other's suffering and historical evidences if somebody goes through traumatic victim that is called surrogate victim. People whether suffering from working through or acting out, if their suffering get transfer to other secondary person, and then situation of surrogate victims occurs. To be surrogate victim there should be condition of first hand suffering whether in the form of traumatic survival or historical evidences of trauma victimization. After hearing the story from traumatic survival, reading the historical books, watching videos of genocide and other traumatic incidents and on the time reporting and commenting news condition of surrogate victim occurs. In single line, impact of working through and acting out is surrogate victim.

Dominick LaCapra has mentioned about surrogate victim. He has employed the term 'surrogate victim' especially in case of an impact upon historian and commentator. After identification of person with trauma survival and undergoing through suffering is surrogate victim for him. LaCapra while providing the answer of

question “Where do acting out and working through affect the historian? (146)” has mentioned that:

They affect the historian in secondary ways. As the historian studied certain process, there are tendencies toward identification – or toward negative identification, total denial. In a sense, there are at least two extreme indemnificatory possibilities for the historian: the first is the extreme of full identification with participants. In a case such as that of the Holocaust, the figures with whom the historian has at least implicitly identified have often been bystander, because the identification with the bystander is at least superiority closet to the other possibility for the historian – that is, the idea of full objective neutrality, nor being player, not being a participant (146).

From these lines it is clear that historian or any observer after witnessing traumatic survival or historical documents, there is huge possibility of victimization. In other words, after having gone through traumatic survival, whether working through or acting out there may occur secondary victims or surrogate victims. Witnessed person identifies himself/herself with trauma participants and trauma victim, and there comes the situation of surrogate victim.

In *Breath, Eyes, Memory* due to the traumatic suffering of Martine, her daughters also is facing the traumatic victim. Site of burning plane was so early at the morning. If that was terrorist attack she could have seen through his window. But he just hurried. She did not say anything. But after an hour she explained it with her mother, and then mother Theo also gets hurried. Danticat writes:

We stopped in front of the main entrance. The smoke had been coming from across the street. Army trucks surrounded a car in flame. A group

of student was standing on top of a hill, throwing rocks at the burning car. They scurried to avoid the tear gas and the round of bullets that the soldiers shot back at some of the students fell and rolled down the hill. They screamed at the soldiers that they were once against betraying the people. One girl rushed down the hill and grabbed one of the soldiers by arm. He raised his pistol and pounded it on top of her head. She fell to the ground, her face covered with her own blood (16).

These lines are after narrating the scene of murder and burning plane by Sophie with her mother. Sophie has already gone through the working through. She has much hurried. Scene of burning plane is functioning as traumatic trigger for Sophie. She is getting suffocation. Mother had not seen this incident. If she had seen it she might have taken it as normal case. But due to the terrific gesture of Sophie, flashback of attack haunts her. She also gets suffering that's why she took mineral water instead of hot coffee. To make cool she from the terrible scenes as narrated by her daughter she chooses water not coffee. In this way, Theo's suffering can be explored as surrogate victim.

To be surrogate victim one prefers own position on the subject. First of all, s/he acknowledges indirect information. Person may listen or overhears then s/he identifies this problem as if own. Observer prefers the self as victimized one. First of all empathy plays the important role to be surrogate victim. If person witnesses but s/he does not share empathy and takes as normal acts, there is not possibility of surrogate victim. One identifies oneself as if trauma survival. Transference of other's sufferings to observer is surrogate victim. LaCapra writes:

I have intimated that the experience of trauma maybe vicarious or virtual, that is, undergone in a secondary fashion by one who was not

there or did not go through the traumatizing events themselves. In the vicarious experience of trauma, one perhaps unconsciously identifies with the victim, becomes a surrogate victim, and lives the event in an imaginary way that extremes cases, may lead to confusion about one's actual participation in the in the actual events (125).

The condition of 'surrogate victim' occurs, when one identifies himself/herself with trauma victimizer. Person unconsciously identifies himself/herself with traumatic victimizer. Person imagines the traumatic event and undergoes through trauma victimization is 'surrogate victim'. In this case, person gets traumatic victimization without any consciousness. Though s/he has distance with traumatic event, through imagination he becomes victimized.

During Martine's funeral, Sophie connects Martine to the other representative of Erzuile: "She would look like jezebel, hot –blooded Erzuile who feared no men, but rather made them her slaves, raped them, and killed them. She was the only women with that power" (227) .While the former representation of Erzulie as the virgin mother, the healer, the nurturer, allows her to transcend the boundaries of gender, the healer, the nurture, allows her to transcendent the boundaries of gender, and class, it also reiterates the very destructive patterns of identity formation. Danticat mentions:

Erulie, the goddess or load of love in voodoo, tell a history of women's life that has not been told. Born on the soil of Haiti, this goddess has no precedent in Yoruba or Mahoney. In her varying incarnations, she bears the extremes of colonial history. Weather the plea and elegant Erulie – freak or the cold –hearted, savage Erzulie – gee rouge, she

dramatizes a specific historiography of women's experiences in Haiti and throughout the Caribbean (17).

From these lines we can say that the image of Erzulie as the virgin mother can be used to express the ways in which the female body is locked with nationalist discourses of duty, honor, purity conquest, and defeat. Grandma Ife, Sophie's grandmother affirms the subjugation and collective oppression of Haitian women within the nation's social mores. She identifies herself with Haitian women and exhibits her in aggressive manner. She gives equal priority people from all over the world. And would be victimization of social cultural trauma is taken as if her suffering and exhibits her aggressive behavior. LaCapra has mentioned that empathy plays vital role to be surrogate victim. In the same fashion, she exposes her empathy towards the women of Haiti. She internalizes the suffering of civilian of the social battle. It is consequence of going through surrogate victim.

Empathy plays important role in case of surrogate victim. To be identified with traumatic participants or traumatic victim, observer has empathic intimacy. In alternative words, if empathy is aroused in high volume after witnessing the traumatic victims, there occurs the possibility of surrogate victims. If one has not empathic relation with trauma survival and traumatic events then there does not occur surrogate victim. While exhibiting empathy, it loses its limit and empathetic unsettlement happens. This situation is initiation of surrogate victims. LaCapra argues:

Empathic or compassionate response may be seen as distinguish able from incorporative or projective identification and as involving a heteropathic or projective identification and as involving a hetropathic mode of identification in which the difference between self and other is recognized. However it is figured, empathy, in the sense I am using the

term, takes one out of oneself toward the other without eliminating or assimilating difference or alterative of the other (76).

One who shows his/her empathetic relation with traumatic victimizer, s/he forgets the self and identifies with victimizer. His/her identification with traumatic victimizer suffocates himself/herself. Person forgets the distance between 'I' and 'S/he'. 'I' is lost in the 'S/he'. 'I' itself becomes victimized by traumatic memory of 'S/he'.

After Grandmother's violent behavior with family members, her family is in tension. She always is pacing loudly in the next room as Tante Atie giggled loudly in the yard. It sounded like she had been drinking. Tante Atie always standing in the yard waving to invisible face. By recognizing the Baxter's weakness of Henry makes safe landing of possible violence in home. As Sophie describes:

A small draft believed the cooling embers through the yr. My daughter eagerly clawed my necks as I slipped her bottle into her mouth. "Do you go there again tonight?" my grandmother asked Tante Atie."The reading, it takes a lot of time ", Tante Atie said. "Why do you not go to the whole distance at night?". "If you had your lessons elsewhere," said my grandmother, they would be during the day. The ways you go about free in the night, one would think you devil."

"The night is already in my face, it is. Why should I be afraid of it?"(47)

These lines expose the undergoing suffering of Tante Atie. They have just maintained the safe landing of violent treatment of old lady. Tante is an unmarried daughter of the old lady who cares her.

The observer's internalization of stress of other traumatic victim results into surrogate victim. In case of historical trauma one reads terrific history and identifies

himself/herself with victimized one. Observer transfers himself/herself in the subject position of traumatic victim. Then situation of surrogate victim comes on the surface level. LaCapra in “*Trauma, Absence, and Loss*” writes:

Historical trauma is specific and not everyone is subject to it entitled to the subject-position associated with it. It is dubious to identify with the victims to the point of making oneself a surrogate victim who has a right to the victim’s voice or subject position. It involves a kind of virtual experience through which one put oneself in the other’s position while recognizing the difference of that position and hence not taking the other’s place. (722)

These lines expose that, person by identifying himself/herself with traumatic victimizer, undergoes through traumatic victimization. One puts himself/herself on the place of traumatic victimization and gets suffering.

In the *Breath, Eyes, Memory* demonstration against women violation was being held. In this story telling program women from various sectors are participating. They are being engaged in this demonstration because they are identifying themselves with culture victimized. It means they are internalizing the suffering of trauma victim. Danticat narrates:

There is always a place a tree where women live near trees that, blowing in the wind, sound like music. These women tell stories to their children both to frighten and delight them. These women, they are terns on the hills, the fireflies in the night, the faces that loom over you and recreate the same unspeaking – through generation like heirlooms. Where women like cardinal birds return to look at their own face in stagnant bodies of water. I come from the place where breath, eyes,

memory are one, a place from which you carry your past like the hair on your head. Where woman return to their children as butterflies as butterflies or as terse in the eyes of the statues that their daughters pry to .my mother was as brave as stars at dawn. She too was from this place. My Mother was like that woman who could never bleed and then could never stop bleeding the one who give in to her pain, to live as a butterfly. Yes my mother was like me (110).

These lines explore that that sharing the story in Haiti. Women are being engaged voluntarily. They are participating because they are identifying themselves in the position in the society. Even Jews are being participating. They have history of terrific war victimization. That's why, they are positing themselves on the position of would be victimized Haitian women. In this regard they are going through surrogate victim.

At last, identification of one with trauma victim is condition of surrogate victim. When person shows empathetic relation with trauma victim, one undergoes through suffering of surrogate trauma victimization. In Edwidge Danticat's *Breath, Eyes, Memory* characters like Sophie, Martine, grandmother are facing the problem of surrogate victim. They expose their empathy towards trauma victimizer resulted into the trauma victim of themselves. It proves that there is the condition of surrogate victim in this novel.

III. Narativization as survival strategy in Danticat's *Breath, Eyes, Memory*

This research in Edwidge Danticat's *Breath, Eyes, Memory* is about traumatic experiences of Haitian people due to the cultural practice. In Haiti, rapists are rarely brought to justice and victims are rarely vindicated. In the absence of official recognition of the existence, impact, and repercussion of sexual violence, literature provides a powerful alternative venue for the disclosure of violence. Danticat uses fiction to testify for the victims. At issue is not the accuracy of these stories, but rather, their pervasiveness. This disclosure can be interpreted as a memory that seeks justice and a memorial that does not allow victims to be forgotten in reports gathering dust in some library collection. They have suffered from traumatic past. They attempt to distinguish past, present and future but become unsuccessful. They are totally unaware about surrounding activities. Characters are trying to seek joys but fail to achieve it. Aggressive behavior, sleeplessness, paranoia, Huntington Disease can be seen among characters. Because of company with traumatic victim, some characters are suffering from surrogate victim. That is the root cause of traumatic experience in *Breath, Eyes, Memory*.

This novel *Breath, Eyes, Memory* provides the real pictures of Haitian people. Since beginning to the end, characters are suffering from the traumatic experience. It is collections of activity. Despite of material succession people are not satisfied. They are facing the traumatic experiences. Sophie, a young woman faces the traumatic experience. Her experience of sleepless condition is an example of traumatic experience. Sight of burning plane at early morning is a traumatic trigger, which reawakens the traumatic experience in Sophie. Not only this, radio and television broadcasting about rape are also reawakens the traumatic experience in characters. In this novel, characters have undergone through traumatic suffering.

Working through is condition of frequently visit of terrible past. In *Breath, Eyes, Memory* Sophie since beginning to end frequently revisits the past. As a housewife she is facing the problem of sleeplessness. She knows what is happening to her. She can elaborate it but cannot escape from it. Sleeplessness, aggressive behaviors and continuous anxieties of Sophie are product of 'working through'. She desirably elaborates her experiences. She becomes more intoxicated while elaborating the terrible past. That is her attempt to getting rid from traumatic past. Sophie repeats the past but is not totally possessed by past. She knows the gap between 'now' and 'then'.

Unlike 'working through', 'acting out' is conditional. Martine suffers from pregnancy and is a victim of nightmares continuously at the night. She imagines that the boy is a ghost who is frightening at night. She has been mad again in her life and the cause is traumatic past event. She is reliving in the world of violence. Martine commits suicide due to traumatic sufferings. Drinking habit fails to decrease her traumatic suffering and chooses death. In this way, condition of 'acting out' can be found in *Breath, Eyes, Memory*.

Likewise, characters are facing the problems because of company with traumatic people. In other words, 'surrogate victim' can be seen in the novel *Breath, Eyes Memory*. Characters like Martine, Tante are suffering from surrogate victim. They are being traumatized not because of direct eyewitness of terrific scenarios but because of their company with traumatic victimizer.

This research not only exposes the traumatic experience of the Haitian women, but tire to prove that characters are seeking peace and harmony. Trauma is indigestible everywhere. Characters are go through 'working through' are surviving their life by verbalization or narration of traumatic experience. That is to say, though

every kind of traumatic suffering is problematic, through verbalization and narrativization of terrible past like in 'working through', one can exist for long time.

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