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**Politics of Memory in Susan Fletcher's *Eve Green***

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**A Thesis Submitted to the Central Department of English  
in partial fulfillment of the requirements for the Degree of  
Masters of Arts in English**

**By**

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**Politics of Memory in Susan Fletcher's *Eve Green***

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## **Abstract**

The present dissertation aspires to undertake the study of Susan Fletcher's *Eve Green* relying on trauma theory. The novel deals with necessary expiations, excavation of years of accumulative remorse that the characters cultivate within themselves. The eponymous heroin of Fletcher's debut, Eve, in the novel *Eve Green*, soon to give birth to her first child, explores her guilt psychology for reckless action of telling lie, haunting image of rootlessness, and her repressed desire to identify herself with her father. In this text memory has been used to resemble the traumatic past experience of the characters. Fletcher's characters are filled with the passionate desire to wake up out of trauma and guilt. They are also filled with the accumulated pain of loss and loneliness which is making them traumatized. Mrs. Hughes lost her only daughter, Rosie, Mrs. Maddox lost her husband at the day of their marriage anniversary, Mr. Phipps and Billy are traumatized by their lost love. Therefore every characters are haunted by the sense of loneliness.

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## **I. Memory and Writings by Susan Fletcher**

This study analyses the Novel *Eve Green* by Susan Fletcher from the perspective of trauma theory. The novel is the memory of Eve's past life in which she recalls her mother's death when she was eight years old and her struggle to excavate her parent's mysterious past. After the demise of her parents and grandparents, Eve is haunted by a sense of rootlessness. Therefore, with the help of memory she tries to explore her repressed desire to identify herself with her ancestral root. Now on the brink of motherhood she has no one as her ancestral roots with whom she can identify herself. She has lost her mother as she was only seven years old, does not know if her father is alive or dead, her grandparents also left her. Therefore, through memory she is trying to encompass her family members and liberate herself from trauma of loss.

Through this research I have explored that there is always politics behind memory. The main politics of memory is to reassemble the traumatic past; it always represents the repetitive shock of the past which leads a person to trauma. In the novel *Eve Green*, memory resembles the traumatic past life of the characters. On the other hand, memory is selective; people filter their memory according to what is meaningful in the present, so one can select the striking one and forget the others which is also the politics of memory.

Throughout her whole life, Eve Green deals with the secret of her family, she cultivates enormous curiosity to excavate her family secret but no one will speak about Eve's father, and her grandmother cautions her not to ask anyone about her father but Eve is desperate for more information about the father she has never met, a red headed Irishman who left her his hair color, now the forbidden subject for a girl consumed with curiosity. Bit by bit, she collects together the mystery of her own father, who he was, where he came from, why he disappeared and in so doing,

gradually she learn more and more about her mother, whose childhood and first love took place on this very farm.

Eve is restless to quest the reality of her father and to identify herself with him. So, we can also claim that Eve is haunted by the repressed childhood trauma and her effort to quest for her father's secrecy and her endeavor to identify herself with her father is the manifestation of same repressed childhood trauma. Unconsciously she wants her father's body and wants to identify herself with her father. Therefore, she loves her father very much despite the villager's hatred towards him. Her father was remembered as a curse in the village and as if no one will go to heaven if they recall his name. Eve breaks her grandparent's rule just for the sake of her father. She tries to excavate the reality with the help of her friend Billy. She dares to dig out the forbidden matter because of her father's love.

Enraged by the small- mindedness of one shop owner, Eve commits a grave error of judgment and tells lies to the policeman about Mr. Phipps which becomes the main source of trauma in her life. With the disappearance of Rosie Hughes, a beautiful, privileged girl who would entirely have become Evangeline's rival the town seethes with gossip and whispered accusations. The police question anyone suspicious and the neighborhood is thoroughly searched. Enraged by the small mindedness she conspires plan to accuse Mr. Phipps of being criminal. And at last she is haunted by the same mistake.

Each chapter has been given a title relating to the discoveries in her mother's journal, and the going on in her own life, and we are linked to the past in this way. Though some chapters seem a little subtle, Susan Fletcher cleverly hints at various dramatic incidents that unfold throughout Eve's life. But it isn't until the last chapter that these incidents are pieced together and the readers finally get a picture of what



really happens to Eve and how these events are related. As the proceeding becomes clearer, they irrevocably change the village, forcing Eve to face the ghost of the past and look towards the future.

The novel, *Eve Green*, deals with manifold themes of loss, loneliness, guilt and the physical damage caused by the burden of keeping secrets. The characters are at the mercy of the wanton malice of chance, yet they are also imprisoned within their own failing, seeking release. The novel excavates the year's accumulated remorse of the character that they cultivate within themselves. Billy, a loner man is haunted by his love of Eve's dead mother. Eve herself is haunted by so many losses and her mistakes. She also tries to come out of those losses.

Historicizing the author we can make the claim that the novel is based on her own experience of Wales village where she spent her holiday. Except for Eve's striking red curls, says Fletcher, the book isn't autobiographical although she did draw inspiration from pony-riding holidays in Wales. "I first went to that area of Wales when I was about 11 or 12 and I vividly remember wanting to write about it-it was really strange," she says. "So it kind of felt right to base my first book on the place where I first really felt woken up in a literary sense" (9).

What was it about the place that sparked her literary awakening? "I was surprised by the landscape. It's really atmospheric and very ancient. There are old castles and gold mines and abbeys and lost monasteries. I went back when I was researching the book and it was even better than I remembered-really wild" (15).

Her characters, too, often feel lost in nature. "I wanted the landscape to seem huge and for people to be dwarfed by it and for their lives to be affected by it constantly," Fletcher agrees. The interplay between humans and landscape is skillfully developed and nature adds to the novel's high quota of physical pain. Writing the

novel, Fletcher says, was a process of crafting out of chaos, for the tightly-woven plot was late in coming: 'I had all the beads and not the string. You've not a necklace if you've not got the string'. Elements of Fletcher's own life seem to string together like events in a novel: while studying English at York University, she did a fortnight's work experience in the greenhouse-like building of HarperCollins, which is now her own publisher. From York, she progressed to the Hoth house of UEA. After UEA, she spent a year at home completing *Eve Green*.

The following chapter of this research paper on Susan Fletcher's *Eve Green*, attempts to explore the traumatic experience through the memory of the protagonist Eve. After the great loss in her life she is full of agony and to find comfort and get rid of trauma she ponders over her past life. Here, memory has been used as a powerful tool to dig out her traumatic past.

The word "memory" denotes one's ability to remember things. It is a period of time that somebody is able to remember events that happened in the past. People filter their memory according to what is meaningful in the present. Memory is selective so one can select the striking one and forget the others which is the politics of memory. Memory interpret the past events as people try to make link between past, present and the probable future. As in this novel *Eve Green* the character Eve explores:

Some of those early days are blurred. If I press my temples with my thumbs and try to think of certain times, nothing comes. I can't blame tiredness or my hormones for this-its how it's always been. I know I fell downstairs at one point, but I told no one, and I can't remember what part of me hurt. Something was grazed, and ached under the blankets at night, but what, exactly? The image of a broken plate

comes back to me, too, although who broke it, and how, I don't know.

(26)

Memory is never morally or rationally neutral. Memories are powerful symbols of the self. They are immersed with individual's moral authority, their view of how life has been and should be accounts the past life to make sense of the world and one's place within that world. And as such, memories are incomplete, reshaped interpretation to create a work that makes sense.

Individual memory is not always a lateral reproduction, but an effort to render the continuity in change realistic. Personal memory of events is frequently practiced in imaginative form. Imagination is both a disposition and a powerful self tool. Avishai Margalit, in his book *The Ethics of Memory*, talks that memory has two types; shared memory and common memory. For him shared memory is experienced in different angle by individuals but common memory aggregates the memory of all those people who remember a certain episode which each of them experiences individually. As in the novel *Eve Green*, Eve repeatedly goes back to her past life and remembers her past events time and again.

While talking about two types of memory, Avishai gives more emphasis and talks more about shared memory rather than common memory. A common memory is an aggregate notion which aggregates the memory of all those people who remember a certain place-each of them experienced individually, who remembers the episode in a given society. So we can call it the memory of the episode. Shared memory, on the other hand, requires communication, it is built on a division of mnemonic labor, a division that takes place at given point in time. It can be extended diachronically too, because people get memories from generation to generation that preceded them. A shared memory is an expression of nostalgia. He further says:

Shared memory may be an expression of nostalgia. Nostalgia, I hastened to say, is an important element of communal memory. But it is not as innocent a trait as one might think. The tendency towards kitsch representations of the past is closely related to nostalgia. But then, what is so sad about kitsch apart from being an expression of bad taste? That is, what is morally wrong about kitsch and in particular nostalgic kitsch? (61-62)

Avishai at the beginning of the book, *The Ethics of Memory*, says, "Some philosophy starts at home. And my parent's debate hovers above the abyss of my concern with the memory and the obligations-if there is any-to remember: or for that matter, to forget and forgive"(ix). Here, he considers a question, "are we obligated to remember people and event from the past"(9)? So far as for him, memory can be remembering or forgetting any action or event. For this he talks about the relation between memory and caring, and further says, "Memory is not a necessary condition of caring and caring is not necessary condition for memory. What I do claim is that a conditional sense of memory is necessary of caring" (30).

We can't remember in demand. Memory has involuntary characteristics. Individual memory is involuntary whereas voluntary memory can be exercised on demand. Memory is not an obligation of each one to remember all. Remembering and forgetting may not be proper subject for moral and ethical decrees and evolutions. we can not be morally or ethically praised for remembering, or blamed for failing to remember, if memory is not under our control. So, individual memory cannot move on demand. At one point, Avishai says, "when history is contrasted with memory, history is habitually labeled as cold, even lifeless, where as memory can be vital,

vivid and alive” (67). He concludes it by saying, stories of past are concrete and lived experience than critical history. He further says:

Stories about the past that are shared by communities are as a rule more vivid, more concrete, and better connected with live experiences than is critical history. There is nothing remarkable about this claim, and all we have to do is to see if it is true. But I believe that shared memory as a cement for the community involves a far more ambitious sense of live memory, a sense not unlike the one involved in revivification through myth. (67)

Therefore, at the very general level memory refers to the process of faculty where by events or impressions from the past are recollected and preserved. Collective memory shapes the story that group of people tell about themselves linking past, present and future in a simplified narrative. It is what keeps the past-on at least a highly selective image of it alive in the present. According to Jan Assman memory is concerned not with the past as such, but only with the past as it is remembered.

Allan Magill argues that memory is valorized when identity is threatened. As identities are challenged, undermined and possibly shattered, so memories are drawn on and reshaped to defend unity and community. In the novel *Eve green* the narrator memorizes her past life as she finds challenge in her identity by losing her ancestral roots with whom she can relate her identify. Therefore she memorizes her past life just for comfort in the present situation.

As such, trauma is inherently also a challenge to identity. Other scholars make bolder claim, Cathy Caruth, for example, argues that while trauma cannot be adequately represented, escaping the bounds of intelligibility, it is nevertheless

transmissible through society, as if it were an infectious disease. It is capable of being passed on not only between people, but also among generations and cultures.

Regarding trauma, Jeffrey Alexander, argues that, 'events are not in themselves inherently traumatic. Trauma occurs, he argues, when individuals and groups feel they have been subjected to horrendous events that leave indelible marks upon their consciousness, will mark their memories forever, and will change their memories forever, and will change their future in fundamental and irrevocable ways'. In this account trauma is attributed to real or imagined phenomena, not because of their harmfulness or their objective abruptness, but because these phenomena of destruction are believed to have abruptly, and harmfully affected collective identity.

Trauma is a medical term of Greek origin, which denotes a severe wound or injury and the result after effects, which also refers to the action shown by the abnormal mind to the body. It provides a method of interpretation of disorder, distress and destruction. It exposes not only a phase of destruction but a mystery of survival's metaphor of existence. Trauma becomes problematic when it is reflected in the repetitive action.

Cathy Caruth is famous for her idea about the trauma for psychoanalytic approach, which depends on the idea of latency. She argues that trauma can't be forgotten. So, in her criticism she focuses on the part of latency, the temporary delay, which should be misunderstood as repression because trauma disposes with a vengeance over a period of time, especially triggered by a similar event. Caruth opines that the victim of crash is never fully conscious during the accident itself. "The experience of trauma, the face of latency, would thus seem to consist, not in the forgetting of reality that can never be fully known but in inherent latency within the experience itself" (8). Caruth further argues "the impact of traumatic event lies

inherently in its belatedness, in its refusal to be simply located, in its insistence appearance outside the boundaries of any single place or time" (8-9).

Caruth focusing on historical trauma opines that we can't experience traumatic events at the time of its occurrence. The history of trauma, in its belatedness, can only take place through the listening of others. Caruth opines that trauma as "a response, sometimes delayed, to and overwhelming event or set of event, which takes the form of repeated, intrusive hallucination, dreams, thought or behavior stemming from the event" (4). Caruth states that in the first experience of trauma, there is no awareness of events, no consciousness of repetition, but only concreteness and sameness. The time of the original traumatic moment seems eternal, and it can only be recognized as a repetition from the perspective of a consciousness that remained a capacity to distinguish past, present and future.

Avishai also believes that trauma, medical term refers to a serious bodily injury or shock from an accident or external act of violence. He says:

Trauma like a covered stain still has effects. It makes the traumatized person react disproportionately to a present trigger on the strength of the injury from the past. Or it displaces which brought the trauma about with a different object that is somehow associated with the object of the past. (126)

Trauma happens due to horror, terror, discrimination, hatred, biasness and so on. The real trauma may not be accessible because of the state and its power but people anyway remember his/her traumatic past because he/she can't avoid the past experience of horror and terror. It is the politics of memory, which remembers the traumatic past.

While memory has long been a subject of scholarly study and philosophical, it has now become one of the keywords of contemporary literary theory. Anthologies such as *Theories of Memory* (John Hopkins up, 2007), as well as the emergence of different Journals have highlighted scholarly interest in the subject of memory refers to the process or faculty where by events or impression from the past are recollected and preserved. Collective memory refers to the widely shared perceptions of the past. It shapes the story that groups of people tell about them selves linking past, present and future in a simplified narrative it is what keeps the past or at least a highly selective image of it –alive in the present. This dose not of course, has to be an accurate and verifiable account, as Avishai Margalit in his book *Ethics of Memory* Says: “Memory ....is Knowledge from the past. It is not necessarily Knowledge about the past” (14). Therefore, the history of collecting memory is unlike history proper. It is concerned not with the past as such, but only with the past as it is remembered, which is the politic of memory. In addition to analyzing the relationship between personal memory and collective memory, we also investigate the relationship between embodiment and memory, and the intimate relationship between grief and memory. Here we note how memory is intimately bound up with the concept of trauma. In examining trauma, we draw upon Mieke Bal’s distinction of three types of individual memory: habitual, narrative and traumatic. Habitual memory is unreflective body memory carried through gestures and routine movements, and present in muscles, bodily marks or pains and expression. Narrative memory comes from individuals’ conception of the past, communicated through language and storytelling. Traumatic memory is marked by the failure to be able to contemplate the past in narrative form. Instead, traumatic experience painfully and repeatedly resurfaces and resists integration into coherent memory.



Trauma is a mental condition caused by severe shock, especially when the harmful effects last for long time or an unpleasant experience that makes us feel upset or anxious. Trauma is defined as anybody's wound or shock produced by sudden physical injury as from accident, injury or impact. Traumatic experience is extremely unpleasant and it causes us to feel upset or anxious. Past crucial events which people face as bitter experience in their life may also be termed as their traumatic experience. Such experiences haunt them and again make them weak mentally and physically. Such bitter experience always hovers round them as a mental illness. The shock of past events puts threat upon their mind and they suffer in present.

People who go through extremely traumatic experience often have certain symptoms and problem afterwards. Reaction to symptoms of trauma can be wide and varied and differ from person to person. Trauma is a subjective phenomenon. Events are not traumatic, they are only potentially traumatic. More importantly, not everyone experiences the same events the same way. Trauma for one person is not trauma for another. And no event is traumatic for everyone, not by a long shot. Most of us when we are confronted with potentially traumatic events, experience acute distress and fear. These events can leave us shaken and stunned. But for most of us, these reactions are only transient. The reaction may last for a few minutes or a few hours, sometimes a few days, but we eventually return to our normal selves. This is not true for everyone of course. Some people are divested, and for these people, potentially traumatic events become genuine trauma. In other words, trauma is defined by the experience of survivor.

Historically, trauma has been associated with physical injury, studied and treated by doctors and surgeons. Towards the end of the nineteenth century the concept of trauma began to be reconfigured within psychology and its definition

started to shift from physical blow towards that of a shocking event, the impact of which is felt within the nerves and mind of the survivor.

While trauma has been redefined and reconsidered over many decades, there is still no single definition and understanding of it; however, one of the most useful definitions of trauma in its psychological rather than psycho-medical understanding is from Cathy Caruth, who defines trauma as an overwhelming experience of sudden or catastrophic events in which the response to events occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena.

The impact of trauma is basically related with psychology. People suffer from various traumas. But the final consequences are seen in their psychological sector. Traumatized people always have psychological threat to their mind and always remain upset or anxious. Psychological trauma is a kind of damage to the psyche that occurs as a result of a traumatic event. When that trauma leads to post-traumatic stress disorder, damage, may involve physical change inside the brain which damages the person's ability to adequately cope with stress.

To sum up, haunting memories are obsessed with the meaning of life. They focus on individual. Though life is very difficult and does not have any objective of using universally known values, traumatic experience attempts to find happiness and meaning in a modern society characterized by haunting memory, isolation, loneliness, frustration and pain. Traumatic experience deals with man's disillusionment and conflicting thoughts.

The novel *Eve Green* evokes with a beguiling lyrical muscularity the peaks and Birmingham home and moves to Wales. The novel, we can find, is layered with loss, for it a place full of "secret pocket and hidden doors". Now on the cusp of 30 and the brink of motherhood, Eve is compelled to pick at her past's unsolved secrets-

including a missing father-before she can move on. As an eight-year old, she forms an unlikely friendship with loner man, Billy, who she believes will shed light on her history and who is himself haunted by his love of Eve's dead mother. The disappearance of a local girl, Rosie, adds to the novel's latency of the missing.

Susan Fletcher's *Eve Green* has elicited host of criticism and response from many critics. No critical comments on it have survived from the early period of its publication, and it seems reasonable to guess that *Eve Green* owed its popularity very largely in manifold themes of loss, loneliness, guilt and physical damage caused by the burden. Keeping secrets adds striking effects to the novel. By reading this book an article was published by Essexgirl in 12 June, 2007 in *Publisher Weekly* describing the effects of book:

The story is beautifully written and in such a gentle, descriptive tale I was surprised as much happened in it as it did. The author, Susan Fletcher, takes her time to tell us about the sights, sounds, smells, thoughts and memories that surround Eve in that first year in Wales; it is like you were there yourself. In other book I have sometimes found this style of writing frustration, almost like padding. This is not the case here and I felt it really fitted in with lazy, hazy summer days that Fletcher was telling us about. I found the book very easy to read but it is not a slow book by any means. (3)

Essexgirl focuses upon the beauty of the novel. She gives her concern about landscape and of the narrative quality. The novel, for her, is beautifully told. While reading this novel she finds herself indulged within the novel. Therefore, this beautiful piece by Susan Fletcher substantiates her with lots of pleasure and excitement. Her excitements

and curiosity raised by this novel forced her to turn the pages without any delay.

Regarding this novel in the same article she also explores her view as:

This is a story about love, but not always in the conventional sense, it is as much about family love and friendship as romantic love. It is story about loss. Evangeline Jones, known as Eve, lost her mother when she was seven. Not knowing her father, she left Birmingham to live with her maternal grandparents in Wales where she spent the rest of her childhood. (3)

*Eve Green* is a novel with an intense exploration of love. Susan Fletcher says "There is no grief if love hasn't come before it. Every grief is the result of love. Eve's mother is victim of love of one red-haired Irishman. Mr. Phipps, the shopkeeper and Billy are victimized and are in grief of love towards Eve's mother. Besides this the loneliness of loss lies at the very heart of this novel.

Another critic Jassica Tredway, in *Watterson's Book Quarterly* makes remarks on the protagonist of the play as:

This is my kind of heroin----that good mixture of romance and spirit, courage and self-doubt----steered through a gripping rite of passage towards a- disturbing----but ultimately wholly satisfying----conclusion. In red-haired, motherless *Eve Green*, Susan Fletcher gives you a heroin you won't forget. (11)

By this argument we can claim that Jassica valorizes Eve's character. She finds Eve bold and courageous one. Her claim is based on Eve's effort to survive and her struggle to excavate her parental history. She finds Eve a good mixture of romance and spirit, courage and self doubt. Eve explored her courage finding her parent's

mysterious past though it was forbidden subject for her. She did everything to excavate her parent's mysterious past.

But regarding the protagonist another critic, Susan Tranter makes reverse remarks. She says:

It is easier to feel sympathy for Eve. She loses her mother, does not know if her father is alive or dead, and has to relocate from Birmingham to her grandparent's farm in North Wales when she is only seven years old. Fletcher's characters are filled with a passionate desire to wake up out of trauma and guilt. (15)

Unlike Tredway, Tranter finds Fletcher's protagonist much sympathetic one. She does not blindly accept the protagonist as bold and courageous as by Tredway. Relating upon her past, her loss, her grief and her guilt we can't find Eve a bold character, rather she is a sympathetic character as Tredway argues. Eve is haunted by her guilt psychology and her past is traumatizing her. Her memory resembles her past trauma of loss and guilt therefore, she is a sympathetic character as Tredway finds.

Lucan Gaines in 13<sup>th</sup> August, 2004 in *Library Journal*, talks about Eve's mistake that she committed by telling lies to the police; she says: "Enraged by the small-mindedness of one shop owner, Eve commits a grievous error of judgment, an act she will later bitterly regret, victim of her youthful passion on right wrong as well as loyalty to a friend. The consequence of her impetuosity is a well-learned life lesson" (25).

Eve makes a great mistake of telling lies to the policeman about Mr. Phipps of abducting Rosie which was not true at all. And the same mistake hurts her throughout her whole life. She can't wake up out of this guilt and humiliation. Lucan argues, being victim of her youthful passion Eve commits that mistake which later on bitterly

haunts her without getting chance to correct. Her mistake becomes the well learned life lesion in her life. She can't avoid it if she wish too, and regrets vehemently at last.

In this regard, it becomes clear that the text has been analyzed through various perspectives, some critics have discussed about the issue of loss and love some critics has analyzed this text through the perspective of Eve's error of judgment. But the text has not been analyzed through traumatic perspective. Therefore, there exists a strong need to carryout research on this novel from new perspective. Without proper study on this issue of trauma, the meaning of the text remains incomplete. Having taken this fact into consideration, the present research proposes to carry out a research from the concept of traumatic theory.

## II. Traumatic Memory in Susan Fletcher's *Eve Green*

After the demise of her parents and grandparents, Eve is traumatized by a sense of rootlessness. Therefore with the help of memory she tries to explore her repressed desire to identify herself with her ancestral root. In this text memory has been used as a powerful tool of exploration. Regarding Sigmund Freud we can hypothesize that Eve is haunted by the repressed childhood trauma and her effort to quest her father's Secrecy and her endeavor to identify herself with her father is the manifestation of same repressed childhood trauma. The grave error of Judgment that the protagonist of the novel commits, enraged by the small-mindedness of one shop owner, becomes the main source of trauma in her life. Her memory leads her back to the traumatic past life which is full of loss, loneliness, grief and guilt because, it is the politics of memory that resembles the traumatic past. People can't forget the shocking events of the past. It is the memory which brings the traumatic past experience lively in present.

The novel, *Eve Green* is the memory of Eve's past life in which she recalls her mother's death, her father, her grandparents and her endeavor to quest the mystery of her family. As Allan Megill in his book *History, Memory, Identity* argues, memory is valorized when identity is threatened. As identities are challenged, undermined and possibly shattered, so memory are drawn on and reshaped to defend unity and Community. In the novel *Eve Green* the narrator memorized her past life as she finds challenge in her identity by loosing her ancestral root with whom she can relate her identity, as in the book Eve says: "The family left one by one after that. For years the house sat empty; lichen crawled up the wall and the winter storms cracked the windowpanes" (110).

Now, As Eve is going to be a mother she finds great challenge in her identify because at this time she has no one as her ancestral root with whom she can identify herself. All have left her alone. She has lost her mother, doesn't know whether her father is alive or dead, her grandparents also have left her. Therefore through memory she is trying to encompass her family members and liberate her trauma of loss and loneliness.

For the person who has experienced unbearable pain, the psychological defense of dissociation allows life to go on but at great internal cost. No one can easily precede their life in great pain and detachment. Memory of lost parents traumatized Eve and departure of her grandmother powered more grief and pain in her life which became unbearable torture in her life. After the demise of her parents, her grandparents were the only source of love for Eve. But she also had to lose of her grandparents as she lost her mother and father. She says:

What did I feel when an unwanted hand moved down my eight-years-old back, and under? A weak, clumsy version of this. what I felt at nineteen as I drove to the hospital after my grandmother collapsed at the market was stronger- that was a definite fear because I didn't want her to die, I wasn't ready for it, and I didn't want to turn round to my grandfather in the hospital waiting room, look into his eyes and tell him that she was gone. Yes that was fear. I was afraid then. And I feel fearful, too, whenever Daniel's late. The thought flickers through me like a twilight bat- what would I do? What would I become? My breath falters with that. (127)

Here, memory resembles her traumatic past life when she had to lose her grandmother. She couldn't express her severe pain of loss through words. She



was speechless and couldn't say the news of departure to her grandfather. She stared at him without any words. It is because we can't express trauma through the words. Her trauma and utter pain couldn't let any word to outlet. She was so afraid of her uncertain future. Fear and grief of loss hovered around her and she remained silent and enact. Here, her memory resembles her trauma of loss and repeatedly haunts at present. She remembers the dreadful moment in the hospital when her grandmother was taking last breath of her life because it is the shocking event and we can't forget such events even if we wish to.

According to Jan Assman memory is concerned not with the past as such, but only with the past as it is remembered. People filter their memory according to what is meaningful in the present. It is selective, so one can select the striking one and forget the other which is the politics of memory. As in this book Eve says:

I tried to remember my old Brimingham bedrooms, my old city life, but all I could see was two green eyes only. Two green eyes, how I'd see him in the pine forest, at the market, how I'd nearly washed his car; how he'd raised an invisible hat at me six months before, outside the shop in the drizzle. (190)

Here she can't remember the whole thing of Brimingham though she tries her best to memorize it. In certain period of time we forget some events. The whole events of our life can't exist in our memory. We remember only those things which are so striking and shocking. Therefore, in this novel Eve can't remember the whole things of Brimingham, she remembers only striking events and she can't forget them even though, she tries to. So, the word 'memory' denotes one's ability to remember things. It is a period of time that somebody is

able to remember events happened in the past. It has involuntary characteristics. Memory is not an obligation of each one to remember all. Remembering and forgetting may not be proper subject for moral and ethical decrees and evolutions.

As Eve says:

Some of the early days are blurred. If I press my temple with my thumbs and try to think of certain time, nothing comes. I can't blame tiredness or my hormones for this- it's how it's always been. I know I feel downstairs at always been. I know I feel downstairs at one point, but I told no one, and I can't remember what part of me hurt. Something was grazed, and ached under the blankets at night, but what exactly? The image of a broken plate comes black to me, too, although who broke it, and how I don't know. (26)

Avishai says that we can't remember on demand. Memory has involuntary characteristics. Individual memory is involuntary. Memory is not an obligation of each one to remember all. Remembering and forgetting may not be proper subject for moral and ethical decrees and evolution. We can't be morally or ethically praised for remembering, or blamed for failing to remember if memory is not under our control. So, individual memory can not move on demand. Some memories remain blurred and are forgotten too. Only the striking ones are repeatedly memorized because it is the politics of memory that filters the past experience according to what is meaningful in the present.

According to Sigmund Freud, daughter longs for father's body which he calls "Electra Complex". Regarding him we can assert that Eve is haunted by her repressed childhood trauma. Her curiosity to quest her father's identity, her love

towards her father and her effort to identify herself with her father is the manifestation of same repressed childhood trauma.

Eve tries to engrave the reality about her lost father despite the fact that she was forbidden for this matter. Nobody wants to talk about him and her grandmother strictly cautions her not to speak and ask about that man to anyone. She says: “don’t talk about him in this house. Not ever, do you understand? You don't say him name. You don't talk to anyone about him anyone ok? Do you hear me? She bent down, so close I Could feel her breathe. Do you” (58)?

Her grandparents hate her father so vehemently, because they have to lose their only daughter because of the same Irishman. Not only her grandparents but the whole villagers hate him and nobody wants to talk about this man. She says: “The Irishman. This is how he's remembered, as if his name is cursed. As if no one will go to heaven if they say his name” (57).

Eve is brave, strong willed, and flame haired girl, who embarks upon a journey to discover where she really comes from. Finding an old shoebox with the collection of her mother's momentous, Eve manage to piece together the story of her father. The only clue that Eve has to his identity is that his name begins with k. The clue that she gets from her mother's letter where she writes " In the rain K's hair looks like feathers" (160). Meanwhile Eve befriends with local boy Billy Macklin, who is physically and mentally scarred. And it is through the Enigmatic Billy, that Eve is discovering the truth about her mother, the mysterious man called K, and why local village shopkeeper Mr. Phipps despises her so. As Eve garners more curiosity, she becomes more reliant on Billy Macklin:

I wanted to find Billy Macklin. I wanted to talk to him about red-headed men, because didn't he know everything? So she had

claimed. Like everyone, he could tell me things-about me, about K. But unlike them, he was a forgotten man. No one saw him, no one was bothered about him, so if I met him who would find out? If I spoke to him about forbidden subject, how would my grandmother ever know? I know he'd be my secret. (85)

Eve boldly decides to find out her father's mystery in any cost. Therefore, she doesn't give up her curiosity and strong will of finding reality though it was forbidden matter. At first she asked her grandmother about this mysterious man; "what does K stand for" (27)? But she didn't give any answer and later she realizes; "I knew that if there was a little box of secret I couldn't quite prise open, he was the one with the key" (94). And she uses Billy as the key to open the box of her family secret.

Eve takes benefit from Billy Macklin, an unworthy and forgotten man in the village. He is a loner man without any friends. She took help of Billy to find the reality because, as other villagers Billy also knows the reality of her family; her mother and her father. In the text she asserts:

I was bursting with questions. Did your head hurt? Can you remember it? Who was K? Who? What else do you know? What about trembled hearts? But I was wise enough to take it slowly. He wasn't a man to be hurried, or else I knew I'd lose him-he'd vanish off into nettles again, and become nothing more than a rumour, a weaving track through the grass. (122)

At last it is through Billy that Eve finds out exactly what does 'K' stand for. She told everything to Billy; about the letter in her windowsill from where she got the clue of her father; she told him the way people turned their heads when she

mentioned it, and also about the tenth rule. She does all these things only because of her extreme love towards her father. She loves her father therefore she tries to find her father's identity so that she can identify herself with him.

Without shifting his gaze he said, 'Kieran. Ok?'

I thought, who?

'You're Just like him'.

I blinked.

Billy wiped his mouth with the back of his hand. He looked at me.

'You should be careful,' he said. (142)

Her extreme love towards her father can't let her to be static without any effort. She doesn't leave any stone unturned to excavate her father's reality, thought it was forbidden subject of inquiry for her. She became ready to befriend with physically and mentally scared man like Billy with the hope that he will tell the reality of her father.

Eve tries to identify herself with her father and just to make link upon him she says; "I have, after all, traveler's blood in me" (71-72). She also tries to identify with him through her hair color. In the text so many times she explains about her hair color that she inherited from her father. She asserts that "he left me his hair color", though it became gift for some people and curse for others which is explained through this argument by Eve:

Red hair. People always had views on Red hair. My mother called it a gift, but it never felt that way. It felt bad, like a blemish. It meant I was spotted when I didn't want to be. School had been hard just because of it. My hand shot to my hair and gripped it. I thought, don't curl. (66)

Eve has inherited the hair color from her father and people have different views regarding this. She loves her hair color because it was the gift from her father and through which she can identify herself with her father. Here, her attempt to identify herself with her father through the hair color explores her repressed childhood trauma to possess her father's body.

As everyone hates Eve's father, at first she also garners lots of hatred towards him. She has also the negative picture about him. Sometimes intense feeling of anger leads a person to trauma. Upsetting memories of her father also traumatized her and began to hate him. This can be explained by her argument:

Yes, I've been angry. My teenage years were peppered with my resentment, like ink blobs over a blazer's lining, and if I were ever to meet Kieran I know that sharp words would jangle in my mouth for a while. I'd spit; I'd snap. I'd and him the way my grandmother unwittingly- taught me to. (210-211)

She has a lot of hatred and is so distasteful towards him because she knows her mother's pain from very near. She knows how much suffer her father gave to her mother and how her mother died only because of intolerable trouble that he gave. So, at first she wants to spit on him and curse him. She is highly furious towards her father and says;

Men would have given up everything, if she'd asked them to. They would have put their hands on the Bible and lied, if need be. But Kieran? He showed her seven months of what life should always feel like. He showed her what her body was for. And in May, as the dragonflies came, he left without warning- the night after kerning I had been made. (211)

Eve argues, her mother was the most beautiful girl and everyone would die for her. Mr. Phipps, Billy and Daniel all used to love her. But there was the only person to whom her mother loved limitlessly, everyone was ready to die for her but she was ready to die for Mr. Kieran who became the cause of her trouble and suffering and at last her death. Eve says "I could be a boy or a girl to him, he never stayed to find out, so it is a faceless ghost of a child he thinks of " (211). When people are traumatized they also cultivate hatred within themselves. Eve's hatred towards her father is also the result of her traumatized life experience. In reality she loves her father, all this hatred she garners within herself is only temporary. Her extreme love towards him from her inner heart can't let her to garner that much bitterness towards him. Therefore, she says:

But he wasn't evil - you know this as well as I. He was a man whose found breezes helped his headaches, who knew where the pigeons nested, who kept to the unused paths of Cae Tresaint so that no one would see him but the occasional lost sheep. He left the flower on our doorstep in the dead of night- those flower were always from him. And he left them for me - not for my grand parents, not for Daniel, but for me-because I was Bronwen's, as simple as that, and so he took care of me. She was gone, but I wasn't. He watched out for me, and liked me, and the hoof of a grey mare smacked everything out of his brain but his basic, stark sense of love. In that way, wasn't he the best of us? Wasn't he the least likely culprit of all? (199)

Eve can't hate her father; her father takes special place within her heart. She thinks that her father was not so much bad to hate in that sense. He was less

culprit than the people took him. She believes that he has stark sense of love. Her father left flower in front of her door for her and it is enough for her to sprout love towards him. She can't hate her father for his unforgettable crime of despising her mother because she is haunted by her repressed childhood trauma of possessing father's body. Regarding her father she also argues that:

He is not a bad man. He has a heart, he has feeling, and he stands for a moment in the dark and feels sorry. Maybe he thinks of dark hair spread on a pillow. Maybe he almost changes his mind. But he is young, too young, his knuckles throb, and light are flicking on behind him, and if he had a choice he doesn't now. (185)

Despite her close view of her mother's suffering she can't hate her father. Still, she has greater affection towards him. Eve justifies his mistake by the argument, 'he was too young for this'. Her extreme love towards her father explores her inner desire to possess her father's body. As Sigmund Freud claims every daughter wants their father's body, Eve also wants her father's body, therefore her mother's pain and sufferings remain blurred in front of her extreme love towards her father and loves her father despite his sinful act of despising her mother. And at last, we can make the bolder claim that her effort to quest her father's identity, her extreme love towards her father and her practice to identify herself with her father is just the manifestation of her repressed childhood trauma.

Regarding trauma, Jaffrey Alexander, argues that, events are not in themselves inherently traumatic. Trauma occurs, he argues, when individuals and group feel they have been subjected to horrendous events that leave indelible mark upon their consciousness, will mark their memories forever, and will change their memories forever, and will change their future in fundamental and



irrevocable ways '. In this regard, trauma is a medical term, which denotes a severe wound or injury and the result after effects, which also refers to the action shown by the abnormal mind to the body. It provides a method of interpretation of disorder, distress and destruction. It exposes not only a phase of destruction but a mystery of survivors' metaphor of existence.

Characters in this novel *Eve Green* are filled with the burden of their past life. Most of them are haunted by their traumatic past and can't be free from it, even if they wish to. Regarding this issue, critic, Susan Tranter, argues:

Fletcher's characters are filled with a passionate desire to wake up out of trauma and guilt. They wish to fully accept and occupy the passing moment. The pathos comes from the recognition on the part of protagonists that there are limitations to this that human beings can never truly manage to leave of the poison of their own past and selves. (19)

The protagonist of this novel Eve is the most traumatic character who repeatedly memorizes her past life. From her childhood days she has to lose lots of things including her mother, father, grandmother, and her city life and so on. In this regard, Susan Tranter, a critic states; "It is far easier to feel sympathy for Eve. She loses her mother, doesn't know if her father is alive or dead, and has to relocate from Birmingham to her grandparent's farm in North Wales when she is only seven years old" (15).

Memories reassemble the past events as people try to make link between past, present and the probable future. Memories of terror and violence refract the world through a lens altered by fear and by physical and emotional pain.

Traumatic memories may be narrated repeatedly in an effort to bring healing and closure to the pain of remembering.

Eve is full of her past memories and can't get rid of it. She can't forget her past life and spends her present without shade of past but it is not possible. As she asserts in this text:

Things aren't easily forgotten here. There's some comfort in that, I suppose, an immortality and I feel I've made my mark. Pressed my thumb into Cae Tresent's clay the way my mother, my grandparents, the other Joneses have. But history has been a burden, too. It has been vast, smothering, burden that I longed, for years, to throw off. Nothing is new. Each gate squeaks to remind us of all other hands that have pushed it. Each pair of eyes that encounter me for the first time has memories shifting behind them, like sand under tides. So you're Eve Green, they seem to say. No one here lets go. (36-37)

This expression by Eve shows her innermost desire to come out of her history. History has been a great burden for her. She longs to overcome out of her past history but no one lets her do that. Each pair of eyes that she encounters and every single event in present pushes her back to the past. Traumatized people always try to escape from the traumatic past, they wish to forget their pain and suffering of the past as Eve in this novel practices, but in reality it is impossible. No one can live their life without the effect of past.

Evangeline lived in Brimingham with her mother, a single parent, until she was suddenly, tragically orphaned at the age of seven. Along with the loss of her parents she had to leave her place, Brimingham as well and was sent to live with

her maternal grandparents in the Walse countryside. Divested by the loss of their only child, they welcomed their granddaughter with open arms and much love.

But, as time passed, they also left Eve alone which makes her a traumatic character. And it is relevant to quote her line:

I miss them. My grandmother's been dead for ten years now, my grandfather for not quite two, yet the hours still creaks as if they're walking in it. My mother's death made no sense. It stung, shot out its poison as and when it chose to. But their absence is another thing. It's tender. I have to sit down with it. (37)

As Eve has lost her parents, her grandparents were the only source of light in her life. But, they also left her alone and she remained alone which powered much trouble and agony in her life. The same agony of loss made Eve a memorable character. Eve has traumatic past experience. Traumatic experience is extremely unpleasant and it causes us to feel upset or anxious. Past crucial events which people face as bitter experience in their life are traumatic experience. Such traumatic past experiences haunt them time and again and make weak mentally and physically. Such bitter experience always hovers round them as a mental illness. The shock of past event puts threat upon their mind and they suffer in present.

Eve's grandparents are also in trauma of loss of their only child. They have to lose their only child because of an Irishman, so, they hate him so much that they even don't want to pronounce his name. They also caution their granddaughter, Eve, not to ask about him to anyone and not to say his name again at that home. As they are divested by the loss of their daughter, fear of loss is still rushing in them. They don't want to lose their grip upon their grandchild, Eve, as

once they had upon their daughter. Therefore they want to keep Eve in dark without mentioning her past life.

Once, when Eve asked about her father, "what was my father like", Eve's grandmother stiffened and said: "We don't talk about him in this house. Not ever. Do you understand? You don't say his name. You don't talk to anyone! Ok? You hear me" (58)? These words she utters being so furious towards the Irishman manifests her repressed trauma of losing her only child. They have bitter curse and are so harsh towards Kieran because they have lost their only child by this Irish man, Mr. Kieran. They can't forgive him who made them childless. Regarding this Eve asserts: "what matters is that my grandmother had more loss in her life than she should have done" (131).

Eve's mother is also a tragic character. She can't find any meaning of her life and didn't wish to forward her life anymore. Therefore, she committed suicide, leaving only seven years old child in unknown place. She is disobeyed by the man with whom she trusted more than her own parents. It is important to quote Eve's line:

My mother left here when I was tucked up inside her, for a city she'd never been to and knew nothing about save for the fact that my father might, possibly, have gone there, that was enough for her. And he too lived out of the pack on his back. A hitcher's thumb, a cigarette, a map of the world in his head. (72)

In the name of love, at first, she leaves her parents, her home and everything else. But not finding the man, for whom she set herself by leaving all these things, she drowned in trauma. Grief in her life became so unbearable that she became unable to forward life and commits suicides leaving seven year old child alone. Because,

her husband betrayed her leaving her alone the day when he knew she was pregnant. Eve asserts:

Men would have given up everything, if she'd asked them to. They would have put their hands on the Bible and lied, if need be. But Kieran? He showed her seven months of what life should always feel like. He showed her what her body was for. And in May, as the dragon-flies came, he left without warning- the night after learning I had been made. (211)

Trauma basically denotes a severe wound and the result after effects, and also refers to the action shown by the abnormal mind to the body. Traumatic experiences often involve a threat to life or safety but any situation that leaves us feeling overwhelmed and alone can be traumatic. In this novel, Eve's mother finds threat to life and safety therefore commits suicide leaving seven year old daughter alone. And her suicide is the result of her abnormal mind. She can't even think about the future of seven-year old child after her death. So, trauma has become the cause of her destruction.

Eve's father Mr. Kieran is also a sympathetic character. He is not a happy man. After all, it is not so easy for any human being to live in shadow of mistakes, the ever present tug of lies and betrayals. Nobody in the village gives any importance to him, they hate him so bitterly that they even refuse to say his name. Eve says: "the Irishman. This is how he's remembered, as if his name is cursed. As if no one will get to heaven if they say his name out loud" (37).

Now, he lives in the village alone, he has no one as partner and living monotonous life. And it is not easy to live with everyone's hatred and detestation. So, Kieran also is not a cheerful and joyful character of the novel. He also lives in

trauma of his past mistake because he can't forget his first love and his child. Eve quotes: "somewhere inside him, when he can't sleep for heat or noise or drink or worry, Kieran Green too stares at ache ceiling and thinks What if...." (212)?

After Rosie's disappearance, her mother Mrs. Hughes drowned in the agony of loss. Rosie's loss made her life so traumatic. In this regard, it is relevant to quote:

But this was all before Rosie disappeared. She changed then. She lost weight overnight. No more make-up, hands that couldn't stay still, two pleading, panicking eyes. In the papers and on the television she looked like someone else, someone older. She took to sitting in her bay window by the phone, watching the street and gnawing the skin on her hands. I remember sidling past her house with an ice pop once and catching her eye. I slowed for a moment, sticky-fingered. With her eyes she gave a faint smile. I hope I smiled back. Either way, I saw her differently from that day onwards, and that lost, tired smile came back to me when Mrs. Hughes was found nearly four years later, crammed full of Aspirin and Vodka and stone-cold in her bed. No note, they said, but no accident. (35-36)

Above mentioned lines explore how the agony of loss creates trauma in human life. After a traumatic experience, a person may re-experience the trauma mentally and physically, hence avoiding trauma can be uncomfortable and even painful. They may turn to alcohol to try to escape from trauma. Re-experiencing symptoms are a sign that the body and mind are actively struggling to cope with the traumatic experience. As in this novel Mrs. Hughes finds it difficult to precede

her life and takes help of Vodka and Aspirin. She lost all hope of her life. It is more relevant to guess, through her condition, what loosing a child felt like.

Regarding her condition Eve states:

Grief can turn a person mad, or as good as. It destroyed Rosie's mother, Mrs. Hughes. If asked, my First and strongest memory of her is how she collapsed outside the white Hart pub in late July - like a puppet with cut strings, or creeping ivy when the wall's pulled away. No backbone to her, just slack skin and low, animal groan. (21-22)

As Jeffrey Alexandra argues, 'trauma occurs when individuals and groups feel they have been subjected to horrendous events that leave indelible mark upon their consciousness'. In this text too, Mrs. Hughes feels she has been subjected to horrendous events. Loss of her only daughter powered lots of grief in Mrs. Hughes' life, she lost pleasure, hopes, desire and happiness of her life and lives meaningless and monotonous life surrounded by grief and trauma. Therefore grief and trauma took her life towards destruction. She became friend with sleeping Pills and Vodkas and bid farewell from herb life. Here, Eve states: "Mrs. Hughes killed herself in the end. She stocked up on sleeping Pills and Aspirin and laid herself down on her silk bedcover with two bottles of Vodka and Rosie's baby album"(127).

Regarding characters we have a view of Mrs. Maddox who is also a sympathetic character. She has to lose her husband the day before their marriage anniversary. As she quotes:

Something just happen, Eve! They aren't mean to make sense! My darling Mr. Maddox died the day before our anniversary - the day

before! - Out in the garden, weeding under the Magnolia tree. I just looked out of the window and saw him lying there. And I knew. I just knew he was gone. I don't know why he died, or why he to die that day, and I spent years trying to understand it- years! But the truth is, she whispered, things happen. We just have to put our heads down and get on with it. (192-193)

Mrs. Maddox is living in the grief of her husband's untimely departure which remained uncontrollable pain for her. She is fade up with her past history and tries to come out of it which is not possible. After all, human beings are somehow guided by their historical past. No one can be a historical even if they try to. Maddox suggests every people to forget their past life, because for her past life has no meaning and it can't help to proceed the present and future. This can be explained with the argument: "don't fight what's gone. Don't look for reason' because that serves no purpose and it ruins things, move on"(193). These lines by Mrs. Maddox reflects her extreme passion to come out of traumatic past, her desire to live present without any touch of troublesome past life.

Mr. Billy Macklin is also one of the sympathetic characters of this novel. He is a loner man having no company and friends. He is a forgotten man in the society. He is also hurt by unsuccessful love with Eve's mother. Billy lives alienated and meaningless life in the far village. Nobody cares him, nobody sympathizes him though he is mentally and physically scared man. In this regard Eve asserts:

But how did Billy change? He was as solitary before the kick as he had been after. He still crept around the Brych valley on his own. He still had no friends. The accident didn't really rob him of much -



a fact that hurts me now. It's almost too much to bear. What kind of life had he had? (93)

Billy, a loner man having no friends is so resentful of his life. Eve says, "I think he was secretly ashamed of what he was. I think, at heart, he was resentful of the life he had handed"(105). He has been handed a distasteful life and no one can be happy with such kind of ugly life.

Mr. Phipps, a shopkeeper, is also hurt by his love and he is a person who had been trapped in Eve's conspiracy. Mr. Phipps was so transfixed by Eve's mother's love that when she refused him, as any sane woman would, he changed his love towards bitterness. He expressed his repressed trauma with the words like, "those bloody Joneses, that filthy Irish bastard, that red-headed bitch from Pencarreg farm" (211). He lost his love and sympathy for others. Eve says: "I think he is a sad, lost man with an empty soul and an axe to grind. Probably madness to him. And no doubt to broken heart too" (163). Hate and detest are also the result of traumatize mind. In traumatic situation no one can give love and affection to the others. Mrs. Phipps' hate towards other people, especially to Eve, is the result of his traumatic past.

Therefore, every characters in this novel is haunted by his/ her past events, they are severely injured by their past. Memory repeatedly leads them back to their past which is full of loss and grief. Trauma of past have brought destruction in the life of many characters like Mrs. Hughes, Mrs. Bronwen and so on. And they are filled with a passionate desire to wake up out of trauma and guilt. Memory of the lost child haunts Mrs. Hughes so severely that she couldn't come out of it. Mrs. Bronwen commits suicide only because of the memory of haunting image of loss. Mr. Billy garners so much hatred and is in trauma only because of

his memory of lost love. Mrs. Maddox is traumatized by the memory of her lost husband. The protagonist of the novel remembers her past life. She bitterly regrets for her mistake and finds herself guilty for that event. Her memory resembles her past trauma. Analyzing the experience and situation of the above mentioned characters we can reach to the conclusion that the main politics of memory is to resemble the traumatic past. Memory can't give us any chance to forget the striking events, such events repeatedly haunts in our life and traumatize us.

Moreover, the theme of loss lies at the heart of every character and it is the loss and absence which is making them traumatic. LaCapra in his book *Trauma, Absence, Loss*, says that when loss is converted into absence one has to face the endless melancholy, as in this novel all the characters are passing through. LaCapra says:

When absence is converted into loss, one increases the likelihood of misplaced nostalgia or utopian politics in quest of a new totality or fully unified community. When loss is converted into (or encrypted in an indiscriminately rhetoric of) absence, one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and historical losses is foreclosed or prematurely aborted. (728)

Through this line LaCapra wishes to explain the effect of loss. He says that loss and absence push victim to fill void that cannot be filled, through elation or through misplaced identification with real victim. Alternately, a witness or victim may choose to preserve the void, and revisit the site of perceived historical loss with compulsive regularity.

In this novel memory has been used as a powerful means to excavate the repressed guilt that Eve cultivates by grave error of judgment in case of one shop owner, Mr. Phipps. With the disappearance of Rosie Hughes, a beautiful, privileged girl, who would entirely have become Evangeline's rival, the town seethes with gossip and whispered accusations. The police questions anyone suspicious and the neighborhood is thoroughly searched. Enraged by the small mindedness, she plots conspiracy to accuse Mr. Phipps as a criminal. She says: "he was innocent of abduction, at least, and yet I would accuse him of it. I would shine a torch on his name and say, there! That's him!"(179). Then she tells lies to the policeman just for revenge. She blames him as a criminal by saying:

I think you should talk to Mr. Phipps. Who runs the shop. I think he knows something.

The policeman leant into me. He searched my face, and said, 'why do you think this, Evie?'

He's....said things.

'What sort of things? Evangeline?'

I looked him straight in the eyes and said, 'He said I should be next. He didn't go on the search for her. I just....' - I gave a timid shrug - '...don't trust him. He's creepy. He looked me weirdly.... Up and down. He tried to kiss me once'. (181)

In this way she gave fault information to the police officer. But it was the lie that she told to the police officer for taking revenge with Mr. Phipps. And the same lie that she told about Mr. Phipps, one shop owner, became the main source of trauma in her life. Because of that lie she bitterly regrets throughout her life.

Cathy Caruth, famous for her idea about trauma from psychoanalytic approach, argues that trauma can't be forgotten. In this novel *Eve Green* too Eve tries to come out of her traumatic past and console herself, but it is the nature of trauma that doesn't let anyone forget. No one can forget their trauma, it repeatedly haunts them. Eve is haunted by her past mistake that she commits enraged by small mindedness. People anyway remember his/her traumatic past because he/she can't avoid the past experience. Every people try to forget their unpleasant movement but it is the memory which can't give us chance to forget events which has striking effect and make us traumatize because, it is the politics of memory which remembers the traumatic past. In this regard, it is relevant to quote:

Am I haunted by lie? Every day. To think I claimed such a thing, and so brazenly - it astounds me still. It's the standard against which all subsequent untruth have been set, and it pales them all. That man? He killed someone. Is there a worse thing to say? And I was as good as it. Such a deft liar. My words were never openly doubted; I was instantly believed. (183)

Above mentioned lines explore Eve's haunting image of past mistake. Past crucial events which people face as bitter experience in their life are traumatic experience. Such experience haunts them time and again and makes them weak mentally and physically. Such bitter experience always hovers round them as a mental illness. The shock of past event puts threat upon their mind and they suffer in present. Here, Eve has a traumatic experience of her past mistake of telling lie. Now, she bitterly regrets for her illogical decision of taking revenge with Mr. Phipps. She thinks, to give that sort of punishment for his minor mistake is illogical and irrelevant. She finds herself as a deft liar. Moreover, she highly

repents for the fact that, her words were never doubted, she was believed without any doubt because no one could think a seven year old child can tell such type of lie to the policeman. People might have thought such a small child can't be deft liar. So, she was believed without any doubt.

Eve thinks she has committed a mistake in her life which she can never correct, if she wants too. Now on the brink of motherhood she is drowned in the well of pain and guilt. She can't even share it to her husband Mr. Daniel because she thinks that the disclosure of reality may bring lots of trouble in their conjugal life. Therefore being afraid of breaking their relation she can't share it with him and burns alone in the agony of guilt and trauma of unforgettable past mistake.

Regarding this Eve quotes:

My punishment for telling lies about Mr. Phipps, for disobeying basic rules, for having red hair, for walking the long way home, and I thought if I told Daniel about that pushing, unsealing hand he'd tell me off or back away. I thought I might change in his eyes, and all would be lost. So I said nothing. And it's too late to tell him now, because wouldn't he say, why didn't you tell me before? Eve? Why not? And something between us would be gone. (187)

Though Eve repents for her past deeds, it is not possible to get rid of trauma of past, no matter how much she repents. Her expression like, "my memory is almost too full now, I think, as if it's smoke- damaged, or as if the heat of the summer curled it" (196), shows her pathetic situation. Now, she can do nothing more than repenting for her mistake and remembering her past life. She is full of memories of traumatic past which is making her life more difficult and suffocating.

Therefore she says, "I struggled for breath"(196). Being traumatized by mistake

she says to Billy: "I was a liar, an awful, bad liar, and that I was in a trouble, all sorts of trouble"(197). In Eve's life her memory is the main cause of her trauma. Eve is traumatized only because of her past deeds. If she had forgot all the past events she should not have traumatize. Therefore, memory recalls our traumatic past and traumatizes us.

As she remembers her past deeds lots of thought hovers around her. She believes she should not have done that mistake and she is not rightful person to give punishment only for those things that he has done. She has not right to tell lie about anyone just for her personal satisfaction. In fact Mr. Phipps was not criminal rather she has done a great crime by telling lie about him to the police officer. Eve states: "can I blame Mr. Phipps for thinking what he did? For all his hatred of me, his fear, can he really be blamed? If I were faced with the same tomorrow, exactly the same scene, would I not think it, too"(198)?

Events are not traumatic in themselves, they are only potentially traumatic. More importantly, not everyone experiences the same event the same way. Trauma for one person is not trauma for another. And no event is traumatic for everyone. Some people are divested with events that the others find as simple. Eve is in trauma of her mistake and she is divested by that incident. But normal people go through such kind of events in their life, they don't feel regret for such events because they regularly pass through such mistakes therefore, all events can't traumatize everyone equally.

Eve, at first, bitterly criticizes Mr. Phipps but later on her hate changes into sympathy. She can't hate him so bitterly rather she began to hate herself. She blames herself for her untrustworthy deeds. She says: "The perfect scapegoat. A simple man no one could vouch for, and who no one would miss. And would

believe the shouts of an eight-year-old who told lies and fought other girls and spent half her life in detention? Whose father was a thief through and through” (198)?

Now, she sympathizes with Mr. Phipps as a perfect scapegoat. In Fact, he is a scapegoat because he was entrapped in the web by Eve that she conspired being annoyed by his behavior towards her and she also wants to take revenge. But, later on her hatred transforms into sympathy and finds him a simple man rather than a culprit. Her guilt for telling lies and her trauma of past deeds can be manifested through these lines by Eve:

Twenty-one years on and the guilt still rushes me. It makes me double over, like a blow to the stomach. I could go mad with it. I deserved to. I didn't get the chance to say sorry, and I owed him that. He was trying to make me better, and what did that cost him? Too much.

My fault.

If only I hadn't fallen in the nettles.

If only I had not told lies.

If only. (198-199)

Through the above mentioned lines she expresses her repressed trauma that she is cultivating from her childhood days. She had spent twenty one year from the real events. The events had happened when she was eight-years old but; the trauma of that event lies still at the age of thirty. She states, she is now thirty years old but the guilt and trauma are still inside her. It has not been decreased rather it is going to be doubled. It is the nature of trauma.

Cathy Caruth, famous for her idea about trauma, in her criticism focuses on the part of latency, the temporary delay. Caruth focusing on trauma opines that we can't experience traumatic events at the time of its occurrence. She gives emphasis on the part of latency, the temporary delay which should not be understood as repression because trauma by nature, displays with a vengeance over a period of time. Regarding trauma Caruth says:

The delay or incompleteness in knowing, or even in seeing, an overwhelming occurrence that then remains, in its insistent return, absolutely true to the event... The traumatized, we might say, carry an impossible history within them, or they become themselves the symptoms of history that they cannot entirely possess. (231)

In this text too, Eve didn't realize that much grief at the time of her mistake. She has been haunted by the trauma of past deeds which she commits twenty-one years ago and now she is going to be mad because of her traumatic past life. Her life has been so much difficult to go through at this moment. She can't be free from her traumatic past for the blink of moment. Trauma of loss and lies are rushing in endless cycle in her life. Eve asserts:

Sometimes I feel a lot older than twenty-nine. I feel I've lived for a hundred years, that I'm as old as the house and just as weatherworn. I've come a long way, I suppose. I look at that first school picture of mine-the boyish hair, the foolish grin, and I feel sorry for a girl. You have so much yet to come, I tell her. (210)

Through such argument by Eve Green, we can predict about her painful life. Some traumatized people may feel permanently damaged when trauma symptoms don't go away and they don't believe their situation will improve. This



can lead to feeling of despair. Eve's traumatized life is going to ruin her life. She is living her every second in trauma and guilt which made her life difficult and suffocating. When life becomes problematic and difficult it becomes so hard for everyone to spend each moment of life and regarding this novel, Eve, the protagonist of the novel, is also passing through the same problem. She is so faded up with her life that she feels she has lived for a hundred years. Twenty nine years period becomes the period of century for her. It is because she can't be free from her traumatic past

Memory becomes problematic when it is reflected in the repetitive action. Memory becomes the trauma when one can't go beyond the evil past. The whole novel is the memory of Eve's past life. She can't go beyond her evil past. She remembers how she lost her parents and grandparents, she remembers her crime of telling lies and so on. Traumatic memories may be narrated repeatedly in an effort to bring healing and closure to the pain of remembering. Susan Fletcher in her novel *Eve Green* also presents the painful story of protagonist. The past memory of the protagonist becomes the traumatic one. She wants to forget her past but she could not, which becomes the trauma in her life.

In this novel the protagonist struggles a lot throughout her childhood. As she deals with memory her guilt and loss become traumatic in her life. While dealing with memory her loss and guilt are exposed spontaneously. At the age seven she lost her mother, doesn't know whether her father is dead or alive, lost the place Birmingham and transformed into Walse countryside. Not only these, she also lost her grandparents. Therefore, her life is layered with so many losses. Now, as she is a pregnant woman, trauma of guilt rushes within herself and she

can't overcome of it, she says: "twenty-one years on and the guilt still rushes me. It makes me double over; I could go mad with it" (199).

Susan Fletcher shows the pathetic condition of the protagonist where she is going to be mad because of her trauma. Her guilt would make her mad because she can't forgive herself for her crime of telling lie and she also can't overcome of it. She is burning herself in the flame of trauma and destroying her life. Her pathetic condition can be shown by the line "I am haunted by the lie" (183). She repents for her unforgettable mistake and says: "I was a liar. An awful, bad liar" (197).

Not only protagonist, most of the characters in this novel are struggling to overcome from their traumatic past. Trauma of past is still rushing in their life. Some characters like; Mrs. Bronwen and Mrs. Hughes destroyed their life because of intolerable pain and suffering. Trauma of loss lies at the heart of every character. Loss is a solitary thing. Most of the characters in this novel bear unpleasant past experience. And their repetitive shock of the past leads them to trauma. Their memory, in present, forces them towards the traumatic past, because it is the politics of memory that resembles the traumatic past.

*Eve Green* challenges the chronological narrative order. Susan Fletcher cleverly hints at various dramatic incidents that unfold throughout Eve's life. But it isn't until the last chapter that these incidents are pieced together and the reader finally gets a picture of what really happened to Eve and how these events are related.

The novel explores the traumatic past experience of the characters. Eve, the protagonist of the novel remembers the event of loss of her mother and her grandparents and also remembers her mistake of telling lie to the police officer.

These events repeatedly haunts her at present. She can't avoid it because the main politics of memory is to bring the traumatic experience closure. Mrs. Hughes can't forget the loss of her only child, Mrs. Maddox also remembers her husband's untimely death, other characters like, Mr. Billy, Mr. Phipps, Eve's grandparents are traumatized by their past. Regarding this we can say that no one can forget the events which have healing effect in their life. Traumatic events are memorized repeatedly. Every human being can be happy if he/she could forget their past. It is the memory which brings the healing and unpleasant events close and traumatizes people.

### **III. Recurrent Memories in Susan Fletcher's *Eve Green***

The novel *Eve Green* is the memory of Eve's past life from Birmingham to Walse village in which she recalls her mother's death when she was seven years old, her success to discover her parent's mysterious past and also her mistake of telling lie to the police officer. This research makes significant contribution mainly in three areas of concern. First, this study excavates Eve's haunting image of rootlessness. Second, this research introduces Freudian psychoanalysis in order to unfold her hidden intention behind her struggle to identify herself with her father. And lastly, this research introduces memory as the significant tool to resemble the traumatic past of the characters.

Memories interpret the past event to make link between past present and the probable future. It reconfigures the past experience. Repetitive action makes the memory problematic. The repetitive shock of the past leads a person to trauma. Trauma itself is a complex form of memory. Trauma therefore is a kind of wound that results after a severe injury, which also refers to the action shown by disorder, distress and destruction. In traumatic situation, a person fails to maintain physical emotional and psychological senses.

In this novel *Eve Green*, the narrator memorizes her past life as she finds challenge in her identity by losing her ancestral roots, because now, she has no one as her family roots with which she can identify herself and her coming generation. She lost her mother when she was seven years old, does not know whether her father is dead or alive. Her grandparents also left her alone. Therefore through memory she is trying to encompass her family members and liberate her trauma of loss and loneliness.

This research has also explored Eve's repressed childhood trauma of possessing her father's body. Eve is haunted by the repressed childhood trauma. Her curiosity to quest her father's identity, her effort to identify herself with her father and her unbound love towards her father are the manifestation of same repressed childhood trauma. Eve tries to unearth the reality of her lost father though it was the forbidden matter for her. Her grandmother strictly cautions her not to ask and speak about that man to anyone, but doesn't stop to quest her father's identity. Eve tries to identify herself with her father. Her extreme love towards her father shows her desire to get her father's body.

Characters in this novel *Eve Green* are, filled with the burden of their past life. Most of them are haunted by their traumatic past and trying to come out of it, but they can't, even if they wish to. The protagonist of this novel is the most traumatic character, who repeatedly memorizes her past life. From her childhood days, she has lost lots of things including her mother, father, grandparents, her city life and so on, which powered much trouble and agony in her life. The same agony of loss made Eve a memorable character

Mrs. Hughes lost her only daughter, Rosie and the same loss left indelible mark upon Mrs. Hughes' consciousness. She lost every joy and pleasure along with the loss of her child. She forgot to smile and looked so old than her real age. At last, she ends her life. Therefore grief and trauma ruined her life towards destruction. Mrs. Maddox is also a sympathetic character who lost her husband the day before their marriage anniversary. She is also fade up with her past history and tries to come out of it.

People anyway remember their traumatic past because no one can avoid the past experience. Eve is haunted by her past mistakes that she commits because

of her error of judgment. Eve can't avoid her mistake and always finds herself guilty of it. And she is now severely haunted by the trauma of her guilt psychology. Her trauma of guilt psychology is making her life suffocating.

To sum up, Susan Fletcher's *Eve Green* is the memory of past life of the characters, this memory at last leads to the traumatic experience thereby focusing upon loss, loneliness and guilt of the protagonist. Susan Fletcher tries to get success in narrating the traumatic past life of the protagonist. She tries to express the traumatic experience of the protagonist through memory. Memory repeatedly leads her back to the traumatic past and it is through memory all the past traumatic experience are demonstrated. Therefore, through this research it has been argued that the main politics of memory is to resemble the traumatic past. Memory is selective, we remember those things which has striking effects in our life. Everyday activities can't be in memory.

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