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Ethical Working Through of Trauma in Jonathan Safran Foer's

Everything is Illuminated

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By

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LETTER OF RECOMMENDATION

This thesis entitled “Ethical Working Through of Trauma in Jonathan Safran Foer’s *Everything is Illuminated*” by Mr. Narayan Sharma has been completed under my supervision. I recommended it for acceptance and examination.

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Letter of Approval

Thesis entitled “Ethical Working Through of Trauma in Jonathan Safran Foer’s *Everything is Illuminated*” submitted to the central Department of English Tribhuvan University by Naran Sharma has been approved by the under designed member of the research committee.

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Narayan Sharma

Abstract

This research is based on the memory Jonathan and Alex families faced a traumatic situation during the World War II. The narrator as author, Jonathan Safran Safran uses two other narrators to present the ethical mode of narrative of this novel which are full of traumatic events. The narratives of the novel are based on ethics of the narrators which they present the image of grandfather. Writing traumatic memoir as the form of literary text is difficult job although Safran successfully presents his arts by wring this novel.

I. Safran's Writing in Trauma Time

The study is carried out on the topic of ethical working through of trauma in Safran's novel *Everything is Illuminated*. Memory is the focus of study of trauma which has been studied in this research in the context of the novel. Jonathan and Alex families face a traumatic situation, the narrator as author, Jonathan Safran Foer, narrates the nineteenth century of his grandfather's village, the Shtetl of Trachhimbord, and its deconstruction in the second world War. Jonathan's quest for his grandfather's life brings forth the traumatic situation both in him and Alex. This thesis focuses on Foer's structural strategies as having implications for an ethical traumatic reading of the text. It is divided into two narratives with two contrasting voices. One is based on the memoirs and other is based on imagination emotion and tribal myth which uses to recover the lost history of his family. Alex's family has been affected by various traumatic events which had occurred in different mode of life.

Safran uses two narrators to present the ethical mode of narrative of this fiction which are full of traumatic events. The narratives of the novel are based on ethics of the narrators which they present the image of grandfather. These two narrators permit a release of repressed trauma, and Foer's use of them positions characters and reader as non-referential witness of the events report. The memoirs comes through the form of fiction and creates an images of past which is full of the events of traumatic past. The events which Safran mentioned in this novel are based on the Nazi and Jews conflict which is the most memorable traumatic event of the world history which is known as the holocaust.

This novel was written in the periphery of Second World War and cold war events although it tries to covers some controversial issues of the history about the holocaust of Germany. The novel is published in 2002 from the Houghton Mifflin Company so it is famous as the cultural novel as well as post modern fiction which based on the issues of trauma and memory. Jews were escaped from Germany to Poland and Ukrain for the save of their life. Safran's grandfather is one who also escapes from Germany to live in Ukrain where he lived romantic life although it was full of romantic events.

Jonathan Safran Foer was born in Washington, D. C., the son of Albert Foer, a lawyer, and Esther Safran Foer, the Polish -born president of a public-relations company. Foer was one of three sons in his tight-knit Jewish family. Foer was a "flamboyant" and sensitive child who, at the age of 8, was injured in a classroom chemical accident that resulted in something like a nervous breakdown drawn out over about three years time. Safran Foer graduated from Princeton in 1999 with a degree in Philosophy and traveled to Ukraine to expand his thesis. In 2001, he edited the anthology *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*, to which he contributed the short story "If the Aging Magician Should Begin to believe"(3). His Princeton thesis grew into a novel, *Everything Is Illuminated*, which was published by Houghton Mifflin in 2002. The book earned him a National Jewish Book Award and a Guardian First Book Award. In 2005, Lieve Schreiber wrote and directed a film adaptation of the novel. Armed with many copies of an old photograph of Augustine and his grandfather, maps, and cigarettes, Jonathan begins his adventure with Ukrainian native and soon-to-be good friend, Alexander "Alex" Perchov, who is his own age and very fond of American pop culture, albeit culture that is already out of date in the U.S. Alex has studied English

at his university and is "premium" in his knowledge of the language, therefore he becomes the translator. Alex's "blind" grandfather and his "deranged seeing-eye bitch," Sammy Davis, Jr., Jr., accompany them on their journey. These three parts tie together in the end of the story. Throughout the book, the meaning of love is deeply examined.

Everything is Illuminated chronicles a young, Jewish-American writer's attempt to research his grandfather's life in Ukraine. Jonathan, who has the same name as the book's author, is attempting to find his grandfather's shtetl, Trachimbrod. He has only a few maps and a photograph of a woman named Augustine, who is said to have saved his grandfather from the Nazis. Jonathan's guide on his trip is Alex, a young Ukrainian man. They are both twenty-one. Their driver is Alex's grandfather, who claims to be blind. Accompanying the men is Grandfather's seeing-eye dog, Sammy Davis, Junior, Junior.

Alex and Grandfather work for Heritage Touring. They pick Jonathan up at the train station, and from then on, they try to help him find Trachimbrod and Augustine. At first, Alex and Grandfather are uninterested in Jonathan's plans. But they fall in love with the photograph of Augustine, and they soon want to find her as much as he does. The story begins with comic narrative, involving cultural misunderstandings and incidents involving the deranged Sammy Davis, Junior, Junior. The men set out to find Trachimbrod, but the dog has eaten Jonathan's maps and no one has heard of the shtetl. They exhaust themselves asking different people for help, to no avail.

Alex's letters to Jonathan are written in the same charming dialect as the chapters written by Alex. In them, Alex confides in Jonathan the details of his life in

Ukraine. At first, he exaggerates and brags about how many women with whom he is carnal and how much money he spends at nightclubs. He also praises Jonathan effusively, telling him how honored he is to write for a great American writer. In time, he becomes honest with Jonathan, explaining that he is actually a virgin and prefers sitting on the beach to spending money at nightclubs. He also begins to give Jonathan some critiques in return for his own. Alex hates the fact that no one ever gets what he wants in Jonathan's writing. He finds it maddening that Brod cannot fall in love and that Safran cannot be with the Gypsy girl. He begs Jonathan to fix these problems, maintaining that writers should make their literary universes better than real life, not the same or worse.

Everything is Illuminated examines the importance and limitations of memory. Memory can be enlightening, as when Jonathan recovers lost memories of his grandfather's life. He sees memories as the key to unlocking his family's secrets. By learning about his family's past, he learns about himself. Memory can also be confining. When the people of Trachimbrod become obsessed with memories, they are unable to get anything done. Each memory begets another, and soon they cannot distinguish between memory and current events. They are immobilized by memory, like Lista the old woman. Lista considers herself the keeper of the memory of Trachimbrod, as not an honor but a punishment. She tells Jonathan that survivors are not lucky, meaning that, like herself, they bear memory as a burden. Like the townspeople, she must spend the rest of her life locked in the pain and confusion of memory instead of reaching for new opportunities.

Since publication of this novel many critics and writers have been writing about this novel. Bruno Schultz is one of them. He writes about past memory:

In a different way, memory is confining for Grandfather. His memories of the war are so painful that he refuses to acknowledge them. He lives in fear of his memories. To remember is to risk danger, but it is also a chance to find peace. The novel both begins and ends with disaster and death. In the beginning of the novel, Trachim B is (we think) killed in the tragic accident that makes him a legend. At the novel's end, Grandfather ends his own life. Countless other disasters in the novel include Kolker's accident, the rape of Brod, the massacres in Kolki, and the destruction of Trachimbrod. Yet, from each tragedy comes epiphany. (23)

In above lines Safran imagines a world which is based on his grandfather life stories. The novel begins and ends in the same mode of event which is related with disaster and death.

Trachimbrod's death coincides with Brod's birth. The first bombing raid near Trachimbrod coincides with Safran's first orgasm. Foer sums up this pattern with the phrase, "The Beginning of the World Often Comes." Each time a tragedy happens and a life or life period ends, new opportunities are born"(5). In the same lines, Bernard Malamud asserts:

A guard on a train stole a box from Jonathan that contained important things. The men visited six villages, but did not find the woman named Augustine. Jonathan gave Alex a copy of a picture of Augustine with her family, with which both of the young men have fallen in love. Alex apologizes for not being a better writer and translator. Jonathan has asked him to make corrections to the first chapter. (ix)

Jonathan has sent Alex payment for his writing, which Alex accepts, but he says he would write free because he is honored to do so for an American writer. He assumes that the parts he does not understand are clear only to Jews. He is somewhat correct; he does not recognize the Yiddish names. Alex claims not to know much about writing but offers to give Jonathan advice anyway. In this context, it is relevant to quote the reviews published on *Review of Contemporary Fiction*:

Alex writes that Grandfather has been much more depressed since they returned from Lutsk. He has moved in with the family permanently and has taken over Little Igor's bed. He is very upset that they did not find Augustine. Alex does not discuss Grandfather's mental health with Father, though they can both hear him crying. He closes with the idea that "in a different world, we could have been real friends." He signs his letter, "Guilelessly, Alex" as he will for most of the novel. (Review, 20)

Safran Foer's style of writing is related to his imagination which is based on the memoir so he corrects his novel's time and again according to his remembrance. The images and activities of his grandfather mentioned in the narrative are based on his memory and imagination.

Safran Foer is one of the more controversial novelists of the past decade, not for the content of his writing, but rather for its unconventional style and the extremely polarized responses this style has elicited from readers. *The Times* highlights the novel:

The initial release of *Everything Is Illuminated* received overwhelming acclaim from both professional reviewers and well-known authors, including Joyce Carol Oates, Isabel Allende, Russel Banks, Jeffery Eugenides and Dale Peck. It proclaimed that the book was a work of genius that Safran Foer had staked his claim for literary greatness," and that "after it, things will never be the same. (Reviews, 2007 Nov).

Above citation shows literary height of Safran who artistically composed the setting and narrative mode of the novel. Joice Carol, Oates, Isabel praise the writing style of Safran.

Francine Prose wrote in *The New York Times Book Review* about Foer's first novel: "Not since Anthony Burgess's novel *A Clockwork Orange* has the English language been simultaneously mauled and energized with such brilliance and such brio. (24). One of the important critic Salman Rushdie argues, "Jonathan Safran Foer's second novel is everything that one hoped it would be – ambitious, pyrotechnic, riddling, and above all, in its portrait of orphaned Oskar, extremely moving. The powerful emotions generated feel deserved, not borrowed. An exceptional achievement"(226). In the same line, John Updike also wrote a review of the novel:

Detractors of Safran Foer find his work gimmicky. Particularly bothersome to some readers is the virtual catalogue of modernist devices he employed in his first novel, including time shifts, dialect writing, fanciful mock-history, dramatic prose, poetic devices, and stream of consciousness. The frequency of these devices strikes some as insincere, pretentious, and a little too clever to be taken seriously.

The most notorious of these critics is Harry Siegel when he was still a part of the New York Press, who bluntly subtitled an article on Safran Foer, "Why the Author of Everything Is Illuminated is a Fraud and a Hack. (123)

Writing style of Safran is based stream of consciousness which is full of poetic devices. By using these techniques, he mocks the official history and creates family on the basis of personal memory.

Alex works for his family's travel agency, which caters to Jews who want to explore their ancestral Shtetls. Jonathan, the novel's other hero, is such a Jew an American college student looking for the Ukrainian woman who hid his grandfather from the Nazis. He, Alex, Alex's depressive grandfather and his grandfather's seeing-eye bitch set out to find the elusive woman. Alex's descriptions of this very rigid search and his accompanying letters to Jonathan are interspersed with Jonathan's own mythical history of his grandfather's Shtetl. Jonathan's great-great-great-great-great-grandmother, Brod is the central figure in this history, which focuses mostly on the 18th and 19th centuries.

The novel is one of the important traumatic literature which is based on ethic and memoirs of the holocaust. Michael Eskin draws the characteristic of novel and states, "It can incorporate, encompass, and thus transform in short interpret the propositions, problems addressed, and truths attained in ethics... In a way, then literature could be viewed as ethics in second degree, as ethics of ethics or criticism of ethics as that discourse which literally interprets ethics" (587). The novel discusses the holocaust an object of controversy with respect to the difficulty of accurately presenting it. It grasped the holocaust and Jonathans' grandfather and Alex family.

Trauma is effective devices that works on readers' emotions and stimulate an ethical reading of this text. The experimental arrangement of *Everything Is Illuminated* seems to match ethical trauma as disruption of history and temporality.

Some common reactions to trauma are anger, depression, hopelessness, and the feeling of being isolated, alone and misunderstood. They may also suffer from intrusive thoughts and flashbacks, muted emotional responses and extreme reactions to unexpected events. Repressed trauma are activated when something similar is to happen or asked about these to them. Collecting these traumas of different people we can continue the gapped and incomplete history of any community. So recollecting traumas, Jonathan Safran completes his genealogy which is lost during second world war. Thus trauma has played a role that amoral principle of a thick plays. In short trauma has played the role of the ethic.

II. Reading Trauma Theory

Greek word 'trau-mas' or 'trau-ma-ta' is an emotional wound or injury that creates long lasting damages to the psychological development of a person often leading to neurosis. "Trauma" is a term of Greek origin denoting a severe wound or injury and the resulting after effect. In the field of literary studies trauma should not have come as surprise. The issue of trauma comes in literature with the fragmented memory which appears as the form of writing psychological categories of the stories and novel. The category of traumas has triggered a fundamental disruption in received mode of understanding.

Trauma theory, is a privileged critical category which includes diverse fields with its specific focus on psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events. There concern of trauma theory range from the public and historical to private and memorial. Trauma is an incomprehensible phenomenon when it occurs and it is acting out and working through in the form of dreams, nightmares, anxieties and other repetition phenomena. Such repetitive phenomenon does not occur linearly but randomly and unnoticed.

Trauma is related with the medical terms which related with the overwhelming experiences. In this regard Cathy Caruth defines, the trauma in her "Unclaimed Experience" says:

[...] trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled receptive occurrences of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers

this sight in a numbed state, only to relive it later on in repeated nightmares, is central and requiring image of trauma in our century.
(181)

So, this definition clearly shows that trauma is described as the response to an unexpected events such as holocaust, partition, civil war etc. that are not fully grasped as they occur, but return latter in repeated flashback, nightmares and other repetitive phenomena. Similarly, she says through the notion of trauma and then clarifies, “ Through the notion of trauma, will argue, we can understand that a rethinking of reference is not aimed at eliminating history, but as resituating it in an understanding, that is , of precisely permitting history to arise where immediate understating may not” (182).

For the development of the trauma theory, the credit goes to Sigmund Freud who initially took the job of meaning and flourishing the trauma theory in course of his treatment of the people who were being mentally and physically wounded, disturbed and disordered in the world war I. Being the prominent psychoanalytical approach both in treatment and literature , most of the trauma theorist and critics are more or less influenced and associated with him and they tried their best to define trauma basing on Freud’s psychoanalysis even speak for or argue against it.

The phenomenon of trauma seems all inclusive trauma which can be defined from two approaches: first psychoanalytic formalistic approach and second, cultural approach. According to the first approach defined by Caruth:

A victimized subject does not disclose the real traumatic experiences; she rather exposes and expresses the testimony, in very distorted and deceptive manner due to fear of social death. Unlike the

psychoanalytical approach, cultural approach examines the undercurrents of the distorted testimonies by contextualizing it in the network of cultural politics. It is in the sense trauma brings home the limitations of our understanding and at the same time it dislocates the so called traditional disciplinary boundaries leading us to rethink our notions of experiences and communication. In a person telling of trauma” what remain to be said is the disaster, ruin of words, demise of writing for both the speaker and listener. (543)

Trauma is intrinsically multidisciplinary so it needs to displace older paradigms and attend to new configuration of cultural knowledge. Geoffery Hartman, Cathy Caruth, Dominik LaCapra, Ryan Lamoth, James Verger and others, basing their theory of trauma on Freud’s psychoanalysis , speak and argue about the need for acting out or working through of the trauma for leading life as healthy citizen. In other words, all form of writing on traumatic history is based on two forms of remembering trauma the first results in the process of working through the other is based on denial and results in ‘acting out’. In acting out the past ids per formative regenerated as if it were fully present rather than presented in memory and inscription and it hauntingly returns as the repressed. Both concept came from Freud and have been developed in such a way that it could in historical studies.

Dominik Lacapra’s *Representing the Holocaust: History, Theory, Trauma* has two related goals: to intervene in and clarify some of the recent public controversies regarding holocaust representation and to elaborate theory of historical trauma and its transmission. Lacapra achieves both these goals admirably. His discussions of specific controversies are among the best viable, and his contribution lucid and insightful.

Lacaps theory of trauma focuses on three psychoanalytic topics: the return of the repressed; acting out versus working through; and the dynamic of transferences. A traumatic historical event, Lacaps argues, tends first to be repressed, and then to return in the form of compulsive repetition. The Shoah "has often been in the position of the repressed in the post-World War II West" (188). Lacaps is concerned primarily with the return of the repressed as discourse, rather than with physical returns such as the genocidal representations in Cambodia and Bosnia, and he outlines two systematic possibilities for the return of historical trauma as discourse. There is, on the one hand, the "redemptive, fetishistic narrative that excludes or marginalizes trauma through teleological story that projects values and wishes as viably realized" (192). Lacaps points to the, "Construction of all history [...] as trauma and on insinuations that there is no alternative to symptomatic acting out and the repetition compulsion other than an imaginary... hope for totalization, full closure, and redemptive meaning" (193). He puts theories of postmodernity, especially Lyotard's scene of the postmodern sublime in this category.

Acting out is a concept under trauma theory that believes that traumatic experiences are repressed in the unconscious part of the mind and they reveal out through dreams and nightmares when some similar events trigger the repressed traumatic experiences. Thus, it is none other than the repetition of the repressed traumatic experience. Similarly, working through keeps an idea that some devise like narration, expression of trauma, a traumatic kernel can be forgotten. Working through believes that there is catharsis to a traumatic event. But it is not possible in reality but partial working through is possible. Lacaps wants to create a position that avoids both redemptive narrative and sublime acting out. He sets out to describe a way to work through trauma that does not "deny the irreducibility of loss or the role of

paradox aporial, but avoid becoming compulsively fixed”(193).It is a very thin line for Lacapra acknowledges certain value in acting out. If there is no acting out at all, no repetition of the traumatic disruption, the resulting account of the historical trauma will be that teleological, redemptive fetish zing that denies that trauma’s reality: it happened but it has no lasting effects.

The most pervasive of Lacapra’s concerns is transference; In this regard James Berger remarks:

The failure to come to terms with the discursive returns of some traumatic event usually signals the failure to recognize one’s own emotional and ideological investments in the event and its representation. Transference in psychoanalysis is itself a return of the repressed, or rather more conscious summering of the repressed; or summering; transference repeats or acts out a past event or relationship in a new, therapeutic setting that allows for critical evaluation and change. Transference is the occasion for working through the traumatic symptom. It is imperative therefore to recognize the symptom and trauma as one’s own, to acknowledge that the trauma still is active and that one is implicated in its destructive effects. (576)

Lacapra thus defines transferences as the return of the repressed trauma. The similar events trigger the repressed trauma and it repeats through dreams, nightmare, narrations, and etc. Transferences is thus the occasion for working through and acting act.

The vivid description of trauma as dislocation in Caruth’s volume is found in van der Kolk’s essay co-written with Otto Vander Hasrt, These psychiatrists

sometimes seen an anti-psychoanalytic worked with neuroscientists to show the brain mechanisms that support the thesis of trauma producing dislocated selves. In arguing that trauma is a special form of memory, they stated that in trauma the event has effect only, not meaning. It produces emotions, terror, fear, shock but perhaps above all the disruption of the normal feeling of comfort. Only the sensation sector of the brain the amygdale is active during the trauma. The meaning making one, namely the cerebral cortex remains shut down because the effect is much to be registered cognitively in the brain.

Trauma theory has aroused a vivid interest among the cultural and literary theorist. The reason behind why trauma theory has begun to drag the attention of theorist pushes us to look at popular cultural and mass media obsessed by repetition of violent disaster.

By the same token, of why trauma theory has become popular and inevitable makes us look at the preoccupation with family dysfunctions, child abuse, incest, spousal abuse in the media, most strikingly on the talk show circuit. There appears to be the sense both that family is only hope for curing all social ills and that family is “damaged beyond hope”(571, Eskin).

But “trauma” is not simply another world for disaster. The idea of catastrophe as trauma provides a mother of interpretation, for it posits that the effect of an event may be dispersed and manifested in many forms not obviously associated with the event. Moreover, this dispersal occurs across time, so that an event experienced as shattering may actually produce its full impact only years later. This representational and temporal hermeneutics of the symptom has powerful implications for contemporary theory. It emphasizes on the retrospective reconstruction of the

traumatic event which uses in fictional writing. A traumatic analysis is in both constrictive and empirical. It plays the closest attention to the representational means through an event is remembered and yet remains the importance of the event itself, the things that did happen. Thus a concept of trauma has great value in the study of history and historical narrative in general, as the verbal representation of temporality. The idea of trauma also allows for interpretation of the crucial symptoms of the growths wounds, scars, on a social body and its compulsive, repeated actions. For instance, a sense of the dynamics of trauma offers a new understanding of the insistent returns of family disasters on talk shows that goes beyond discussions of market share and public taste.

A history of trauma in addition suggests ways of receptualization important direction in critical theory itself. In particular, the recent crisis in poststructuralist thought brought on by the Heidegger and de Man controversies seems to require a way of thinking about how events in the past return to haunt the present. . More fundamentally, it may be useful to look again at the rhetoric poststructuralist and post modern theory their emphasis on deplore what relation they might have to the traumatic historical events of mid century. This question became more immediately relevant when we see thinkers like Jacques Derrida, Jean- Francois Lyotard and Hayden white writing explicitly about the holocaust in 1980s in ways that seem uncannily to each earlier work of theirs which, while full of rhetorics of catastrophe, contained no references to that history.

Trauma has now crossed the boundaries of psychiatry and mediclinical and has shown an interesting insistence on the direct effects of external violence in psychic disorders. This happened after the multi-culturalist's celebration of decanters and meaninglessness. Within psychiatry, recent discussion has been dominated by two

disorders that entered the official diagnostic manual of the American psychiatric Association in 1980; post traumatic Stress Disorder and Multiple Personality Disorder, multi-culturalist post colonial critics such as Eskin, Lacapra, Caruth etc., share an interest in dismantling those intuitional mechanisms that reinscribed a power structure that favored the interests and continuing privilege of certain groups and notions. This interest did not arise in a vacuum; however, its emergence had been prepared by civil rights, women's and Gay liberations movement of the 1960s and 1970s. These movements provided strength from a radical questioning of federal authority to which the protest against the Vietnam War had given vent and which contributed to its conception as a national trauma. The politics of culture appears as the violence in the nation and traumatized the people with memoir of the events which is the cause of trauma, such as partition violence of India and Pakistan. In the novel *Everything Is Illuminated* narrated recollected the memory of past through recreation of the images of his experiences. (Review ix)

Cultural trauma involves the destruction of the culture of origin by the disruption of language, economic, sociopolitical, and spiritual systems through oppression and imposition of the ideology of a foreign culture, causing loss of identity, community, and worldview. The legacy of cultural trauma is manifested in the destructive activities occurred in African American communities including violence and substance abuse, which are known symptoms of posttraumatic responses. The attempts of African Americans to heal during the reconstruction, the experience of people of African descent in New Orleans in the aftermath of hurricane Katrina was a recapitulation of the trauma that characterizes the "Black experience" in the United States of America. The handling of the evacuation, e.g. separating families while boarding them on buses, was reminiscent of the white master breaking up slave

families by selling off parents or children to others. Despite these traumatic experiences, African -American people continue to survive and attempt to heal through efforts to reconnect them with their heritage.

Sociologist Jeffery C. Alexander, has launched, what he has coined "Theory of Cultural Trauma" He has launched this to criticize "lay trauma theory" and to offer a perspective for considering social and cultural process of collective traumas. Moreover, Alexander gives cultural traumas an ethical dimension, although he does not explicitly use the notion of ethics.

Accordingly, trauma is a narrative concept, but in what way is it also a question of an ethic? of thick relation as Avishai Margalit, in the Ethics of Memory has named it, dichotomizing the relation between ethics and morality into thick and thin relation respectively .

In general, psychologists and sociologists agree that trauma and event are separate. Trauma is an act of signification, hence something social. In this regard, He says:

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

So far as ethical dimension of cultural trauma is concerned though, he does not explicitly use the notion ethics, In this context, he further clears:

Insofar as they (the collective) identify the cause of trauma and thereby assume such moral responsibility, members of collectives

define their solidarity relationships in way that, in principle, allow them to share the suffering of others. Is the suffering of others also our own? In thinking, that it might in fact, societies expand the circle of 'we'. By the same token, social groups can, and often do, refuse to recognize the existence of 'others' trauma and because of their failure they cannot achieve a moral stance [...] by refusing to participate in what I will describe as the process of trauma creation, social groups, restrict solidarity, carving others to suffer alone.(1)

Thus, Alexander's aims to deny that trauma is grounded in something objective (external or real) becomes a way of stressing the ethical character of cultural trauma process. The cultural trauma process and the semiotic of trauma take place in between event and representation.

Cultural trauma is related with the events that give rise to what generally involve in force and violence. In this, regard Jenny Edkins states:

Events that give rise to what we categorize today as symptoms of trauma generally involve force and violence. Often this is threat to those people involved, in their lives and integrity, as the rape, torture or child abuse; some time it also involves witnessing the horrific deaths and others, for example World War I time combat or in concentration camps. The victims of trauma feel they were helpless in their enforced encounter with death, violence brutality. (3)

These lines make clear the fact that the victims have no alternative to forget the violence which he/ she has victimized because that triggered into the mind and hunt in long lasting. It appears as the form of suicide, madness and depression.

The political events are that which enjoins us not to forget the traumatic real but rather to acknowledge constituted and provisional nature what we call social reality. Politics refers to the sphere of activity and instructions that is called politics as oppose to economy or society. To exist within the agenda of framework that is already accepted within the social order. The political in its properly traumatic dimension on the other hand, concerns the real.

The connection of trauma between violence and political community is looking at how traumas such as of wars or persecutions are inscribed and re-inscribed into everyday narratives. This takes place in the practices of remembrances, memorialisation and witnessing. It also takes in political action. All these practices are the site of struggle. Despite this, there is an imperative to speak, and determination to find ways of speaking that remain true to the trauma. The process of re-inscription into liner narratives, even as possibility necessary from some points view. It is argued that telling the story alleviates traumatic stress, for example is a process that generally depoliticizes, and that there is an alternative, that of encircling trauma. In this regard, Zizek says:

We cannot try to address the trauma directly without risking its gratification. We cannot remember it as something that took place in time, because this would naturalize it. All we can do is to encircle the trauma.[...].Memory and forgetting are crucial both in contesting the depolitisciation that goes under the name of politics. (15)

In above lines Zizek focuses on the gratification of trauma which help to naturalize the traumatic events.

Cultural trauma has deep relationship with the history of the nation and it has direct connected with the shock of cultural dislocation .Showing the connection between trauma, violence and political community in “*Introduction: Trauma and Violence and Political Community*”, Jenny Edkin points out how traumas such as wars or persecution are inscribed and reinscribed into everyday narratives. In the sense she clarifies.

Trauma takes place in practices of remembrance, memorialization and witnessing. It also takes place in political action. All these practices are the site of struggle” (5). These lines clearly show the temporality and inexpressibility of trauma makes the role of the witness almost an unbearable one. Similarly, she put forward her idea about the relation between memory and cultural trauma and points, “ Memory is not straightforward, especially in case of traumatic memory” (16). She further argued that some forms of remembering can be seen as ways of forgetting; way of recovering from trauma by putting its lessons to one side refusing to acknowledge that anything has changed, restoring the pretence. So, after traumatic events, there is a struggle over memory. In this regard, she states:

AS far as memory concerned, how we remember a war, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views, that is, by state [...], can be contested and challenged. Forms of statehood in contemporary society, as forms of political community, are themselves produced and reproduced through social practices, including practices of the trauma and memory. (11)

In fact, this definition about the role of memory in cultural trauma is not straightforward so that the form of state hold in contemporary society are produced and reproduced themselves through social practices including the practices of trauma and memory. In this way, the essence of the trauma is precisely that it is too horrible to be remembered, to be integrated in to our symbolic universe. They cannot forget and some are haunted by nightmare and flashback scenes of unimaginable horror.

Caruth famous idea of latency argues that trauma as it first takes place is uncertain but the survivors' uncertainty is not a simple amnesia for the event returns, as Freud points out insistently and against their will. Her ideas reinforce the fact that trauma can't be forgotten. She gives emphasis on the part of latency, the temporary delay which should not be misunderstood as a repression because trauma by its nature, displays with a vengeance over a period of time, especially when triggered by a similar event. For the person who has experienced unbearable pain, the psychological defense of dislocation allows life to go but at a great internal cost. Similarly, her another essay "*The Wound and Voice*" open a new ground on a problematic explore by Jeoffery Hartman, Elaine Scamy and Zizek in the relation between pain and language negative, historical and ethnic dimension. Caruth posits the trauma as it first occurs is incomprehensible. It is only later, after a period of latency that is can be placed is a narrative, "the impact of the traumatic event lies precisely in its belatedness in its refusal to be simply located"(577). Traumatic narrative, then, is strongly referential, but not in any simple or direct way. And the uninstruction of the history develops from this delayed response to trauma, which permits "history to arise where immediate understanding may not.

On the contrary, Kali Tal's *Worlds of Hurt: Reading of Literature of Trauma* takes an approach entirely different from those of Caruth ad LaCarpa. Tal is hostile to

psychoanalysis and bases her views of trauma on cognitive psychological and feminist politics that define strongly with the testimonies of rape and incest survivors. This strategy has certain strength – a keen awareness of systematic violence against women and a sense of how traumatic literature might produce social change but certain limitation as well. Defining “Trauma in literature”, Tal writes that it is defined by the identity of another, pointing to the work of the critic in relation to the literature of the trauma both “to identify and explicate literature by members of survivor groups and to deconstruct the process by which the dominant culture codifies their traumatic experience”(18). But for Berger, Tal’s criticisms seem to him overstated and ill formed because Tal has no sense of traumatic return of the repressed, of widespread cultural symptoms and fetishes, of the role of trauma in the ideology.

Caruth relies heavily upon Freud to provide her with a framework for her examination of trauma, returning again to the passages of beyond the pleasure principle and Moses and Monotheism, Caruth presents Manian references as literary symptom, an unconscious, inevitable imprint of events on texts in the form of verbal tricks or tropes, and she quite effectively reinterprets de Man’s blindness and insight model in terms of traumatic impact and later inscriptions. Caruth, in *Unclaimed experiences: Trauma, Narrative and History* is concerned principally with questions of references and representation: how trauma becomes text or as put in her introduction, how wound becomes voice. She sketches a theory of trauma as instigator of historical narrative through analysis of Moses and Monotheism; describe the intersections of traumatic narratives which outline a theory of reference as the imprint of a catastrophic fall in a discussion of de man and H. V. Klesist, and ends with a reading of Lacan’s gloss on Freud’s interpretation of the dream of the burning child, in which she proposes testimony as providing relation to trauma.

Felman agrees with Caruth in the way of history writing that history is always written from the position of those in power. However, traumatic history is reliable in the sense that it does not claim to project reality and it is based on the testimony of the survivor and not those in power. Felman's concept of bearing witness the narrative recapitulation of trauma in Freudian term psychoanalytic dialogues is crucial activity. In her text *Testimony Crises of Witnessing in Psychoanalysis and History*, she explains:

To bear witness is to take responsibility for truth to speak, from within the legal pledge and juridical of the witness's oath. To testify before a court of law or before the court of history and future, to testify, likewise before an audience of readers and spectators is more than simply to report a fact of an event or relate what has been lived, recorded and remembered. Memory is conjured here essentially, to address another, to impress upon a listener, to appear to community.

(45)

So, Felman is of the opinion that the witness's "act of seeing" or what is called the "testimonial witnessing" is a responsible affair and irreplaceable performance. The testimonial witnessing is act of seeing things through his/ her own eyes, and whatever is witnessed gets accumulated in the mind in the form of memory.

Cultural trauma is related with the overwhelming events. They strip away the diverse commonly accepted meanings by which that lead the lives in various communities. They reveal the contingency of the social order and in some cases, how it conceals owning possibility. They question the settled assumptions about who the victims might be a humans and what we might be capable of. Those who survive

often feel compelled to bear witness to those discoveries. But in particular, those who would try to prevent survivor from speaking out the powerful, those who have perhaps more of a stake than most in concealing the contingency of form of social political organization. This may include, for example government who had send soldier in to battle , men who benefit from the structure in which women and children are subservient and vulnerable , state who have turned on section of their own citizens on genocide or deportations.

The testimony of survivors can challenge structures of power and authority; moreover, the challenges regard transcends boundaries of culture and social group. In this regard, he argues:

On the other hand, political community has an ironic conception with the event that we have been discussing in modern time. In modern political communities in the west, faith in the social order is searching the security in system themselves are productive of and produce by force and violence. The point is no surprise to women of course who had long had to separate their notion of safety from the particular structures in which they live. Battered women would not recognize the picture of the family as a source of protection and stability. As a political unity produced and define by organized violence, state are founded on violence, whether it takes the form of war, revolution or civil conflict, although once form of state appear peaceable enough ,internally and externally , physical violence remains a tool that only a state is allows to use.(226)

Attempt of other vigilante groups, opposition movements, criminals to use violence are seen as unacceptable in the same way and Maxweber further clears it , “ The

state that human community which lay claims to the monopoly of legitimate physical violence within a certain territory”(6). Modern nation states work by process of enforces exclusion, and it can change the definition of who precisely will be excluded enemy within a level.

Yet, people do manage to reestablish a sense of purpose and identity after major loss compounded by traumatic experiences, for many, they try to cope by blocking all memory of shattered past. Referring to Freud, *In Refuge Trauma the Assault on Meaning*, Miranda Alcock clarifies:

[...] deep attachment to this object has been shattered, due to rejection, indifference or disappointment, survival requires that the love of the lost object somehow be preserved. Unable to bear the painful reality, the person omnipotent identity [...] instead of anger and frustration being directed towards the loved object, the aggression are turned on the self. To preserve the attachment, not to give up the love relationship, although the object is gone, the attack has been redirected, so the idealization of the loved object can be retained, preserved from the hatred and rage provoked by the narcissistic wounding of the initial abandonment. (298)

The above lines clarify that different ranges of concerns can be conceptualized under the categories of cultural trauma which is the cause of wound.

Kali Tal's notion of Trauma is slightly different from that of Lacapra and Caruth. Tal's main discussions deal with recent critical approaches to the testimonies of Holocaust survivors, literature produced by American Veterans of World War, Vietnam War and testimonies of women survivors of incest and child abuse. Tal's chief concern is the social appropriation of

individual testimonies. Remaining quite different from Lacapra and Caruth, Tal views that the literature of trauma consist only of the writings of victims and survivor of trauma.

Tal is very clear in her notion of traumatic literature. According to Tal, literature of trauma not only keeps relationship with writer's identity but it also deals with the traumatic experience of the writer. Berger comments Tal's view about traumatic literature and says:

Literature of trauma is defined by the identity of its author. The work of the critic of literature of trauma is both to identify and explicate literature by members of survivor groups and to deconstruct the process by which the dominant culture codifies their traumatic experiences (6).

These lines simply generated the idea of traumatic literature and its relationship with author. Relating traumatic literature with the identity of its author Tal is closer to the notion of somatic disorder which indicates that memories whether they are sweet or traumatic not only stay in brain but also in other parts of body. Simply speaking, her experimentation with traumatic literature gives clues to claim that traumatic literature exposes almost all the experiences of the writer. In other words, traumatic literature outlines the writer's traumatic experiences.

Aleida Assman in the essay "*History, Memory and The Genre of Testimony*" focuses on the relationship between memory and history, which has changed in many ways under the impact of the Holocaust. Memory that had been discarded by historians as an unreliable and distorting source come to be acknowledged as an important factor in the reconstruction of past events, thus advancing from a rival to a partner of historiography. The questions to be asked is no longer merely what has happened? but also how was the event experienced, how is it remembered and passed on to succeeding generations? The new memo-historical genre of video testimony is analyzed as an archive of trauma stories and set off against other forms of autobiographical discourse, on the hand and legal testimonies, and other. It is argued that its pacific value lies in forging a Tran generational link between the faces and voices of victims

and those who listen to them, thus transcending the frame of family memory that, as a rule, fades after three generations. he further says:

It is true that Holocaust memory itself has a history and one that confronts us with perplexing anomalies. Instead of an attenuation with growing temporal distance from the event, we have witnessed an increase in memory activities during the last two decades. Like many others, the historian Saul Friedlander has pointed to his paradox in his lecture-*The Development of public Memory and the Responsibility of the Historian*. (250)

The above quoted lines show the difference between contemporary history and remote history and explore how the intergenerational memory achieves transgenerational stand.

Similarly, Tony Kushner, in her article *Holocaust Testimony, Ethics, and the problem of Representation*" charts to shift from the marginalization of survivors and the lack of interest in their accounts immediately the war to more recent developments, whereby they have gained belated recognition and huge efforts have been made to record their experiences. Faced now with the largest collection of testimony ever gathered about one specific event is history, "historians and others representing the past," she argues, "are faced with the dilemma of what to do with this remarkable archive of material "(275). It is suggested that "only by understanding the nature of ordinary people's construction of their life histories, with their internal silences and mythologies, "will scholars do full justice to the complexity and richness of Holocaust testimony (275).

Neil J. Smelser in this article *"Psychological Trauma and Cultural Trauma"* focuses on psychological trauma as one that has relevance for and generates insights about cultural traumas. He opines: Even in Freud's preliminary formulations, the idea of trauma is not to be conceived so much as a discrete casual event as a part of process-in-system. To put it in its briefest forms, trauma entails some conception of system" (35) He further remarks:

I begin with a radical proposition: No discrete historical event or situation automatically or necessarily qualifies in itself a cultural trauma. Trying cultural traumas to the effect of processes of social change, is able to produce a formidable list that includes mass migrations, wars, mass unemployment, and dislocations associated with rapid social change... not all of them necessarily constitute cultural traumas... The radical aspect of this proposition rests on the fact that we are normally accustomed to think of some events—catastrophic natural disasters, massive population depletion, and genocide... They are early and sustained candidates for trauma, but, in fact, they do not qualify automatically. (36)

The status of trauma as trauma is dependent on the socio-cultural context of the affected society at the time the historical events or situations arise. Historical events that may not be traumatic for other societies are more likely to be traumas in affected society. Similarly an event can qualify as a cultural trauma when it is remembered or made to be remembered and the memory must be naturally relevant. Thirdly a given historical event or situation may qualify as a trauma at one moment in a society's history but not in another. Cultural traumas, thus are for the most part historically made or socially constructed, not born thereby leads to the issue of the mechanism and agencies involved in the process of making.

The important defining characteristics of social traumas is that "affected arenas are society's social structures" (37). A cultural trauma refers to an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole. The Protestant Reformation qualifies as a cultural trauma because of the fundamental threat it posed to the dominance of the Catholic cultural world view. Furthermore, once a historical memory is established as a national trauma for which the society has to be held in some way responsible, its status as trauma has to be continuously and actively sustained and responded in order to continue in that status" (38). These features mean that a cultural trauma differs greatly from a psychological trauma in terms of the

mechanisms that establish and sustain it. The mechanisms associated with psychological trauma are the intrapsychic dynamic of defense, adaptation, coping and working through; the mechanisms at the cultural level are mainly those of social agents and contending groups.

Above all, trauma has become a socially, morally and politically acceptable object to revolve around on the ground of multiculturalists' institutional survival in the act of finding a sublimated object. Trauma can also be dealt with catastrophic history which carries the affective force of tragic events, captures the conical trope that structure public attention, even as it devolves into a species of cliché. Up to now trauma theory has crossed a number of boundaries and made a special position in the field of literary theory. Trauma theory has become the cry of the day because contemporary frustrated, alienated, chaotic and destructive phenomena, compels modern man to think about their trauma. The Great War further strengthens traumatic studies and now it has a wide coverage to deal with.

As it can be studied at various levels, the present researcher also aims at studying trauma at psychological (individual), cultural (collective), historical, memorial and ethical levels. In psychological level it includes the concept of return of the repressed, acting out Vs. working through and the dynamic transference. Cultural trauma is not born but the most part historically made and it affects the society, expands the circle of 'we'. It can never be solved. Historical trauma, a clearer historical context and provides an original rethinking of the debates over the literary canon. The relation between memory with the past events occurs as Memorial trauma.

In this regard, philosophical, ethical, aesthetic questions about nature, war experience, violence, depression, repression, alienating, frustration are the common working field of trauma theory. Traumatic experiences can be counted through medium of phobia, hysteria, double or multiple personality. Hence the present research in the book of Safran's *Everything is Illuminated* is based on the cultural trauma, as a social and cultural phenomena works as an ethics.

III. Trauma in Jonathan Safran Foer's novel *Everything is Illuminated*.

The novel is about identification of the memory, but it offers a complex approach to capture the core structure of holocaust memory and also tries to find out the family root which was lost by holocaust. The narratives of the novel helps to understand traumatic memory of the holocaust which helps to identification of the traumatic memory of Jews. The novel is concentrated on the traumatic memory of the past. The two central characters Jonathan and Alex are trying to find out the Ukrainian root of Jonathan's family. Jonathan Safran recollects his memory on life of Second World War when his family was suppressed by the Nazis. Dominik LaCapra elaborates the issues of Jews and holocaust. Her focus is concentrated on acting out of the traumatic experiences of victims him/herself or the member of the victimized like Jonathan. Jonathan's family was victimized by the Nazis, the event has been return by writer which help him to minimize the trauma. This kinds of process of retraumatized which is known as working through, helps to limit the melancholia. In this regards, Alex states:

I must confess that I become melancholia then and still am melancholy. I was also very moved is this how you use it? By what you wrote about how impossible, it must have been for your grandmother to be mother without a husband. It is amazing, when you write early death of your grandfather, it helps me to understand, in some manner the melancholy that grandfather has felt since grandmother died, and not only because they both died from cancer.

(143)

From above lines Alex tries to reduce the melancholia by memorizing the history of the ancestors of Jonathan which helps to minimize the trauma.

Lacabra mentions in her book *Representing the Holocaust*(1994), which focuses, “on distinction between acting out and working through a traumatic past on the inevitability of transference and second hand trauma in this past”(302). Lacabra’s idea is related with the narratives of Jonathan which has taken traumatic event part of terrible events of the history which is related with war and disaster. In this regard, he states, “What a terrible thing, I think. But I must tell you I do not think you understand the meaning of what you said when you said that. You were making suggestions of how you like to write and how it is an interesting thing for you to imagine worlds that not exactly like this one or worlds that are exactly like this one”(145). Imagining the holocaust and Nazis operation is one of traumatic events of the world where thousands of Jews were victimized which is very difficult to remember for the Jews. Jonathan imagines these traumatic events in this novel which is meaningful in itself: “He lost his wife and a baby. He lost.? They were killed by Nazi but if it was not Trachimbrod, why do we go to Trachimbrod? And how we will, we find this family? He explained to me that we are not looking for the family, but for this girl” (59). Here is the traumatic situation faced by Jonathan's grandfather. Grandfather was the only man to be alive of his family. Jonathan the author of the novel, went to Trachimbrod with the photograph of the woman, Augustine who was supposed to help his grandfather to escape from the Nazis but she was not found there.

Lost, killed, rapes all are traumatic events of human life which is difficult to forget from the mind. Sarfan remembers the traumatic historical event of the history which is related with holocaust. Holocaust is black event of the human history when

thousands of Jews were killed and millions are torture. Writers remembers that event as the broken memory and crate the fiction by imagining the traumatic events .

Memorizing the history through personal narratives helps Jonathan to establish the mode of wring of traumatic past. In the sense. “Of course there are those. I dig Negroes, particularly Michael Jackson. I dig to disseminate very much currency at famous nightclubs in Odessa (1). Alex remembers his root also that he is called Negroes in his house. Holocaust is mainly related with Jews although he is one of the grandsons of victimized one. In this regard, he argues, “A most terrible stench poured forth, an all encompassing, impossible to overlook, inhume and inexcusable stink of supreme repugnance. It flooded from the ark, swept through the synagogue, streamed down every street, every alleyway of shtetl, flowed under every pillow, in every bedroom” (22). Jonathan imagines the Ukrainian root of his ancestors, which is related to holocaust. Many of the parents left the place for the security of their children. In the regard, Jonathan states:

When his parents passed of natural causes, stronger than when his only bother was killed in the flour mill or when his children died stronger even than when he was child and it first occurred to him that he must try to understand what it could mean not to be alive to be not in darkness, not in unfeeling to be not being not to be.(42)

Safran shows the fragmentation in his writing which is not clears because it is mixed of fact and fiction. Some events of the novel are clears and help to remember the past and some are based on imagination.

To understand the various aspect of power of Nazism of Germany in Ukraine has appeared in the novel through the broken voice of the narrators. In this regard, he

says, “What do you mean when you feel terrible ? What? I said what ... do you mean.... When.... You.... Say... hetel... wwilll ... bwe terrible...? (57). In 1999 he went to the Ukraine, hoping to find the women who save his grandfather from the Nazis. Finding very little factual material on the trip, he created a mind experiment around the experience. Incomplete sentences are used to express the traumatic events as the form of memoir . In this context, Primilovi states:

We are talking now, Jonarthan, together, and not apart. We are with each other, working on the same story, and I am certain that you can also feel it. Do you know that I am the gypsy girl and you are Safran, and that I am kollker and you Brod, and that I am your grandmother and you are grandmother, ad that I am Alex and you are you and that you are you are me. Do you not compared that we can bring each other safety and peace? (214)

Safran creates the image of lost world through Alex which is based on traumatic memory which shows the keen relations of the two friends Jonathan and Alex with their ancestors.

As Alex father is the tour guide of Ukraine, he ordered his son Alex and father to receive Jonathan from the city who is coming to find out the place of his grand father root. So they are thinking weather it would be difficult or not to receive him. In this regard, Jonathan states, “The weatherman said that the weather would be very abnormal the next day, but that the next day after would be normal. Amid grandfather and I was silence you could cut with scimitar. The only time that either of us spoke was when he rotated tome during an advertisement for MacDonald” (7).

Victimized remembers the traumatic experiences through unclear history. Personal

history creates a world which is different from nation history. In this regard Jonathan remembered and writes, “my mother is twenty one. My age as I write these words. She at home goes to school at night, has three jobs, wants to find marry my father want to create love and sing to and die many this every day for me”(98). The childhood memory of victimized has remembered by writing which may not reflect the reality although it help to relates personal history with the official history. In this context, “They require driver guide and translator for young man who would be in Lutsk at the down of mouth of July, Ukraine was to celebrate the first birthday of its ultramodern constitution, which makes us feel very nationalistic, and impossible situation, like 1948 Olympic. But father is an covering man who always obtains what he desire”(4). Certain traumatic events of history recall the holocaust related with the origin of ancestors.

The dream of life of survivor appear in the novel as the form of deconstructive history which deconstruct the linear history and construct new one on the periphery of time span and the personal assumption of the narrators, “He toiled for fifty years at many employments, primarily farming, and later machine manipulating. His final employment was at heritage touring, where he commenced to toil in 1950s and preserved until of late”(4). Alex remembers his grandmother’s life and tries to share it with Jonathan:

That is how we are certain that he does not interned, it and that we can forgive him. I discovered him crying once, in front of television.

(Jonathan, this part about grandfather must remain amid you and me yes?) The weather report was exhibiting, so I was certain that it was not something melancholy on the television that made him cry. I never mentioned it, because it was a common decency to not mention it. (5)

Alex discovers his root by memorizing the life of grandfather in which he is trying to be with Jonathan's pain, by mentioning his grandfather's situation after death of his grandmother, as Jonathan is feeling traumatic situation by holocaust.

It is true that holocaust memory itself has a history and one that confront with perplexing anomalies. Instead of an attenuation with growing temporal distance from the event that have witnessed an increase in memory activities during the time of holocaust. During the time of Jonathan's grandmother, there was wagon which helped her to come out from the place.

Jonathan wants to search the root of grandparents. So sometimes he creates fictitious story. And he relates it with the holocaust caused by Nazis in Ukraine. By showing the origin of grandparents and the massacres caused by Nazis he want to relate the traumatic situation, as his fore ancestors were emerged by the catastrophic event:

It suddenly flipped itself, and if that's not exactly the truth, then the wagon didn't flip itself but was itself flipped by a wind from Kiev or Odessa or wherever, and if that doesn't seem quite correct, then what happened was - and I would swear on my lily-white name to this- an angle with gravestone-feathered wings descended from heaven to take Trachim back with him. (9)

The above explained traumatic acting out of dream unfolds the fictitious event of the emergence of Jonathan's fore grandmother from the water, though she was flipped in wagon in the river. It shows the glimpses of clarity about the apparent nature of Trachimbrod and about how its residents approach now things.

In the history of holocaust, there appears traumatized event of life . The events are similar with the prehistoric activities of human being. In this regard, he says, “The prehistoric ant in Yankel’s ring, which had lain motionless in the honey colored amber since long before Noha hammered the first plank, hid its head between its many legs, in shame” (13). Noha flood is a traumatic event which is a tragedy of history but it present as the comic way like Jonathan romantically presents the scenario of the Germany where thousands of innocent people had been killed. In this regard, Jonathan states, “Every night whispered sweet nothing into what was left of his ear., laughed with him over black coffee, cried with him over yellowing pictures, talked greenly about having kids of own, began to miss him before she becomes sick left him everything in her will, thought of him as she died always knew he was a fiction but believed in him anyway (15). Traumatic scenario of the second wars has been present with full of comic manner by adding imaginary event although there is symptom terror. War scenarios have been reflected in the novel with the memoirs of survive which highlights in the following lines:

Of course there are those who pointed to sofiewaka’s madness, who he would sit naked in the fountain of the prostrate mermaid ,caressing her scaly touches like a newborn’s fontanel ,caressing his own better half as if there were nothing in the world wrong with beating one’s boner wherever, whenever or how he was once found on the well Regraded.
(15)

The narratives have been reflected through the privileges of the memory which Jonathan mentioned through the parentals root.

During the time of war, women are victimized by war. In this regard, he says, “Women were not allowed inside the upright synagogue, of course of as the venerable Rabbi so long ago enlightened and how can we be expected to keep our minds and hearts with god when that other part is pointing us toward impure thoughts of you know what? (19). Mythical imagination help writers to creates the social history which differentiate from the linear history. In this context, Safran argues, “It was through this hole that the women of the shtetl took turns viewing my great- great grandmother. Many were convinced, perhaps because of the new baby’s perfectly adult features that she was of an evil nature a sign from the devil himself”(20). These lines unfolds that the Jews were divided as sacred and secular which shows their cultural identity is catastrophic. During the time of Nazis, women and children were victimized. The reflection of lost has come through the narratives of the novel, “ This is my occasion to utter thank you for being so long suffering and social with me an our voyage. You were perhaps accounting upon a translator with more faculties, am certain that I did a mediocre job. I must eat a slice of humble pie for not finding Augustine, but you clutch how rigid was” (23). The narrative of Augustine indicates the certain memory of the genesis which seems comic although it was traumatic for human being.

Before the time of Nazis's invading writer's family were spending their life in Trachimbrod, Ukrain. After the massacres caused by holocaust they were exiled to America with hope of celebration on their life. After the death of grandfather Jonathan, the grandson decided to visit the Ukrainian land to search the root of ancestor as grandmother told him. Alex, his Ukrainian friend who is showing his friendship with Jonathan, wanted to receive Jonathan in one of the Ukrainian town and writes: "as I mention before my life is ordinary. But I had never been to Lutsk or

any of the multitudinous petite villages that still endure after the war. I desire to see now things. I desired to experience volumes. And I would be electrical to meet an American "(27). Alex is excited to see new places and meet an American. So he is sharing the ethics. Alex shows his affinity with the Jonathan's and performs his duty on the basis of his own experiences which appears as the fragmented multitudinous words.

The fragmented narratives creates a certain traumatic mode in the novel which as, 'I did not utter words pending the drive, which is not abnormal because we have never uttered multitudinous words. I made efforts not to spleen him, but nonetheless did. For one example, I forget to examine the map and we missed our entrance to the super way" (30). Trauma creates by Nazis war reflects upon in the life of Jews as a form of abnormality which makes him dismantle. In this regard, Alex states, "I knew which would be disembarking from, because father told me and tried to walk to it when the train arrived, but it was very difficult with two legs that walk past" (31). The romantic scene of war has been presented in the memoir ad imagination which is similar with the black comedy. These romantic scene of war memorize life of, "Twenty six hours fucking is unbelievable. The girl unbelievable must be very majestic, I thought. "You were able to ZZZZ ? I asked what? "did you response ?oh no ," he said did not repose at all. " What? I did " (32). There is fragmentation in the statement which is not like the common romantic love. the speech shows that there is fragmentation in the language. These lines make it further clears, "Speak more slower please." I may have appeared noncompeting to the hero. "Is Thew .. dri.... Heal..... thy? "with certainty". I said , "But tell you , I am very familiar with this driver "(33). Memoir of the romantic past has been presented through the romantic love affair of grandfather which is related with the

ethic of memory. In this regard, He argues, “What the hero inquired. “I told him that we should go forth to Lutsk.” “yes Lutsk. That’s where I was told we would go. And from there to Trachim brod. “What?” I inquired. Lustsk then Trachim brod”(34). The life of Ukraine and remembrances of Trachim brod raises the questions of ethic of memory.

During the time of Nazi regime, Jonathan’s family is one of the survivors of that historical war. Memory of holocaust never fulfill by its nature because it is a cruel events of the world history. In this regard, Jonathan states, “The bitch and the Jews will share the back seat was not vast enough for even one of them. What are going to do? The hero asked, afraid to become close to the car, while in the back seat Sammy Davis, Junior had made her mouth with blood from masticating her own tail”(35). The scenario of upcoming from Nazis hand and its description is a traumatic. A kind of drama in which sinister subjects like death, disease, or warfare, are treated with bitter amusement, usually in a manner calculated to offend and shock. The memory of the time creates a kind of hollowness which we find in war literature. The remembrance of the events could not capture all as well because of the problems of remembrance. In this regard, these lines are relevant to quote, “It is the act of remembering, the process of remembrance, the recognition of our past ... memories are small prayers to god, if we believed in that sort of thing [...] For it says something about just this, or something, just like this [...] I had my figure on it a few minutes ago” (36). Victimhood has always captured the memory of painful time in his unconscious state of mind which frequently appears as the form of dream, “The dream of as silly as it sound, flight famine and fast. 4.50 dream of the dream of disembodied birds (46).

The unconscious mind helps people to recover the memory of past casting on shadow of the life of victimized. In this context, Jonathan says, “Who first saw the shadow that the bird left behind, the shadow that the drew blood from any figure that dared to trace it, the shadow that better proof of the bird’s existence than bird ever was? Who was with me when I mourned the death of my son when I excuse myself to bury that bird with my own hand?”(38). The existence of victimized remains in the mind and appears as the dream, “I dream that I was born from a stranger’s body. She gave birth to me in a secret dwelling, for the sake of appearances, and my mother said”(39). Victimized could not remembers the traumatic event due to the lack of memorization of events either they forget or they hesitate to remembers it. In this regard, Jonathan asserts, “This is a kiss, it is what happen when lipase puckered and pressed against something, something other lips’, sometimes something a check, something else. It depends [...] this is my heart you are touching it with your left hand, not because you are left handed although you might be” (43). Jonathan describes the events of his grandfather exile on the basis imagination and create the imaginary world which is almost similar with the real events of Nazi time when many Jews had crossed the border in the same way.

He could have hated her for leaving it there in plain sight, and he could have hated her for the plainness of it , a message without adornment, without any small clue to indicate that yes, this is important, yes, this is most painful note I’ve ever written, yes I would sooner die than have to write this again. Where were written, yes, I would sooner die than have to write this gain. Where were the derived teardrops? Whereas the tremor in the script. (44)

During the time of exile, Jews faced the difficulties which are hard to remember and write.

The imagination of shameful refugee life and its psychological impact has artistically mentioned in the narrative of the novel. In this context, these lines of the novel are relevant to quote, “In order to help mediate the messy proceeding of Yankel’s Shameful trial; the bureaucrat could promise for her further, could take her away from everything, move her to some place. Quieter, without thinking, without confessions or plea-bargaining. No, that’s not it without Yankel. She wanted to be without Yankel”(45). Traumatic memory has come out through the confession which is the way of working through trauma. It helps to recover the lost memory by creating the imaginary world. Words have a great effect on Yankel, adopted father of Jonathan's great-great mother. He is tormented by the simplicity of his wife's letter, which creates trauma and he is trying to act out it. So “He had even lost a name he was Safran before he fled the shtetl, safran from birth to his first death. There seemed to be nothing he couldn’t lose. But that slip of paper wouldn’t disappear, ever, and neither would the image of his prostrate wife” (46). The complex narrative shows the victimization of the narrator’s families during the time of War which is the matter of history. Historical matter and the memories of survivors has different in nature although both emphasize on lost:

He lost his good name, which is, as they say, the only thing worse than losing your good health. Passerby sneered at him or muttered under their breath names like scoundrel, cheat cur fucker. He wouldn’t have been so hated if he hadn’t been loved before. But along with the Garden Varitney Rabbi and Sofiwaka, he was one of the verities of the community. (46)

Narrator expresses traumatic experiences which help to recreate the world which is different from the real history.

In the history of holocaust in Ukraine, there are facts but in this novel, there is memoir. Memory itself is not complete because nobody can remember everything about the event. Something lost that makes the real event more mysterious than the real one. Writer describes domesticated environment of Ukrainian life which is traumatic in itself. In this regard, he says, “He would felt a leap with his heart at the foot of his bed, like some domesticated animal that was no part of him at all. And each morning he would wake with it again in the cupboard of his rib cage, having become a little heavier, a little weaker, but still pumping (47). During the time of exile, his grandfather concentrates on the memory. The ethical problems of memory has appears in the narrative s of the novel. Writer can dismiss fact by using his memory so the reality of text is based on the ethics of writer. Because there was disaster and chaos in holocaust not only faced by his fore fathers but by all. The sense of lost appears on the traumatic experiences, “It was her mother’s sense of humor that all of the boys admired so much in her. He told Brod of vacations he and his wife had taken when he pulled a splinter from his heel in Venice, when he sketched a red pencil portrait of her in front of a tall foundation in paris”(48). The complex narratives of the lost history recover traumatic remembrances which are related with shock. The physic state of mind helps to imagine the world of the lost universe. In this context, Jonathan argues, “thing are wonderful here. it ‘s very beautiful just as you promised it would be . The people have been kind, and I’m eating well which I mention becuzse I know that you’re always worried about me taking good enough care of myself” (49). The novel captures the multiple discourses in ever improving. Jews narratives show the holocaust of Nazis, “I did not earn mention this, but I will,

soon I will possess enough currency to purchase a plane voucher to America. Farther does not know this. He thinks I disseminate everything I possess at famous discotheques, but as proxy for I often to go beach and roost for many hours, so I do not have to discriminate currency”(52).

When Jonathan's grandfather living in America he feels bored and remembers his homeland Ukraine. He seemed to have been traumatized. In this regard, he says, “I am making you very boring person. I will now speak about the business of the story. I perceived that you were not as appeased the second division. I eat another slice for this”(53). The exile life of his grandfather is full of pathos which seems to be adventurous and funny but it was become adventurous because of the Nazis suppression. There was no charm in his face. There was full of loss and absence. In this context, Alexander states, “You tattered that the story would be more refunded with her absence and I know that define is like cultivated police and well bred, but I will inform you that Sammy Davis, Junior, junior is a very distinguished character, one with variegated appetites and seats of passion”(55). The passion of exile indicate that they are highly traumatized under the regime of Nazis. They came out from the chamber for the sake of live liberty and pursuit of happiness.

Jonathan's grandmother is one of the victimized describes the scene, “So we will sightsee the shtetl? I asked the hero. “ I figured it would be a good place to begin our search. “.Search:?. For Augustine, who you think save your grandmother from Nazis”(60). Jonathan recollects the memory from the history of his own grandmother who hand over him to his mother at the small age, “My grandmother give it to my mother two years ago, and she said that saved my grandfather from the Nazis.” Why merely two years?”(61).

During the time of war thousands of Jews were tortured by Nazis which is one of the dark events of the history .the time was difficult for the victimized. The survivor were affected both mentally and physically , “It was difficult world at the beginning of the war, a lot of Jews wanted to go to the Nazis to be protected from the Ukrainian’s.” this is not true.” “it is.” “It cannot believe what you are saying”. “Look it up in the history books”. "It does not say this is the history books.”Well that the way it was .Ukrainians were known for being terrible to the Jews”(62). When they reached to the Ukrain they feel homelessness. Homelessness condition creates a kind of shock among the survivor.

In the novel, Jonathan narrates the history on the perspective of loss. The situation emphasis that complex, problematic distinction which are binaries. Confused sates of mind creates traumatic condition which is difficult to understand, “My brother preserves to a little less than cry, which made my silent laughing even more. I am able to understand now that it was the same laugh that I had in the restaurant in Lutsk, the laugh that had the same darkness as grandfather’s laugh and the hero’s laugh”(69). Here, Alex begins with some incorrect notions about Jews, Jonathan has been culturally insensitive in the course of being honest about his understanding of Jewish history. Humor place them all on the same level for the moment, and the tension subsides which is ethics.

Absence of something is always remain in the unconscious states of mind which help to creates a kind of world where survivors of the war or disaster tries to fulfill that desire. At that time he /she feels traumatized, “I used to think it was what I was born to do. No I never really thought that. It’s just something people say .”No , it is not, I truly feel that I that was born to be an account.” “You’re lucky.” Perhaps you were born to write. “I don’t know. Maybe. It sounds neither terrible nor

cheap”(70). Reality is appears as the deconstructive form which denies the pre conception of mind although victimized could not create a complete imaginative world according to the power of imagination. In this context, Jonathan says, “Nothing formal, really. Not girlfriend, girlfriend, really. I’ve dated, I guess, once or twice. I don’t want to be formal. I do not want to be handcuffed to only one girl? “Exactly”, he said I mean, I ‘ve fooded around with girls” (71). By sharing the matters partial working through is seen.

Traumatic events of the past triggered someone from reality to fantasy. He/ she forgets himself/ herself and reached at the complex states of mind, “I was appeared that the weather would be normal. It will be make our search cinchier. Agfter the vodka, we went up to our room, which flanked the room of the hero,” I will repose on the bed and you will repose on the floor” (73).It is time of tendency in certain cotemporary approach to eliminate the role of problematic transitional process. It appears as the form of dream, “They would explain their dreams to each other over bread and coffee, the next morning and describe the position of their restlessness . It was an opportunity that this hurried marriage had never allowed her coyness, slowness discovering and another form of a distance”(129). The position of restlessness indicates certain problematic states of mind which make demarcation between structural trauma and historical trauma, “Brod, he said but the silenced him. She brought up a small block of ice from the cellar and held against his eye until his face couldn’t feel anything and her hand could not feel anything. I love you, she said. I do”(130). The reveling of truth and fantasy about the Jonathan's family in Trachimbrod, Ukraine comes once at time as a form of historical trauma which tries to fulfill the gap of unsettlement states of mind. In this regard, Jonathan states:

No you don’t, he said. But I do, she said touching his hair.

While they were too superstitious ever to reveal to her truth of her history, they saw to it that she had no friends her own age (telling their children that she was not as much fun as the fun she had or as a kind as her kind deeds) and that associated only with Yankle. (75)

There is interconnection of myth and memoir which is related with the fact, happened in the life of Jews. The interconnection of myth and memory creates a good story which is neither mere fact nor imagination.

Unconscious states of mind enforces survivor to remember the lost culture which appears as the traumatic form of memory. The memory triggered someone to create identity among the epiphany unsettling in term of separation of life and death of survivors. "Of course she was only a child still removing the dust from death. What else could she do? And he was already accumulating the dust of his second death. What else could be do?"(77). The mythical overtone of the creation of ancestors which was also emerged from the chaos. It shows the traumatic situation of the ancestors. Question of subjectivity appears as the arts something creates image, "I have learned to play this one too! It's so terrible! I must write something that not even can play! She spends evenings with the arts books Yankel had brought for her in Lutsk and each morning slued over breakfast" (79). Revelation of the Jonathan's great-great grandmother, Broad, focuses attention on memory. Yankel, adopted father of the Brod writes on the ceiling so that he will know who he is, even as his memory fades. It is sad and strange that he must remind himself. Jonathan find something of family love on his journey by unlocking memories and drawing closer to his ancestors. So here comes question of ethics which is working through by Jonathan.

Recovering the historical losses by reading history and imagine the life of past is one way of working through the trauma which found in this novel through the different narratives, “She loved herself in love, she loved loving love as loves, love loving and was able in the way to reconcile herself with a world that fell so short of what she would have hoped for” (80). Safran Foer has the spirit of an ancestor speak near the end of his novel tell us how his narrators’ grandfather survived the Germans’ eradication of his community. It appears as whimsical, and therefore draw attention to its artifice. In this regard, these lines are relevant to quote, “Are that no angry words were ever spoken and nothing was denied. But more than that, no unfolding words were every spoken and everything as held up as another small pieces of proof that it can be”(82). Jonathan describes the loss of natural beauties in his fiction which his grandfather loves when he was in Ukrain garden.

During the time of 1940 to 1970 most of the Jews were bound to flee away from Germany and wander in the neighboring countries Poland Ukrain and America and they felt certain wilness of loss in their life which has been documented both in history and literature which are almost contradictory between each other Jonathan novel tries to crates both aspect of the history which creates problems in narratives. In this regard, he states, “People made wild, urgent love in the dark corners where houses met and under the hanging canopies of weeping willows couples cut their backs on the shells, tigs, and pebbles of the Brod’s shallow waters”(95). These narratives shows the fancy of characters who forget everything and enjoy to live in dream, “and that he was not her real father but wished with every blessing, every day and night of his life, of dying with her, or never dying”(97). This tries to show fictional narratives of traumatic history of family root which was later related with holocaust. By showing the relation of Yonkel and Brod, Jonathan is able to fantasize

far into the future. All the way to its being made a part of history, which dismantles official history.

Question of ethic comes in the narratives of the Holocaust fictions which we find in Safran's novel. Common things has also presented in the novel as highlighted form, "he knocks many things over he comes home at night. It is a little Igor and who clean and return things to their proper locations. (I keep little Igor with me at these occasions). The lamp belongs here the hanging picture belongs here"(103). It shows the ethical dimension of cultural trauma. Alex define his solidarity relationship with Jonathan, in thinking that it might in fact, societies expand the circle of the we. So he is writing a letter of Jonathan explaining about his brothers activities.

Jonathan's melancholia appears in these lines of the novel, "What troubles me," he said, "Is that she wasn't in the room when I went to sleep and closed the door. She is such a smart bitch. She must be, he said, using his x ray vision with me. "It is because she is Jewish that she is so smart. "Well, I'm just glad that she didn't eat my glass" (106). Traumatic situation heightens by chewing the map and photograph of the lady who knows the reality of Holocaust and the family root of Jonathan. Recapturing the memoirs of Holocaust has been presented on the basis of experiences of the life which has depends on the post traumatic disorder of the mind as well as role of ethics. Reflection of Holocaust in literary text as he challenging work for Jonathan although he tries to complete his idea full of complexity, "It captured several minutes to recover Grandfather from his sleep. He had locked himself in the car, and all the windows were sealed. I had to punch the glass with every much violence in order to make him not sleep. I was surprised that the glass did not fracture"(107). Alex's is revealing the father's sentiment when he was sleeping inside the car

motionless. This sentiment captures the chaotic situation of the mind and a role of ethics.

Memorization of the history of Alex's grandfather itself a traumatic fact because he has been related with the women who knows the root of Jonathan's family died when Jonathan wrote this novel. The use of the broken language of grandfather shows the pitiable situation to find the shtetl of Trachimbrod, "I said at Grandfather, bark, Honk. "Please! You are making this impossible!" Honk! Bark! Shut up", he said "and shut the bitch up and shut the Jew up! Bark! Please!" "I would not deceive." BARK! (108). In the same way these lines make the idea further clear, "and tell him that much that much of this land was destroyed when the Nazis came, but before it was yet more beautiful. They bombed with airplanes and then advanced through it in tanks." But it does not appear like this." "They made it all again after the war before it was different" (111). Jonathan, Alex and Alex's grandfather all were sharing the matters of holocaust. Grandfather reminds us of the power of the words and images over the human mind which serves as the ethics. The destruction and the chaotic situation of the Trachimbrod is coming forth.

Trauma comes out through the fulfilling the lack which has been lost in the life of victims. During the time of holocaust survivors escape from the land and remember the life of past. Jonathan grandfather also remembers, "the house wireless to one another, and it was an abnormal thing to see anyone at all, "I have lived here my whole life," one old man said without removing himself from his seat under tree, and I can inform you that there is no place called Trachimbrod" (114). It emphasized very bad condition to Jonathan and Alex in the search of Trachimbrod which made them pathetic. When they came to place known as Trachimbrod they see, "all of the people in the small towns are poor, but she was more poor. This was clear cut

because of how she was, how broken all of her belongings were. It must be expensive, I thought to care for so many people as she did I decided then that When I become a rich person in America, I would give some currency to the women”(116). The search party found nothing when they got in to the so called Trachimbrod because the people who lost their homeland and culture in the land were in pathos. It shows the Augustine's condition caused by the war. The passage of time often generates a sense of humility about even the bravest moments of one's past which we found in the narratives' of Jonathan.

Memory vitally comes in the Sarfan's novel with certain imagination. The novel is in fact interrelated with the ethic and memory which represent the traumatic shock of the time and its fulfillment by crating the history. In this regard

Have you ever witnessed anyone in the photograph?”

"No", she said, and she put the photograph on her lap.

“Have you ever witnessed anyone in the photograph?” I inquired.

"No!" she said, still examining it, but only from the angle of her eye.

(118)

When the search party of Trachimbrod reached to the lady who is supposed to be Augustine refused to identify herself, brought them so hopeless. It clarifies that if the elder could no longer keep memory alive due to the decimation, the responsibility falls on the younger generation, to seek out the keys of memory and history.

Fragmentation on speech also indicates the traumatic condition of the victims who has long suffered from the ongoing war like partition violence and holocaust.

These lines are the example of this, “Who do you think you are? No! yes...! Get out of my office! No.... yes !”(127).

Post traumatic disorder which found in the dialogue of Jonathan’s grandfather. Experiences of the writers and memories of the past both make the situation complex which is difficult to reflect the trauma. In this regard, Jonathan writes to Alex, “They remove from their under wear and took turns gazing through the hole experience the sudden and profound joy of discovering each other body’s and pain of not being able to discover each other at the same time. Touch yourself as if your hands were mine, she said” (135). The painful situation of the victims has related with loss of faith or certain physical thing which Safran describes, “Two it’s too painful go on. And then in the moment of deepest desperation, a grand idea emerged, devised by a child, no less simply make sure that there is always someone smoking. Each cigarette can be form the previous one. As long is a bit a lit cigarette, there is the promise of another (136). A person who he/she is affected by trauma he she could not speak as he/she faced in real life so all the narratives of holocaust is based on the experiences which Dominick Lacapra mentions in her book *Holocaust Memory*. In the novel *Everything is Illuminated* Jonathan states, “I refused utter even one word. “It was like sucking your Thub. I did it, and it felt good, and that was it.” Be silent, Alex. You do not have to speak. “I would watch the world through her dresses. I could see everything, but no one could see me. Like a fort a hiding place under the covers” (60). Augustine is the main source of the Jonathan's trip, though he does not know anything about her. She has a unique influence on each person; each imagines her in a different ways. So long as they do not met her, she exists in the realm of fantasy and not history. While this acknowledgment can be disappointing for them, it

is also safe; no evidence is available to challenge their fantasies which could be traumatic.

During the time of holocaust Jews were tortured by Nazi at hat time nobody could write about holocaust so all these writing are based on more imagination and less reality. This novel also written on the bias of the imagination of Jonathan just like the Salman Rushdie *Imaginary Homeland* in which he has designated the homeland constructed by the emigrants in their imagination through their imagination. They are frequently haunted by some sense of loss.

Jonathan presents the holocaust which based on his imagination. His imagination could not capture the fact so it is failure to reflect the loss of the war. These lines make it further clear, “Nothing is truth. Feather weight thing. We talked about Shakespeare, I remember, a play we had both read. They had them in Yiddish, know and he once gave me one of them to read. I am sure I still have it here. I could find and give it to you (190).

Silent play vital role in traumatic story because victim cannot tell which he feel fear to remember. The identity of victim could not comes out in the text as well as it only minimize not omit from the life of the people. In this regard, Alex, states, “We often blame out treatment throughout history on terrible misunderstanding.(words never mean what we want them to mean) If we communicated with something like music, we would never be misunderstood, because there is nothing in music to understand(203). Holocaust creates a kind of situation which s full of sadness, “sadness of going unnoticed; time sadness of having genitals that are not like those of your lover; .the sadness of having genitals that are like those of your lover, sadness of hands.....(213). These lines make the situation further clear, “sadness of being sad

in front of one's presents; Sadness of false love sadness of love. Friendship sadness; sadness of a bad convers at ion; sadness of could have been (212). The memory of holocaust appears in the novel as a form of fiction which based on the ethic of writer who wrote about the events, "We are writing ... we are writing..... we are writng ... writing(212).

The overall narratives of the novel are based on the memory of the writer. There is thick interconnection between ethic and memory when it appears as a form of writing so this novel is written under the dominance of ethic as well as memoir.

In the novel, there is various landscapes which touches the traumatic event of the holocaust which was full of cry and bloodshed. In his regard, these lines are relevant to quote, "What did they do? What happened next? They made us stand in lines and I was next to Anna on the outside and Herschel on the other side some of the women were crying and this was because they were very afraid of guns that the soldiers were holding and they thought that all of us were going to be killed (249). The images of Nazi regime has been presented in the novel which creates a kind of shock among the reader of the novel. The description of the scenario of war creates problems on retraumaization of the survivors. In this context, the spirit of Jonathan grandfather states, "Killed with misfired bombs while squirming in the mire like animals, killed with friendly fire, killed sometimes without knowing that they were about to die a bullet through the head while joking with a comrade, laughing"(269).

In short, the novel carries out the theme of traumatic experiences of Jonathan which is based on mythical and magical - realist terms. . By writing the fiction, he tries to fulfill the loss of history which is related with his grandfather young age. Acting out and working through major two process of retraumaization about this

fiction. Novel is comprised by three basic narratives: letters by Jonathan, letters by Alex and letters from Alex to Jonathan. Jonathan describe different event in his family's history in Trachimbrod. For it he traveled to Ukraine from America to search out the roots of family, which was revealed by Alex. Letters from Alex to Jonathan reveal the two character's growing relationship as writers and friends. The novel's use of two narrators serves to evaluate power of fiction as an ethical instrument. So, in this novel working through is mainly use to minimize the trauma.

It is not an individual trauma but it is collective trauma because members of a collectivity feel they have been subjected to a horrendous event, holocaust. Thinking that it might in fact, societies expand the circle of the "we' grounded in something objective (external or real) because a way of stressing the ethical character of the cultural trauma process. And to retraumatized, it is narrated and written by two characters which is working through.

Chapter: IV

Jonathan Safran Foer 's novel *Everything Is Eliminated* represents the holocaust in literary writing. The novel represents the traumatic disorder which appears in the broken form of memory. The plot of the novel is based on the memoir of the holocaust that appears as the form of complex modes of retraumatization . Jonathan tries to recover his grandfather's history through fictionalize the holocaust events . There is sense of loss because there is less morns and more melancholia. Melancholia is the mournful situation which deconstructs the historical events. Such events create the trauma which is known as the historical trauma. In this novel, Jonathan tries to deconstruct the holocaust history and present it in accordance to the imagination of his grandfather daily life. His grandfather was exile from Ukraine during the period of Nazi and live in America which is difficult time for him because he was triggered by the memory of his home land Ukraine. The loss of homeland is a main cause of trauma for the survivor of holocaust which we found in the novel *Everything Is Illuminated*.

Sarfan narrates episodes between 1790s and 1940s from the lives of his ancestors and their fellow denizens of their Ukrainian shtetl, Trachimbrod, divided between two Jewish congregations: the upright synagogue and the slouching synagogue. These are the sacred and secular Jews community in Trachimbrod. Its characters and traditions have to be remained because they are erased by Germans who invade the Soviet Union. The tale of Trachimbrod, most readers would recognize narrative pattern that mimic of fantastic logic of folk tales. The narrative fall into patterns, that defies probability. Safran, the grandfather of author's alter ego becomes the sedulous sexual therapist of the community, coupling dutifully with village's old maid and its virgin. All these are the unfulfilled desire which appears as the form of

loss. Lost is the main symptom of trauma. In this novel working through is mainly used to minimize the trauma which studies in this research. Holocaust itself is a historical event when thousands of Jews have lost their lives and homes. Jonathan's grandfather is one of them whose experiences of loss are the subject matter of this novel. The writer tries to reconstruct the lost memory of the Holocaust which his grandparents faced in their lives. Now he is young. He has studied about the Holocaust and gathered historical information about the event and imagined the world of his grandfather which has been lost since long ago during the time of Nazi's regime.

The ethics of memoir play a vital role when the writer recreates the imaginary world according to the desire of fulfilling the lost history. Dominic Lacapra highlights the recovering process of loss of history by acting out traumatic events and working through them. In acting out survivors, recollect lost things and think to create new ones. Acting out of trauma is only possible in vertical events. In working through survivor trauma, the writer fictionalizes the loss and tries to fulfill it by writing literary text. Jonathan Safran also fictionalizes the fact and tries to fulfill the loss which is a practice of working through trauma. It is based on the ethics of memoir of the victimized.

In short, the novel *Everything is Illuminated* is the Holocaust narrative which raises the issues of historical loss and its way of fulfilling. Jonathan presents the history in a new way by analyzing the events and narratives which are related to his grandfather's life. His narrative is different from the recorded history of the Holocaust but it captures the loss very beautifully and tries to recover that on the basis of romantic imagination. The painful tone of homelessness appears in the form of melancholia that re-traumatized the victimized.

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