

## I. Memory of Past Events

The present research is an inquiry into the traumatic experiences of the characters, especially the protagonist Sophie (female character) in the novel *Sophie's Choice*. Studying the trauma in the *Sophie's Choice*, protagonist suffers the Nazi tyranny, racism war depiction, sexism, and anti-Semitism. Holocaust, war, violent resistance and condition of being refugee as well as diasporas enclose the character's to face the sex, race, culture, language, anti-Semitism, psychological event, historical event, existential problem and different events. The protagonist's story reveals the different issue, anti-Semitism, race, culture and tyranny of Nazi. There is love between Nathan and Sophie. Nathan is a druggist. Two characters' which love represents twentieth century people's real picture. Nazi tyranny mainly focuses the Jewish people but Sophie is the victim of the war. Despite her non-Jews identity Sophie faces the self-agonible event which ultimately culminates into personal trauma because after the Nazi attack in Poland, Sophie's father, and husband were murdered and she was imprisoned with children and mother in the Auschwitz concentration camp. Sophie was the Polish catholic woman who directly experienced the brutality, atrocity and homicide in the Auschwitz Concentration Camp. She wanted to take out the children from camp and she appealed the camp's officer and was ready to be seduced. In result, the officer asked her to select children to be killed and not to be killed. At last she promises to kill the daughter Eva. She wants to take out the son from camp. These self-traumatic events forced her to start the unstable life with Nathan Landau and Stingo. She was not able to think about the future.

There was a transitional situation in 1939, Germans started the Second World War, attacked and captured the whole Poland. Many Polish and Jewish people killed and some were kept in the concentration camp. Women, children, and male laborers

were kept in different camps in Poland and Germany. Nazi attack was focused on Jewish people, culture and race. Sophie was the Polish catholic but in the war, she lost her father and husband. Her father was the professor of law and had the beliefs in anti-Semitism. Jewish generation was totally destroyed from Nazi ruler. Many people got killed, injured, suffered directly and indirectly. Styron was directly involved in the war. (II world war marin and Korean war soldier) He closely observed and analyzed the Nazi's activity and victimized person in Poland, American South, racial discrimination under Nazi tyranny. In the II world war Nazi wanted to finish the Jewish people and that culture. Styron represents the whole victimized Jewish, early-Poland patriarchal society and American racial conflict in the novel *Sophie's Choice*. The protagonist is the Catholic Polish woman who has the direct experience of Auschwitz-Brickneu concentration camp.

When her father and husband were killed, Sophie was imprisoned with mother and children. She wanted to take out her children from the camp. This issue she starts with, remains unfinished. She appears like an angel and uses her own wit but she cannot succeed. She is ready to get seduced with the officer of camp but in result she had to make a choice to be killed and surviving children. In this agoniable situation she decided to allow to kill the daughter Eva. These agoinal or measurable conditions repeatedly hunt and so she cannot live the healthy stable life for future, though she was not Jewish but a catholic polish woman. She represents the whole victimized women. In another side, there is love between Nanthan and Sophie. Sophie becomes always victimized in the sexual affair as her lover Nathan is the schizophrenic, always takes drugs and cocaine. She is always exploited in sex. These activities represent the twentieth century poor women's condition in the novel. These agoniable experiences always hunt her memories in her mind resulting the choice of

her death over life. depicting such situations of the protagonist along with the better experiences of the war and holocaust, William Styron, in *Sophie's Choice* attempts to disclose the traumatic experience resulted through inhumanity, degeneration, brutality, destruction and decay which predominantly sets the paradigm for the agony of the then survived people.

Born on 11 January 1925, in New Port News, Virginia U.S., Styron is a southern writer. He writes novels, essays, stories and articles. He has got Bachelor's degree from Duke University in 1947. He was the assistant Editor of Mc Graw-Hill in New York City and later work in journals Paris Review and American Scholar. He also served to the U.S. Marin corps during World War II and Korean War. He is the very controversial writer. His books main themes are racism, sexism, anti-Semitism and psychoanalysis etc. His major works are: *Lie Down in Darkness* (1951), *The Long March* (1956), *Set This House on Fire* (1960), *The Confessions of Nat Turner* (1967), *Sophie's Choice* (1979), etc. He wrote a play, several essay collections and an autobiography published; *Darkness Visible; A Memoir of Madness* in 1990. He published autobiographical stories like *Tidewater Morning: Three Tales from South* (1993), etc. His every book has different theme and variety of the real events or controversial issues focused in every writing.

*Lie Down in Darkness* is about the disintegration of a southern family. The immediate picture is the funeral of one of his daughters Peyton and conflict between the narcissistic, alcoholic father who always dominates the mother and daughter and incestuous love of the father for Peyton. All contributions of the characters are disillusionment and the suicide itself. These events are flash-backs. This story has third person narration. The end of the story is monologue, recited by Peyton before

she jumped out of a window. This first novel picturizes the Southern people and family exploitation, Southern people's inner activity and women's pathetic condition.

*The Long March*, mainly focuses the travel in war situation. He involved in Korean War and returned back home. He remembers these events and writes that time's real events, accident, war depiction, violence, agony, horror, authority, injured and pathetic situation and problem of travelers of Europe, Korea and other war places.

*Set This House on Fire* is related with that periods social reality and women exploitation in sex affair. This long book mainly presents the rape and two murders in this novel. Two friends Peter Leveritt and Cass Kinsolving are visiting together in Charleston. Their event took three years earlier. When they were guests at a villa in Samucco in Italy, Peter was a narrator, who killed the man, when the peasant girl was raped and murdered. These pathetic and barbaric situations were satirized in the novel. Every crime progressed weakness and despair to self-knowledge and faith. Characters are incompletely presented on his work. Poor people and women's identity lost and every time's domination of the other people and hierarchy are the representative events in novel. But the criminal cannot take the responsibility of his every event which picturizes the real event of 20<sup>th</sup> century in America.

*The Confession of Nat Turner* received the Pulitzer Prize in 1968. It is the true story of 1831's rebellion of a group of slaves against their white oppressors. Nat Turner is the leader of slave people and kept in jail and waiting execution. The book was succeed in his theme and aim. But it aroused controversy, particularly among African Americans. Nat represents a white man's condescending vision of theme and that the story has distorted history. This novel mainly focuses the end of racial discrimination, slavery and cruelties of war. Writer focuses on the equallism.

Styron highly regarded as Southern writer. His works' main theme is the old south and the materialistic system. His major characters through the main theme focus cruelties, slavery, war, individual madness and violence.

Styron's fourth novel *Sophie's Choice* mainly picturises the war scene, memorial event and activity of terrible atrocities in 20<sup>th</sup> century. 1947's summer day event memorizes Nathan and Sophie's love activity. He describes that time's activity and later memorizes past experience and wrote the novel. This novel's main theme is anti-Semitism, racism, Nazi Tyranny, Sexism, war depiction, violence and psychoanalysis, mainly focused on the protagonist character Nathan and Sophie. The story narrated by the Stingo, Nathan and Sophie loves each other. This affair represents the anti-Semitism and twentieth century people's reality. Nathan was the Jewish and Sophie was the Polish Catholic women.

Sophie is the beautiful Polish catholic woman and Nathan is the Jewish and druggist protagonist character. When these characters are in love affair, that picturizes the twentieth century terrible atrocities and American reality. Nathan was the schizophrenic man. Sophie is directly survivor in the Auschwitz concentration camp, when Nazi attacked in the Poland and capture whole Poland. Many were killed, injured and suffered. There have different type of camp. Sophie's father and husband do not involve in the war but these people killed Sophie's mother, children and Sophie keep in concentration camp. Sophie's father was the law professor and believes in anti-Semitism. Nazi wants to destroy the culture and Jewish people. Nathan was the second sexual partner of Sophie. These two sides of story, Nathan and Sophie's love affair activity and Sophie's agony of the Nazi concentration camp, is presented and remembered through two different types of characters.

Sophie's past event or memory represented in the novel. When father and husband, and Sophie's mother, children were kept in concentration camp, Camp's officer was Rudolph HoB. Sophie understands the camp's behavior and activity. Many Jewish people were kept in gas chamber and were killed. Many people exploited from the Nazi officer. In this situation, Sophie wants to take out the children from this camp. She appeals the commander and she is ready to seduce for children but children cannot take out this camp. Commander, promise to kill the children by selecting, son or daughter. In this pathetic situation, she is ready to select the son and daughter, promise to kill. These pathetic conditions always remember her mind and that barbaric, holocaustic, cruelty, inhumanity behavior influence every time and she made cynical.

These two characters' activity and behavior present the narrator Stingo's memory of the past event and integration of these two story involved in the novel. Nathan was alcoholic person who always drinks and takes the cocaine. But Sophie always involve with Nathan. These characteristics understand and always devoted with Nathan. In the whole novel, the narrator Stingo remembers two stories and made the good novel. These two events always memorize in his/her mind and future life cannot start properly. Sophie was always exploited in sex and other activity. These three characters always drink alcohol and take other narcotic items. Sometimes love with Stingo and many times with Nathan but always exploitation every part. When she lost her husband and starts the love with Jozef in war period. Sophie speaks lie in many works. These events always come in his/her mind and she cannot start the future life. Sophie is the Catholic Polish woman but she is badly victimized character. Nazi intention has not victimized the Polish Catholic people but she always victimizes every event. In this condition she is very pathetic character.

Styron was the traveler during the Second World War and Korean war's soldiers. The past experience is remembered and written by the novelist. These horrific scene, mass killing, destruction, lost generation, violence and different places culture, people (race) and language study and real feature are printed in the novel. Styron's grandfather was the slave trader. These activities are part of directly experience of Styron. These pathetic or inhuman behaviors hunted the characters and written in this novel. In the whole novel, Catholic woman character represents the whole pre-Poland women; South American women and concentration camp's reality and twentieth century people's reality focused in the novel. In every situation's women were dominant legally or illegally. Whole works responsibility took self when she lost her father and her husband. The protagonist Sophie, these all activities and past event's memory cannot start the future life. In these situations, Stingo said, "can you marry with me?" But she cannot accept. She cannot get ready to marry and she cannot want future life.

In the end of novel, these three characters suffer from different angles and made the cynical. In last situation, Nathan and Sophie decided to commit suicide because there is not identity, there is not culture, ethnic, language, religion and courage. These two characters were isolated from other family, culture and made diaspora or mimicry. These situation decided to take sodium Cyanide. Sophie's choice is the crime. She wanted to save both children but at last she convincingly promise to kill the daughter Eva and select the son. Another side Sophie's choice was life but at last she hurt the life and decided to commit suicide.

William Styron is known as a controversial writer in American literature. His writing generally deals with the theme of racism, sexism, anti-Semitism and psychoanalysis. His *Sophie's choice* has drawn the attention of numerous critics and

controversies since its publication in 1979. The novel is basically critiqued for its issue of race, anti-Semitism, psychological characteristics of the protagonist, narrative techniques etc. William Heath sees the problem of egotism in Sophie's choice. He writes:

When we first meet Stingo he is an ambitious young novelist of twenty two who is experiencing his first case of writer's block- "I had the syrup, he says but I would not pour." His dreams are of destined fame but his lowly job involves reading isolated manuscript for Mc Grew Hill with the sprite that seems to make the literary world go around, Stingo rejects every single submission, "all of them so frightened with hope and clubfooted syntax" taking a sadistic delight in his work. (73)

When Styron is talking about his persona Stingo, he tends to forget that the central story of the novel is Sophie's tragedy, not Stingo's voyage of discovery. But Sophie's more significant fate. Styron makes the two.

Although the novel's title is *Sophie's choice*, Styron gets so caught in his fable of how his narrator writes his novel, win his manhood, and conquers grief that the novel might just as well be called Stingo's progress. For Stingo's point of view, Sophie and Nathan is merely crewman on his voyage of discovery. They teach him about the complexity of human nature, the evil of Auschwitz, the splendors of love and the horrors of madness. Sophie's protagonist role and the exploration, the inner psyche of the protagonist. In this matter Elizabeth Harion Sarafidls says:

The book is narrative deeply engaged in exploring consciousness, in speaking the unspeakable in the charity of quest for self-knowledge. The title is yet another fragmented self one more protagonist torturously enmeshed in feeling of guilt, like Nat Turner, "pursued by



an obscure, unshakable grief . . . shivering in the knowledge of the futility of all ambition what he has done is that he has explained the agony of the women was the inspiration for Sophie. (96)

Sophie is an emotional cripple; Sophie narrates episodes from her past confessions that revealed memories and insight which she has blocked relegated to obscure regions of her consciousness. Styron's own real event presented through revolutionary narrative techniques in the text. Styron traumatizes past event and agrees the narrator's view: first through her lies, then through her confession, one discovers several states in her evolution, in her tragedy, several levels of horror, with a choice at each level. To be for or against the Nazis, for or against the anti-Semites, to be a member of the resistance or not, finally she must choose to live or to die. Not forgetting the choice she must make to save any one of her children.

Sophie's confession is these events in war, South America and Nazi Camp. Samuel Coale writes, "reconstructed a past that parallels the same sexual and suicidal patterns of her present, one feeling the other so completely that there can be no way out in life" (97).

Govin Colagne-Brookes studies how the dialogic worlds are working in the novel. He further argues:

Styron is overtly and not in dialogic with other accounts of Auschwitz and with Langer's view of the kind of art necessary for representing the world after the holocaust. In this sense, the novel adheres to Langer's view that the need is to place disparate worlds in a single disjunctive frame. (24)

The direct references to schizophrenia, leading up to the news that Nathan is a paranoid schizophrenic are part of this dialogic world.

The novel is also looked from the angle of Christianity by Samuel Coale. He says: "the most common norm of human value, Styron undermines Christianity, at the same time uses Christian imagery appropriately without irony to describe the scope and mythical archetypes of his materials" (17). Styron disregards Christianity directly but indirectly he bought the references of the Bible and Christianity to make his story reliable and strong.

The elder Stingo in describing his preparations to tell Sophie's story displays the egocentric pattern in his younger self. About the Stingo's voyage of discovery a critic Roda Sirlin says:

Stingo's self-assessment at the beginning of the voyage is this. It was true that I had travelled great distance for so young, but my spirit had remained land locked unacquainted with love and all but a stranger to death. Stingo knows, he needs a voyage of discovery. But little did he suspect at twenty two that he would so quickly become acquainted with love and death in so strange a place to him as Brooklyn in 1947.  
(170)

Though love and death are strangers to Stingo at the age of twenty-two, at his older age when he lived in Brooklyn in 1947, he becomes acquainted to both love and death. He became the participator of the tragic love story of Sophie and Nathan and also one of the viewers of their suicidal death.

Through the alternation complementary but quite different narrative perspective the reader encounters with Auschwitz. In this regard Richard G Law opines:

Because of its literally almost unspeakable subject, the manner of the unfolding of the tale is an exercise in overcoming or putting to sleep,

reader resistance. To keep the readers imagination from evading the nature of Sophie's experience Styron employs a varieties of Stratagems some simple other Byzantine in their elaborateness. (136)

The unfolding of the narrative is a kind of trick which simultaneously carries us towards and hides its destination in *Sophie's Choice*. The novel structure is also important. Critic Carolyn A. Durham agrees:

Among critical observations on the structure of *Sophie's Choice*, or to its absence, distress at the inclusion of Stingo's sexual obsessions, fantasies and adventures ranks particularly high. Robert Alter's comments reflect a typical discomfort with episodes perceived as tasteless and trivial when combined with the horrors of Nazi concentration camp: "it is hard to see how such concentration on a writing Priapic Stingo helps us to grasp the novel's subject of absolute evil" (57).

Whole novel, depends on the narrator, who remember the past event and write the event integration. Past experience, event remember victims, suffer were different situation and different place, unite the event and narrate the whole story. Imagine the past experience the critic Nancy Chinn comments:

Farrell tells Stingo about his son who like Stingo, aspired to be a writer. The two share common experience: both were Marines and common sent their father letters "written with the same weired amalgam of passion, humor, despair and exquisite hope that only beset down by very young men haunted by the imminent appearance of death." (4)

These past events haunted and destroyed the whole life. Different critics criticize the context of novel and analyze it from different perspectives. Some of them have taken the context , of agony of protagonist and some focus the pain and sorrow

of the writer's past memory. Different critics charters the focus between domination or exploitation, narrator's technique, structure, issues and theme. Mainly the protagonist character traumatizes and last destroys the whole life. The researcher, here, has aimed to apply the theory of trauma to analyze the text. The memory of the violence of pre-Poland, South America and Nazi concentration camp, culture, language shock and created traumatic situation. It is not a simple pain but a trauma which psychologically torments him/her but she is in fantasy love with Nathan and Stingo. Styron mainly focuses the 1947 summer days in the love between Nathan and Sophie and Nazi attack in Poland, racial discrimination and conflict in South America and Nazi concentration camp. Different issues can be found in the text that harmonizes with the theory of trauma which is most appropriate to apply in the text.

The research is divided into four chapters: introduction, theoretical tool, textual analysis and conclusion. The general way to prove the application of the tool is given in introduction along with the some critics view on the text. In the second chapter, the general introduction of the theoretical tool, trauma theory and the opinions of different theorists are included. In the third chapter, the application of the tool in the text is shown to be proved citing different statements from the text and comparing them with the theoretical tool. In the concluding chapter, the basic finding of the research is mentioned in relation to above mentioned three chapters

## **II. Reading Trauma Theory**

Trauma theory is the latest privileged critical category in literary studies. But before 1980 this theory was involved in the psychological, ethical and aesthetic. This theory was related to the medical sector, that event mainly haunted in mind or physical wound or injury, start the trauma. Many scholars start the study in different literary school about trauma theory. When the event or action haunts the mind, people make abnormal or monotonous, in result distress, disorder and destruction. Before 1980 that type of haunt or activity call the madness but later some theorist start isolated or separated study in literary field and approach different area. When the trauma approach in the different philosophy, increased the privileged history, psychological, ethical, aesthetic , social rule, norms and values memorable things study and approach the trauma theory which events and works always haunted or remembered method, future result make destruction, that process or method resulting unstable for future.

The term "trauma" refers to the action shown by the abnormal mind to the body which provides a method of interpretation of disorder, distress and destruction. Trauma is a Greek medical term. When every event or work results wound or injury, trauma becomes problematic when it is reflected in the repetitive action. Trauma theory as a privileged critical category includes diverse fields with its specific focus on psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events. Its thrust lies on its fruitful enigmatic survival of problems and destruction as a metaphor of unpredictability. It exposes not only a phase of destruction but a puzzle of survivals a metaphor of existence. Its event repetition survivals cannot think the future, whole past shock, the past event hunts as memory and the future process becomes dilemma.

The theory is selected from a number of critical schools. Theorist perspective is different in trauma theory. Psychological, historical, ethical, aesthetic and collective memorable events influence in trauma. Trauma came in different situation and is approached from different corner and attitude. Freudian psychoanalysis provided a model of traumatic subjectivity and various accounts about the effect of trauma on memory. Feminism generated not only the crucial political context but also a model of community for speaking out about form of physical and sexual abuse that has been borrowed by subsequent 'survivor' groups. New historicism, fascinated by the ideological omissions and repressions of historical narratives developed a mode of dissident or countervailing recovery of what had been silenced or lost in traditional literary histories, destruction. Particularly in American Yale School version redirected its concern with reference, representation and the limited and little knowledge to the problem of trauma. Limit knowledge is dangerous for future. In life limit, knowledge always creates the problem and lost the time and every time haunted or its result every time traumatize.

Other critical theories with interest and important to the trauma theory which problematize representation and attempts to define its limit discourse of the sublime. It destabilizes language and demands a vocabulary and syntax in some sense in commensurable with what went before new life start always remember the past traumatic event. It always haunts for future and makes cynical in result destruction or destroy.

The word 'Trauma' defines the different meaning in different dictionary. Literary field and medical field have different definition of trauma. The medic, *The Oxford Advanced Learner's Dictionary* defines trauma as "a serious injury or shock to the body, as from violence or an accident" and relating to psychiat, the dictionary defines

trauma as “an emotional wound or shock that creates substantial lasting damage to the psychological development of a person” (1439). Trauma has now crossed the boundaries of psychiatry and mediclinical and has shown an increasing insistence on the direct effects of external violence in psychic disorder. This happened after the multi-culturalists 'celebration' of 'decenters' and 'meaninglessness.' Multiculturalists and post-colonial critics share an interest in demystifying and dismantling those institutional mechanisms that reinscribed and power structure that favored the interests and continuing privilege of certain groups and nations.

The critics such as Shoshana Felman and Geoffrey Hartman turned from work on the undecidability of interpretation in literature to publish work on Holocaust memory and witness in the early 1990s. Cathy Caruth's definition of trauma as the limit of knowledge was a continuation of the Yale project. Trauma may create many problems such as multiple personalities, anger, and paranoia and sleep problems; tendencies towards suicidability, irritability, mood swings and odd rituals; difficulty trusting people and difficult relationships; and general despair, aimlessness and hopelessness. Post Traumatic stress disorder happens when one's mind and the body are found in numbed state due to traumatic experiences.

In literary field, trauma theory has not come as a surprise. As Caruth points out in her introduction to *Trauma: Explorations in Memory*, "the issue of trauma emerged from an originally fragmented (psychiatric, psychological and sociological) discourse on reactions to catastrophes in the wake of the Vietnam war" (333). It received its more solid status as topic of inquiry at the moment of the codification in 1980, as PTSD ('Post-Traumatic Stress Disorder) by the American Psychiatric Association. Yet this recognition does not seem to have produced a more complete understanding of the phenomenon. On the contrary, the category of trauma has

triggered a “fundamental disruption in our received modes of understanding and of cure, and a challenge to our very comprehension of what constitutes pathology” (355). Instead of generating a rigorous scientific discourse and clear-cut pathology, the recognition of PTSD and the subsequent pathological practices have led to a veritable epistemological crisis, challenging the boundaries between academic disciplines by radically questioning the very limits of our understanding. And this is not surprisingly, where literature comes in. The phenomenon of trauma has inclusive limit understanding psychoanalysis, psychiatric, sociology and even literature are beginning to hear each other anew in the study of trauma, it is because they are listening through the radical disruption and gaps of traumatic experience. Cathy Caruth identifies the 'surprising impact' of trauma as the dislocation of traditional disciplinary boundaries and calls for its acknowledgments as an unsettling force that urges us 'to rethink our notions of experience, and of communication, in therapy in the classroom and in literature, as well as in psychoanalytic theory (4). Trauma's surprising impact thus generates a challenge as well as a promise; the various disciplines are beginning to hear each other a new, intent on the question of how to respond to this disruption and to the insight makes possible and compelled 'to speak to each other through the new ignorance that trauma introduces among us' (4).

Trauma theory, which mainly focuses on acting out or working through, has its own issue and it can not be explained within limited territory. Stressing on the interconnection of trauma theory with other disciplines Hartman opines that trauma should be intersected with specific ethical and socio-political cultural aspect to provide the actual explanation of issues. The trauma theory has aroused a vivid interest among other theories and theorists. James Berger, in this regard says:



It plays the closest attention to the representational means through which an event is remembered, and yet retains the importance of the event itself, the thing that did happen. Thus a concept of trauma can be of great value in the study of history and historical narrative. The idea of trauma also allows for an interpretation of cultural symptoms of the growth, wounds, scars on a social body, and its compulsive, repeated actions. (572)

These lines clearly portray the importance of intersection of trauma theory with other critical cultural issues. Trauma theory explores and investigates the cultural aspect of things like growth and wounds.

Berger talks about holocaust linking with trauma 'Holocaust Studies' is an interdisciplinary field that attracts not only scholars committed to pursuing research relating to the perpetrators and victims of the final solution, but also cultural critics instead in the hermeneutics and politics of memory more broadly conceived.

Traumatic Memory may involve belated temporality and a period of latency between a real or fantasized early event and a later one that somehow recalls it and triggers renewed repression, dissociation, or fore-closure and intrusive behavior. But when the past is uncontrollably relived, it is as if there were no difference between it and the present. In a particularly intriguing statement, Caruth is led to indicate ways in which understanding and working through entail what she sees as losses:

The trauma requires integration both for the sake of testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one's own and others' knowledge of the past may lose both the precision and the force that

characterizes traumatic recall [. . .] yet beyond the loss of precision, there is another, more profound, disappearance: the loss, precisely, of the event's essential incomprehensibility, the force of its affront to understanding. (154)

Sigmund Freud finds the dynamics of trauma, repression and symptom formation as the matter of hysteria. Freud held that an overpowering event, unacceptable to consciousness, can be forgotten and is revealed in the form of somatic symptoms of compulsive and repetitive behaviors. Studying the trauma theory related with Freud, James Berger comments on the relating matter of neurotic symptom with the repressed drives:

[. . .] initial theory of trauma and symptom became problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. Freud returned to the theory of trauma in “Beyond the Pleasure Principle”, a work which originated in his treatment of World War I Combat Veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (507)

The traumatic event and its aftermath become central to psychoanalysis. Freud shifts his emphasis biological urge toward equilibrium which he then theorized as the 'death drive.' Freud's elaboration of the concept of 'latency' of how memory of a traumatic event can be lost over a time is a challenging task of symptomatic event. Berger defines the term 'latency' as “memory of traumatic events which can be lost over time but then regained in a symptomatic form when triggered by some similar events” (3).

Freud's thinking on trauma manifests the ambivalence regarding the significance of the historical events. Freud talks about 'sexual trauma' in *Studies in*

*Hysteria* mentioning sexuality and sexual abuse as the causes of trauma. He talks about 'war trauma' relating it with World War I. Freud's past historical women suffered from memories of sexual abuse did match the traumatic phenomenon of soldiers in the war phase. Freud's most significant, and most complete views of trauma can be found in *Moses and Monotheism* a great study of Jewish history which focuses to the link between the inexplicable traumatic void and the nature of historical experiences comparing the history of the Jews with structure of a trauma. The trauma based upon Freudian interpretation of mind, is somehow developed by the inner psycho of mankind. The result of trauma has become as a tool of literacy and cultural analysis.

The popularity of the trauma theory looked the preoccupation with family dysfunctions, child abuse, incest spousal abuse in the media, most strikingly on the talk show circuit. The family is taken as a hope for curing all social ills which can be damaged beyond hope. According to James Berger, along with the interest in the enigmatic figure of the survivor, the one who has passed through the catastrophe and can tell us what it is like. The survivor is kind of living "black box", a source of final knowledge of authority.

Trauma divided into two parts, one is mimetic trauma and another is anti-mimetic trauma. Traumatized subject is like the hypnotized subject and to an extent subjugated by the aggressor or event in mimetic trauma. But, conversely the trauma is also seen as antimimetic too. The antimimetic theory also tends to make limitation basic to the traumatic experience, but it understands imitation differently. The antimimetic theory facilitates to the idea that trauma is a purely external event that befalls fully cultivated subject. But the difference between the mimetic and antimimetic theory is mimetic theory depends with aggressor and antimimetic theory

picturizes the violence and suffer. These two models of trauma correspond to the traditional story and writing.

Kali Tal draws our attention to the discursivity of the literature of trauma which, according to her, “is defined by the identity of its author . . . the work of the critic of the literature of trauma is both to identify and explicate literature by members of survivors, groups, and to deconstruct the process by which the dominant culture codifies their traumatic experience” (5).

Jenny Edkins in "Introduction: Trauma, Violence and the Political Community" of his book *Trauma and the Memory of Politics* talks about the reckoning that comes in the aftermath of a war of catastrophe to clarify the same fact of La Capra. He, explaining about what happens after a catastrophe is over, he says that the dead and the missing are listed families grieve and comfort each other and memorials are erected. Victory pervades remembrance and war museums "tell of glory, courage and sacrifice" (1). Private grief is overlaid by national mourning and blunted or eased by stories of service and duty. When remember past hauntedevent experience.

Edkins explores the connections between violence, effects of trauma that it produces and forms of political community. The state possesses power because the people legitimize its authority. His practices trauma and memory, Edkins argues that “trauma can be very much influenced by dominant views that are by the state” (11). The practices of trauma, Edkins says that after traumatic events, there is a struggle over memory. Some forms of remembering can be seen “as ways of forgetting; ways of recovering from trauma by putting its lesson to one side, refusing to acknowledge that anything has changed restoring the pretence” (16).

He examines in the book, the connection between trauma, violence and political community are themselves produced and reproduced through social practices, including practices of trauma and memory. This book looking at how traumas such as wars or persecutions are inscribed and re-inscribed into everyday narratives. Edkins, in this regard, describes:

This takes place in practice of remembrance memorialisation and witnessing. It also takes place in political action. All these practices are the site of struggle. For example, the temporarily and inexpressibility of trauma makes the role of the witness an almost unbearable one. Despite this, there is an imperative to speak, and a determination to find ways of speaking that remain true to the trauma. [. . .] We can't try to address the trauma directly without risking its gentrification. We can't remember it as something that took place in time, because this would neutralize it. All we can do is 'to encircle again and again the site' of the trauma 'to mark it in its very impossibility'. (15)

Cathy Caruth explores the principles of trauma and its narrative history. In the book *Unclaimed Experience: Trauma, Narrative and History*, Caruth sketches the theory of trauma as instigator of historical narrative through an analysis of Moses and *Monotheism* which describes the intersections of traumatic narrative. The book is principally concerned with questions of reference and representation; how trauma becomes text, or how wound becomes voice. She outlines a theory of reference as the imprint of catastrophic face in a discussion of de Man and ends with a reading of Lacan's gloss of Freud's interpretation of the dreams of the burning child (a sequence of interpretation that itself highlights issues of traumatic transmission). In which she proposes testimony as providing an ethical relation to trauma. Caruth's focus of

trauma lies in the incomprehensibility of trauma as it first occurs – as “the impact of the traumatic event lies precisely in its belatedness, in its refused to be simply located” (8). Then the narrative of trauma is strongly referential, but not in any simple or direct way. Caruth presents her arguments on pain and language, the relation between its narrative, historical and ethical dimension. She becomes the critique of Paul De Man as well as defense of decompartment methods of interpretation.

De Man theory of language, Caruth argues and proceeds to a quite difficult discussion of “how events befall authors, how language falls short of perpetual reality while producing reference through this fall and how reference ultimately registers in language, the impact of an event” (74). This discussion, Caruth points out the author oriented trauma reflected a text. Hence, Caruth makes a comment on De Manian interpretation that blurs at the end into an implied apology for de Man who is unable to describe the implications of wartime writings. Caruth's elegant analysis of trauma, further brings the lessons of deconstruction to bear on reflection about the conceptual status of trauma in Freudian psychoanalysis. Rather than arbitrarily separating history and theory. Caruth employs experience and activity conjunction the shock of past experience and realizes the discourse of trauma she experienced herself. Caruth also exposes the history of trauma and how it comprehends, she clarifies:

[. . .] to be a history of trauma means that it is referential precisely to the extent that it is not fully perceived as it occurs, or to put it somewhat differently that a history can be grasped only in the very inaccessibility of its occurrence. (187)

“*Parting Words: Trauma, Silence and Survival*” examines an enigma at the heart of Freud's work on trauma: the surprising emergence from within the theory of the death drive, of the drive to life, a form of survival that both witnesses and turns

away from the trauma in which it originates. Caruth's analysis basing on *Beyond the Pleasure Principle* of Freud, of his two primary examples of trauma: the repetitive nightmares of battle suffered by the soldiers of the World War I and the game of the child faced with the loss of its mother, who plays fort and da (there and here) with his spool. Caruth, in this regard writes:

My own understanding of Freud's insight did not emerge, however, simply through a reading of his text but began, in fact, in my encounters with a real child in Atlanta, a child whose best friend was murdered in the street and who is interviewed by the friend's mother. I thus read together the language of the nightmare and the language of the child in Freud's text, and then attempt to understand how Freud's text and the language of the real child shed light upon each other. (1)

The life drive moves us away from the direct line of argument that leads from *Beyond the Pleasure Principal* to *Moses and Monotheism*, or individual to collective history, the imperative for survival could be understood as taking place within a language of the life drives that is neither simply individual nor simply collective in the sense of those terms that preceded the death drive/life drive analysis. Cathy Caruth in the essay "Violence and Time: Traumatic Survivals", too deals with destruction. She relates, here destructive force with the past and the survival force with the future. She, in this regard comments:

Trauma is constituted not only by the destructive force of violent event but by the very act of its survival. If we are to register the impact of violence, we can't, therefore, locate it only in the destructive moment of the past but in an ongoing survival that belongs to the future. It is because violence inhabits, incomprehensively, the very survival of

those who have lived beyond it that it may be witnessed best in the future generations to whom this survival is passed on. (25)

Trauma permanently changes a person. Trauma is somehow different from stress: In contrast to a stressful experience, which challenges an individual's capacity to cope, trauma destroys multiple dimensions of security and exceeds the limits of human capacity to process and integrate horrible experiences into a coherent perception of self and self-in-relationship to others and the world. Trauma destroys the basic organizing principles by which we come to know self, others, and the environment. The challenge to the meaning of life created by traumas finally makes us search for meaning in life.

Dominick La Capra in *Representing the Holocaust: History, Theory and Trauma*, talks about two related goals: to intervene in and clarify some of the recent public controversies regarding Holocaust representation and to elaborate a theory historical trauma and its transmission. His contribution to the trauma theory and its cultural transmission is extraordinarily lucid and insightful. A traumatic historical event as La Capra argues, tends to be repressed and then to return in form of compulsive repetition. His theory of trauma focuses on three psychoanalytic topics: the return of the repressed, acting out versus working through and the dynamics of transference. La Capra is concerned primarily with the return of the repressed as discourse, rather than with physical returns such as the genocidal repetitions in Cambodia and Bosnia. La Capra focuses more in trauma's nature which denies compulsively fireated but accept the role of paradox and 'aporia'. In this regard, Berger opines:

La Capra wants to create a position that avoids 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' and 'aporia' but avoids becoming compulsively fixated. (575)

La Capra describes two important implications of his view regarding the historical trauma. Trauma provides a method of rethinking postmodern and post-structural theories with the historical context. He views, "the postmodern and the post-holocaust become mutually intertwined issues that are best addressed in relation to each other" (490). Another, La Capra provides an original rethinking of the debates over the literacy canon suggesting that a canonical text should not help permanently install an ideological order. Each text would be, in effect a site of trauma with which the reader would have to engage. La Capra does not examine the relations between historical trauma and any literacy text although literature can be the site of acting out or working through.

Dominick La Capra's theory of trauma has its own special form. Generally, La Capra's trauma theory is understood on three psychoanalytic topic: the return of the repressed acting out versus working through, and the dynamics of transference. He is concerned primarily with the return of the repressed as discourse, rather than with physical returns, and he outlines two symptomatic possibilities for the return of historical trauma as discourse. La Capra emphasizes the role of working through and acting out traumatic situations. The most pervasive concerns of La Capra is transference. In this regard Berger writes:

Transference psychoanalysis is itself a return of the repressed, or rather a more conscious summarizing of the repressed; transference repeats or acts out a past event or relationship in a new therapeutic setting that allows for critical evaluation and change. Transference is the occasion for working through the traumatic symptoms. It is imperative therefore

to recognize the symptom and the trauma as one's own, to acknowledge that the trauma still is active and that one is implicated in its destructive effects. (4)

So it is clear that trauma is not limited to psychoanalytical territory but it widens its limit and territory with the development of historical and structural trauma. La Capra in his outstanding essay *Trauma, Absence, Loss* talks about historical and structural trauma and also differentiates the notion of "Absence and Loss". He outlines the concept of Trauma Recovery Center, and its function in the field of marginalized sector especially victims. He clarifies this fact through the lines:

The Trauma Recovery centre also provided a forum for the voices often the suppressed, repressed or uneasily accommodated vices of certain victims who were being heard for the first time in the public sphere. [. . .] this complicated past was none to be disclosed truthfully in order for a process of working it through to be historically informed and to make some chance of being effective ritually and politically in creating both a livable society and national collectively. (696)

In the same essay La Capra elaborates the distinction between "Absence and Loss". These stakes certainly include intellectual clarity and cogency, but they also have ethical and political dimensions. To clear this argument La Capra further states:

Post apartheid South Africa and post-Alazi Germany face the problem of acknowledging and working through historical loses in ways that affect different groups differently. Indeed, the problems for beneficiaries, earlier oppression in both countries are how to recognize and the losses of former victims. (697)

Geoffrey H. Hartman accepts in "On Traumatic Knowledge and Literary Studies" that trauma theory introduces a psychoanalytic skepticism which does not give up on knowledge but suggests the existence of a traumatic kind. The theory held that the knowledge of trauma is compared of two contradictory elements; one is the traumatic event and the other is a kind of memory of the event. Trauma theory throws a light on figurative or poetic language and perhaps symbolic process in general. Traumatic and artistic kinds of knowledge conspire to produce their own mode of recognition. The shift of knowledge from epistemological baffles to an under consciousness leads to an unsentimental acknowledgement of the human condition, and a view of art as at once testimony and representation. The force of that acknowledgment tempers our tendency to find a final explanation for trauma. Hartman further writes, with respect to traumatic knowledge and literary studies for trauma:

In literature especially, shock and dreaminess collude. Where there is dream, there is trauma. Winnicott's observations that "the mother is always traumatizing" is fundamental here: he means that within the child's framework of basic trust, or idealization of a nurturing presence, there are infinite chances to be hurt and the greater the idealization, the greater the vulnerability. (546)

Different critics Paul de Man, Cathy Caurth, Geoffrey Hartman, Shoshana Felman and so on view presenting by Tom Toremans, about trauma in his passage from trauma to theory presents itself as a passage to be read as the performance of a theoretical discourse involved in impossible transmission of its object in "Trauma Theory: Reading (and) Literary Theory in the Wake of Trauma". When the passage can be read as it occurs as a repetition, necessitating an acknowledgement of the

irreducible singularity of trauma-theoretical studies. Toremans, in his theory supports and further explains:

Trauma's double gesture of triggering and contaminating theory simultaneously charges the concept with an outspokenly literary agency; yet what is at stake in this double gesture is performative undoing in a discourse simultaneously establishing and resisting itself as theoretical, calling upon the literary to account for its inevitable excess of signification. This calling, the charging of the literary is always at risk of foreclosing the critical impact of theory of giving way to the temptation to avoid reading in the service of anything but itself.

(351)

In *Mixing Memory and Desire: Psychoanalysis, Psychology and Trauma Theory* of Roger Luckhurst cites opinionations of different critics such as, Cathy Caruth, Shoshana Felman, Sigmund Freud, Ian Hacking, Hartman, La Capra and Ruth Leys to talk about trauma in relation to psychoanalysis, psychology along with memory and desire. Further, Felman presents a study of the difficulties of testifying to the traumatic memories of the Holocaust. Cathy Caruth provides psychoanalytic studies of trauma through the filter of Paul De Man's literary theory. Freud gives a key early theory about psychical trauma, with the compelling case histories and reflections and the method of the 'talking cure'. Hacking provides crucial background regarding the emergence of the disease of memory in the 19<sup>th</sup> century. Trauma theory is explored principally in relation to Romantic theory in Hartman's essay. La Capra's essays explore how to turn to trauma refashions cultural theory. Ruth Lays provides a historical survey of origins of trauma theory through Freud, Shell-Shock, and recent neurobiological approaches. Luckhurst, citing such views concludes that the

exposition of trauma could have remained within the field of cultural theory, satisfied with regarding the emergence of trauma theory as a set of refinements internal to psychoanalytic or deconstructive approaches. Luckhurst, in this regard, further says:

[. . .] Trauma theory tries to turn criticism back towards being and ethical, responsible, purpose discourse, listening to the wounds of the other. But if it is truly to do this, this point of convergence also needs to be the start of a divergence of an opening out of theory to wider contexts. (506)

Geoffrey Hartman in his work *Trauma within the Limits of Literature* considers trauma within the limits of language and literature. He argues, “Theory should not insist in particular, on the psychic wound being located in a single biographical event, a wound occulted by literary device that must be cleared away as if they were defensive structures” (218). He, here tries to show the multidisciplinary character of trauma.

Trauma is intrinsically multidisciplinary situation or event. Trauma happens due to horror, terror, discrimination, hate and biasness which is preoccupied in the mind of the person. Politics may be the prominent factor to create trauma. The real trauma may not be accessible because the state (which has power, legitimized by people and can use violence) attempts to unveil the real traumas of people. Colonization, which is war, racism, politics economic, social transformation, immigration, refugee, physically wound or injury, psychologically influence and disorder, Holocaust memory etc. Every modern people are directly and indirectly haunted by traumatic experience. In *Sophie's Choice* protagonist Sophie is always haunted by racial, patriarchal, political and holocaustic traumatic events and

situations. in this regard, the theoretical modality of trauma serves as the basis to interpret the experienced agony of the principal character Sophie in *Sophie's Choice*.

### III. Textual Analysis

In Styron's novel *Sophie's Choice*, Sophie is central character and her choice is 'crime'. Styron presents the war situation, racism, women domination, anti-semitism, Nazi tyranny and political issue, violence and self experience. Sophie represents the heroin of the novel. Nazi mainly attacks the Jewish people. But Sophie was a Polish Catholic woman. She victimizes or suffers the Nazi Concentration Camp and pre-Poland war. In Poland war, she has made the refugee. Styron remembers the past event and writes the experience with the character. In the novel, the central character Sophie represents the pathetic or agoniable character. Her every activities and process is fatically victimized or unsuccessful even in the experiences taken in war (II World War, Marian and Korean War soldier). Central character Sophie was the Catholic Polish women but when Nazi attacked in Poland, many people killed and arrested; these people kept in the camp. Different types of camps were created and kept there many people, children, women and men many Jewish and non-Jewish. There were many problems like lack of food, water and inhumanistic life. But the central character Sophie was the direct survivor in this concentration camp.

In her instability of present, she always remembers her past events. Sophie was directly involved in the crucial events and activities. Mainly, Sophie was victimized from the patriarchal social values, norms and dogmatic concepts of Christianity. When the Nazi attacked in the Poland, she lost her father and her husband. Her father was agreed in the equalism or Nazi concentration camp or other accident and activity. Pre-Poland war directly involved and victimized Sophie and these events are described as:

I've lost a husband and a father and my mother is dying of tuberculosis. How much do I have to sacrifice, in the name of God?

Wanda could scarcely be expected to know of the antipathy – call indifference – which Sophie harbored towards husband and father, dead it, their grave these past three years at Sachsenhausen; nonetheless, what she has said compromised a telling point of sorts and Sophie detached in Wanda a consequent moderation of tone. A quantity that was almost wheedling entered her voice. (453)

This extract shows that Styron presents the agony of self and every activity made by the God and everything created by the god. This event further is emphasized in the situation where children and self are kept in the concentration camp and that camp's situation was barbaric and pathetic as Styron describes:

A day when her feckless and flat-footed attempt at seducing Hoss yielded not the possibility of freedom for Jan but only the bitterly wounding yet sweetly desirable promise of seeing her child in the flesh (And this might be too brief to bear). A day on which she had miserably failed, through a combination of panic and forgetfulness, to broach the idea of and forgetfulness, to broach the idea of lebensborn to the commandant, thereby losing the richest chance she had of offering him the legitimate means to oversee Jan's removal from the camp. (480)

This extract expresses the son's and Sophie's condition in the novel. It shows that the camp was in very pathetic and barbaric situation. Her child Eva's condition was also very pathetic.

She returned quickly to speak of Jan, who had survived the selection and learned through the graperine after a number of days had been through into that desperate enclave known as the children's camp. I



could only surmise from what she said about her first six months at Auschwitz that the shock and grief caused by Eval's death created a bereavement which might have destroyed her too, had it not been for Jan and his survival; the very fact that the little boy still lived, even though beyond her reach, and that she might some how eventually get to see him was enough to sustain her through the initial phases of the nightmare. (476)

Many Jewish people were arrested and kept in the Nazi Concentration camp. Many people's captivation and mass killing tends to be barbaric, inhumanistic and pitiable which was in the concentration camp. Many people died from starvation and from other diseases. Many barbaric, events like mass killing in the concentration camp are traced as:

The Greek Jews being such a pathetic lot and ready to die any way, we hope it is all right that they have been assigned to the death commando unit at the crematoriums, where they will handle the corpses and extract the gold from the teeth and feed bodies to the furnaces until they too, exhausted beyond recall, are ready for the gas. (274)

Many innocent people were collected and many poisonous gases and other medicine were used to kill the people. That barbaric and crucial event always haunted the heart of Sophie and her mental power went to disorder. In this situation many barbaric and pathetic or memorable events came frequently in her life. Sophie had to bear such intolerable events caused by Nazi people.

When the Nazi attacked in the Poland, the society was patriarchal. In this situation Sophie was not responsible but when she lost her husband and her father in the war, she had to take the responsibility of her children and mother. She left Poland

and went to America and became a refugee. In this situation, Jewish American 'Nathan' met her and started the story. These past events always haunted and her future life also destroyed. It can be seen from the given description:

“Bad news,” I impoverished in a jocular tone. “It’s a form of Sadism,” Although I’m certain I kept my composure, I was really vastly surprised at this revelation: Sophie was not Jewish! . . . I had rather thought myself a unique figure in this huge Semitic arrondissement and was simply taken aback that Yetta’s house should shelter another gentile. So, Sophie was a *Shiksa*. Well, hush my mouth, I thought in mild wonder. (75)

Nathan treats Sophie and Stingo worse than house niggers; they are collaborators who can never know the agony of true-blue Jews. Sophie was not a Jewish but she was victimized by the Nazi’s politics. She was fatically victimized by Christian social discourse which had bound the Sophie’s behaviour. Patriarchal and sexist language and behaviour of Nathan to Sophie such as, “prince charming” (108), shows the male domination in this society. Likewise Nathan and male characters use of different nick name to call Sophie brings the agony which is also memorable thing in her life. These are; she is called Zosia, her family’s nickname for her (88). In Nathan’s mad phase, she is addressed as “Irmu Graise” (359), epithet intended to implicate her in the Nazi crimes. Besides specific names, Nathan calls her a “whore” (46), an anti-semitic “polish pig” (88), Nathan call Sophie “the coony chiropractic cunt of king’s country” (207). These types of nick names always dominated Sophie. In this context, Sophie’s mind was in disorder or monotonous. She always thinks about women’s position as the pet animal, and as consumering thing-for male. Women have not identity. Burn on one culture and transfer towards another culture

through obviously brings the agony in terms of acceptance. That is also traumatic experience and hauntable situation in their position.

Sophie lost her husband and started love with the soldier of Jozef and killing Ukrainian guards also traumatic event created and expressed by the Stingo:

Sophie was taken prisoner sometimes during the middle of March, 1943. This was several days after Jozef had been killed by the Ukrainian guards. A gray day with wind in gusts and lowering clouds still touched with the raw look of winter. She remembered that it was late in the afternoon. (446)

Pre -Poland war, she started love with the Josef but later in war period he was killed. That love affair or husband death agony fulfilled partner also killed. Another she started the different sexual partner for sex and being dominated by the patriarchal society. Nathan, Doctor, Josef, Officer of Nazi Concentration Camp etc. have sexual relationship with her which is remembered in these lines:

The sexual memory in which I was drenched during that season in Brooklyn, whenever I forlornly unloosed the floodgates, was of uneasy darkness, sweat, reproving murmurs, bands and sinews of obdurate elastic, lacerating little hooks and snaps, whispered prohibitions, straining creations, stuck, zippers and a warm miasmal order of the secretions from inflamed and obstructed glands. (147)

Sophie was victimized by the different situation and condition, mainly she was victimized by the patriarchal society. She was sexually exploited with different character, when Nazi arrested and kept the children in camp. She wanted to be out the camp but in that situation, she was exploited by sex and other. She was ready to have sex to take out her son Jan and daughter Eva. Lastly she cannot success in her scheme,

in result she was exploited. Many people were exploited in the camp. That event is always remembered and haunted in her whole life – or hauntable experience in her life.

Sophie was victimized by the Holocaust scene, Sophie represents the whole women in war period and social discourse, racism, anti-Semitism, involved in the Nazi concentration camp. Many Jewish people were killed in the camp. Camp's behaviour is very barbaric and in-humanistic. There was lack of food, water and essential things. That barbaric situation is directly seen and expressed in the novel. The novel shows historical events and these events haunted the character's life which is expressed here:

It is important, though, to note that my grandmother never told me or my father about another slave child – Lucinda, had been 'given' to her by her father and then soon after had been sold by him. As I will shortly demonstrate through two related letters, the reason that she never mentioned the boy doubtless has to do with the extraordinary story of his ultimate fate. (30)

Historical events also haunted their future life. In the past in America, there was the slavery system in which black people were sold like cattle. That pathetic inhumanistic event remembered in her mind and future life made unstable. These historical and self bearable events haunted the future life. These traumatic events were experienced in his/her life. The writer Styron's self events were expressed in the novel. Patriarchal societies women are always dominated. Women identity, prestige and other activities of women were dominated by male. Every positive works were related to male and negative works were related to female or women. In this situation,

Sophie tells the past thing or behaviour of father and husband and expresses the traumatic experience;

This was the constant, overwhelming reality of her father, a man who had exercised over his household, and especially Sophie, a tyrannical domination so inflexible yet so cunningly subtle that she was a grown woman, fully come of age, before she realized that she loathed him past all telling (258).

It clearly shows how Sophie's father ruled over the family members. Sophie's father's behaviours with the mother and Sophie were patriarchal society's discourses which bound and women are always victimized. They have not any responsibility for economic and other activity. In novel that situation is found out. When Nazi attacked in the Poland, Sophie's situation was very bad. She became the refugee, and went to America. That pathetic condition always reverberates in her mind or that another important event always haunts her mind which makes her cynical or monotonous.

Sophie bears the many physical, psychological and other torture every time. She bears the verbal abuse, physical beating and other suffering. Her lover Nathan's invitation for sexual intercourse and other events are expressed here:

I was still ready for Nanthan to piss on me, rape me, stab me, beat me, do anything with me that he desired. Anyway along time passed before he spoke to me. Then he said, "Sophie love," I'm insane; you know I want to apologize for my insanity: And after a bit he said want to fuck? I said right away without even thinking twice 'yes oh yes.' And we made love all afternoon, which made me forget the pain but forget God too, and Jan, and all the other things I had lost. And I know Nathan and me would live for a while together. (376)

Everyman used their own authority in every part that rule and regulation were made by the patriarchal discourse. Sophie's desire or every woman's desire was always dominated by the patriarchal rule and regulation. These events also were memorable events in her life. In these sexual and physical exploitations, memory made her life cynical and disordered. When women get marriage, they have relation with her husband but for unmarried girl, there have social prostitute in society, there have debate or exploitation fatically or technical every time. Every culture's, women, were dominated in this situation. In Poland war, II world war, Civil American War or in other revolutions always women were victimized. Mainly women were exploiting in war and in every revolution. These pathetic, barbaric and inhumanistic behaviours always memoir in her mind. These experience haunted her future life and in her life's every part resulting agony in her life.

Linguistically also, Sophie was dominated in that she could not speak German and English language. She was the polish women and she speaks Polish language. In this situation she bears the agony in the Auschwitz concentration camp where they in the German language. There is another victimized or agonized event. She accepted the German language and she learn the German language. She wanted to take out the children from concentration camp. In result she was ready to learn the German language for son. Different events haunt her mind and future was made unstable.

Styron's military career or his war activity is presented in the novel where he analyzes the Nazi concentration camp. That barbaric and pathetic or hauntable event is expressed here:

I once beheld amid the brambles of New York's potter's field – an island-secluded place I had become acquainted with in the recent past a domain, like Auschwitz, of burning dead flesh, and like it, the habitat

of prisoners. I had been stationed on the island briefly at the end of military career. (369)

He expresses his own experience in the war and that pathetic, barbaric, inhumanistic event was always remembered which creates regret. He was haunted by that Mass killing and whole people kept in Gas Chamber, this holocaustic scene or situation, after world war and Korean War made them cynical. That event references the whole human being man and women. But mainly suffered Sophie the Nazi camp. She was the polish catholic women. Her children and mother kept in camp. That situations came to her by the fate. Nazi wants to kill the whole Jewish in the world. Nazi wanted to destroy the culture and Jewish people. Concentration camps have many barbaric situations there. By these atrocities or holocaust or that political issue, many people died. By these events physical body may not shocked-but mental mind always shocked Styron describes that:

But the hand with its rigid central finger – working with surgical skill and haste, unbelievably assertive as it probed and burrowed – took care of that, causing simple panic to be superseded in her mind by the shocked and horrified disbelief of anyone experiencing sudden digital rape. (109)

When mind was shocked by one event in that situation, another pathetic condition comes there, our mind traumatizes the future or life.

Nazi attacked in Poland. Many people made the refugee, likewise the central character Sophie also was made refugee and she went to the America. There have another culture and another language. When she leaves the country, that creates many problem for identity, and day to day life activity when she as well as ambiguity. She lost the country and own culture, religion and language. That event is another

memorable event in her life. Mother and children kept in the camp and that camp's pathetic situation is expressed here:

She had tuberculosis years before in Cracow, but it went away. Then it come back in Warsaw, you know, with these very cold winters without heat and this terrible thing with almost no food to eat, everything going to the Germans. In fact she was so sick that everyone thought she was dying. (173)

She expresses her mother's condition and camp's reality. Every time she remembers the Nazi politics and activity. Every time bell of holocaustic picture and scene rings in her mind. Camp's officer's behaviour was very cruel and prisoner's condition was very pathetic. Sophie was always dominated by the political, social discourse, race, sex, language and other holocaustic scenes and events. Nathan used the language for Sophie is also dominated by language when he says:

She is cryin' her eyes out the whole time the two of them packin' their things and him screamin' and callin' her a whore and a cunt and Sophie bawlin' like a baby. It made me sick!' He paused, took a swallow of year, and then resumed more slowly. 'I didn't realize that they were packin' to leave for good. (258)

Nathan uses the language in which she is dominated in every part, he uses the nickname and dominated through language used like whore' and other language. in that situation, she realized women as always dominated or this event is traumatic experience. These events always memorize every process of life, these events picturize in the every people's mind and victimize the every people in his life.



William Styron's own experience expressed in the novel when he served in Army, he worked in the World War II and Korean War, that barbaric scene always comes in his mind when he describes:

He turned to talk to Kazik then. And it happened, this sharp stab of hatred. It went through me with this surprising quick pain and I got dizzy and I thought I might fall to the floor. I was hot all over, in a blaze. I said to myself: I hate him- with a kind of terrible wonder at the hatred which entered into me. It was incredible, the surprise of this hatred, only with awful pain- like a butcher knife in my heart. (299)

Styron retired in his job and lastly he remembered the own humanistic work realized and regrets made the cynical. He expressed these lines in own pathetic sentiment. These barbaric events or traumatic events always haunt the future life. Central character Sophie's mind was shocked by remembering these events. She is the Polish Catholic women; she is victimized by the different rule and regulation. Her agony was created by the fate because whole story is related to the Jewish people or Nazi Concentration Camp. Nazi wants to destroy totally the Jewish People and culture. That event another non-Jewish people also were victimized. She represents the whole Jewish women in the novel.

Sophie's faith or religious belief is always bounded with these cruel and barbaric conditions. Following lines shows the clear vision about it:

Why do I say religious? For one thing perhaps because he was so attentive to Sophie's profession of faith. But I would risk speculating further one this because of a vignette which Sophie added to her story a short while later. She said that during the catholic days immediately after her arrival she was in such shock- so torn to fragments by what

happened on the ramp and by Janis disappearance into the children's camp that she was barely able to hold on to her reason. But in her barracks one day she could not help paying attention to a conversation between two German Jewish women, new prisoners who had managed to live through the selection. It was plain from their physical description that the doctor of whom they were speaking- the one who had been responsible for their own survival- was the one who had sent Eva to the gas chamber. (596)

Sophie's daughter Eva and Sophie is not the Jewish but Sophie, daughter, son, mother or every other people were victimized or some people were killed and some were arrested and kept in camp. These people were in very pathetic or measurable situation. There was lack of food and essential daily things. Sophie and her family were innocent and Polish Catholic people but that event involves the Sophie and her family in such pathetic conditions. These situations created the sympathy to them.

Many hauntable traumatic events are involved in the novel by William Styron. Pre-Poland War. Nazi concentration camp's brutality patriarchal society, South American's situation, II World War, war picture, Korean war picture, anti-semitism, racism and different issues are carried together in the novel. In another side 20<sup>th</sup> century peoples' love affair, attitude, and frustration etc also are presented here. By these events, modern people are always traumatized. The central character Sophie is really agonized from the different situation or events. Mainly she was victimized by the Nazi concentration camp and patriarchal social discourse. When she left the Poland, she had greatly suffered and faced the many problems. These events always traumatized in her mind. She wanted to emancipate from that tourcher and prays to the god and says:

She stood heavy and retching for long moments by the window. Then upon limp weak legs she sidled always from the mess she had made and fell to her hands and knees on the tiles, writhing in misery and riven by a feeling of strangeness and loss such as she had never known. I'll never forget what she told me about this: she realized that she could not remember her own name. 'Oh God, help me!' she called aloud. 'I don't know what I am!' She remained for a while in that crouch, trembling as if in arctic cold. (323)

She requisites the whole Nazi officer and other people but she cannot success and at last, she requisites the God to save the children and mother. Nazi soldier had arrested them and kept in the camp. That pathetic and barbaric event gives sympathy which is expressed here;

Stingo, my children was there at Auschwitz. Yes, I had a child. It was my little boy, Jan, that they have taken away from me on the day I came there. They have put him in this place called the children's camp, he was only ten years old. I know it must be strange to you that all this time you've known me I have never told you about my child, but this is something I have never been able to tell to anyone. (346)

Small children were kept in the concentration camp which is very traumatic event because there was not any human right in Nazi Concentration Camp. These small children were isolated from mother and kept in the camp. There were not necessary things to live. Many children, women and people were died by starvation, lack of water and other things.

When Nazi had arrested Sophie and brought into the camp, she realized the camp's activity. Sophie's experience of the refugee shelter is:

Sophie halted, gazing again for long moments into that past which seemed now so totally, so irresistibly to have captured her; she took several sips of whisky and swallowed once or twice abstractly in a daze of recollection. And I realized that as if seeking whatever semblance of present reality I was able to offer, she had taken hold to my hand in a numbing grip. There has been so much talk about people in a place like Auschwitz and the way they acted there. In Sweden when I was in this refugee center often a group acted. (348)

Central character was greatly suffered in the refugee center and Nazi concentration camp. Refugee center had exploited the inferior people like women, children and handicapped people. Likewise, she generalized the Auschwitz camp and refugee center's barbaric and inhumanistic behaviour. These activities also traumatized Sophie.

When the Nazi's activities broadcasted in the radio, whole people became serious. These another traumatic events are expressed in the following lines:

Everything that was fun, that was truly gay about the party, had disappeared, at least in that room. It was like being at a Mass for the dead. Finally the news stopped or may be the radio became turn off or something and the people all began talking very seriously and with this sudden passion. (399)

Radio was broadcasting the inhumanistic news and the mass killing with the gas chamber and using the many poisonous acids and gases. Many innocent people bear the inhumanistic behavior. That event traumatized her future life and thinking mind made unstable. She cannot decide the future of what to do and what not to do.

Sophie remembers the past event and realizes the immoral events like choice of the daughter and son, sexual abuse and other activities and she regrets. For this she says:

I could unlock the past event a little, may be I could tell him. But the past or guilt, or something, stops up my mouth in silence. Why can't I tell him what I, too, have suffered? . . . even with his crazy whispered rhyme repeated again and again . . . even with the feverish fright engulfing her she cannot help but feel the old delectable pleasure as she sucks him. And sucks and sucks and sucks. (413)

Past event remembered and shocked the heart. Sophie traumatized the past crucial and inhumanistic activities. These events cannot express and she is thinking deeply about these events. She always remembered the past events which creates the agony.

Whole Nazi's rules and regulations were against the protest of central character Sophie. She faces many problems in every corner. Politically Nazi wants to finish the Jewish people and culture. But Sophie was the Polish Catholic woman. She represents the whole Jewish people and she revolts against the Nazi crime. Sophie's protest agoniable situation came and says, "for Sophie was deeply, agonizingly, mortally afraid of getting herself involved in the underground fight against the Nazis, and such disengagement seemed to Wanda not only unpatriotic but an act of moral cowardice" (451).

Sophie revolts against the crime and barbaric events. She wants to teach the moral education for Nazis. Sophie revolts against Nazi's political and racial exploitation. In this position she faces the terrible atrocity and behaviour. Sophie's experience in the camp and analysis of rule and regulations, barbaric and inhumanistic behaviour of Nazis are shown as:

It was only during the last five months of her imprisonment, when the Russian forces approached from the east and the camp underwent a gradual dissolution, that Sophie endured the worst of her physical sufferings. It was then that she was transferred to the women's camp at Birkenau and it was there that she experienced the starvation and diseases that brought her very close to death. (490-91)

In the above extract she expresses the reality of the camp. Many children, women, and men were killed by lack of food. Camp's officer behaviour was very barbaric and cruel for prisoner. Sophie's minds always haunt these past events. Modern people always traumatizes the past event like, I world war, II world war, Jewish holocaust, and other country between conflict. Political, cultural, economic, religious conflict between two or many group. These events always came her/his mind and 20<sup>th</sup> century people's love and life cycle ambition or modernization experience many atrocities create, these events traumatized the Sophie and other character. Mainly related these events with Sophie's agonies. Nazi Auschwitz-Birkenau concentration camp's real picture picturizes the real picture of children, women, prisoner, and the death or dying people. There have barbaric picture picturizes and says:

There are so many things that people still don't know about that place. She said fiercely. 'There are so many things I haven't event told you, Stingo and I've told you so much. You know, about how the whole place was covered with the smell of burning Jews, day and night. I've told you that. But I never even told you hardly anything that Birkenau, when they begun to starve me to death and I got to sick I almost died- or about the time I saw a guard took the clothes off a nun and then make his dog attack her and bite her so bad on the body and the face

that she died a few hours later-or . . .' And here she paused, gazed into space, then said." There are so many terrible things I could tell. (557)

This extract analyzes the past event and traumatizes the present. When future plan always came these events and life becomes unstable. These events always comes in her mind when she starts every new work. Other traumatic or agoniable events are expressed here:

You ever have dreams in your life that came back over and over again? Isn't it called recurring dreams? Recalling the dream, I had as a young boy after my mother's death – her open coffin in the garden, her rain – damp ravaged face gazing at me in agony. 'Yes,' I said again, 'I had one that came back constantly after my mother died.' (567)

The central character Sophie's mother's death and other past events always haunted the present life. When, Sophie starts the new plan and future life, she remembers the past event and haunt the whole life. The character 'Sophie' victimizes or agony of tragic character was the polish catholic women but Nazi's main focus was the Jewish people and culture. In this way fatically the 'Sophie' represents the whole Jewish people in the novel.

Past events are remembered and analyzed, these events haunt the future life and say:

All Jews in Vans came a note to Wiktor, a note which he read aloud in the gloom and which Sophie, too much with fight to even clutch Jan and Eva close against her breast for consolation, immediately translated into: All the Jews have gone to the gas. Sophie joined with the convent girls in prayer. It was while she was praying that Eva began to wail loudly. The children had been brave during the trip, but

now the little girls hunger blossomed into the real pain. She squealed in an anguish while Sophie to work; the child screams were for a moment more terrifying to Sophie than the word about the doomed Jews. (590)

Nazi arrested the Jewish people and sent to the gas chamber for mass killing. In this way the central character Sophie's two children live in the camp. By that situation, Sophie was trembling or shaking with horror. Her mind made monotonous and created the agony.

Whole women and Jewish people are represented in the novel. Sophie's role represents the tragic female character created by the William Styron in his novel. Sophie's agony is described in every angle and every event, she was victimized or traumatized the past events and from own crucial decision. She remembers:

But then I met this Polish woman she was from Kielce, I remember – and she had the most tragic, haunted face I ever saw on a person. She had lost her child, too, to lebensborn, a little girl, and for months after the war she'd wondered all through found the little girl. She said no one ever found their children. It was bad enough, she told me, not to find her daughter, but the search was even worse, this agony. (605)

This extract shows past activity and her future life made unstable. In the whole novel Sophie's role or portraying (characteristic) is very agoniable. Every events, like Nathan and Sophie's relation, Sophie's always dominated or victimized. She made as a doll or cosmetic things. Nathan was cynical and it results every time in her agony for future and present. Other characters father, camp's officer Hoss and Stingo also exploit in the physical, psychological and patriarchal social discourse, race, sex and other situation.



In Poland, her father cannot give the right for equality, in result she cannot take successful manages in the home. On the other hand, husband was dead, lost everything and herself was arrested and kept in camp and imprisonment. She wanted to take out the children from Nazi camp but she could not get success easily. In this situation, she is ready to sex with the camp's officer Hoss because she wants to take out the children from camp. That is also agoniable event. In another side, she was linguistically also exploited, she could not talk English and German. So, Jewish people were killed in the gas chamber or mass killing (Holocaustic Scene) is the main agoniable event in her life.

Every character was exploited or dominated in every situation, when she left the Poland and went to the America, she became a refugee, that problem by leaving and taking own culture and take another culture or cultural transformation, language transformation created the agony in her life. When Nazi kept the children in the camps, Hoss said: select the children for killing. In this situation she chooses the son Jan and she promise to kill the daughter. That decision is the very hauntable event in her life. That event always comes in her mind and she cannot start the stable life. These whole events directly experienced and bear the problem created the fatically because she was the polish catholic women but Nazi's main focus point was the Jewish people and culture.

With such haunting pathetic experience experienced by the principal character Sophie in *Sophie's Choice*, Styron, in this novel, attempts to privilege the agony, cry, wailing of the victimized which culminates into the traumatic experience of the sufferers. Central character Sophie suffered from many problems such as male character's domination and behaviour and every toucherable experiences. At last, she could not get success in her future life because she always remembers past events and

she decides to commit suicide. Later she can not face the agony and her last decision is suicide.

#### IV. Conclusion

William Styron's novel *Sophie's Choice* depicts the horrified situation of post-holocaust period for the survivors of holocaust who, because of the bitter memory of holocaust were suffering from the traumatic situation. The agony of the loss, massacre, deprivation and caprices leads the characters into the realm of panic situation resulting trauma into their entire life. His depiction of the principal character Sophie as the survivor of the holocaust and her agony, pain and suffering because of the killing of her husband, father and children in Nazi concentration camp as well as her wondering in order to get relief from that pain traumatizes the situation of holocaust survivors in the period of post-holocaust situation on . Such memory of destruction, decay and death, with which Sophie suffers much in her entire life and being unable to get relief from this, ultimately commits suicide, results in the trauma of situation as well as the experience in the novel *Sophie's Choice*.

Styron's selection of the character Sophie as the principal character valorizing the situation of agony, suffering, pain and bitter experience, all the time, haunts the traumatic experience in relation to the homicide done in the holocaust period. It were not only Jews who become the victim of the holocaust, but Catholic also suffered a lot in holocaust. Sophie's representation of the marginal Catholics who suffered in the holocaust as well as aftermath of the holocaust provides the basis for psychological injury or crisis which causes trauma of life. Even though she survives in holocaust, her memory of the atrocity of holocaust in which she loses her father, husband and her son can not lead her into the situation of happiness. Her wandering in America and her attachment with the people with different standpoint such as Nathan Landau-a Schizophrenic American Jew, and Stingo- a writer of American south along with the sexual intercourse or interplay can not liberate herself from the previous psychic pain

which was imprinted in her mind. Though her attempt was to get relief from that pain searching for the new kind of attachment and relationship in American location, but, when she tries to escape from the suffering and pain as well as horrified homicide of holocaust, that comes repeatedly being dense into her mind causing more problems which epitomizes the density of trauma in her life. She can not find pleasure though she attempts- attending in sexual intercourse with Nathan Landau, visiting different places of North and south, keeping relationship with Stingo- but the loss of her children, dignity as well as shattered harmony always problematize the sequence of her resulting trauma in her life.

All in all, Styron's depiction of the characters Sophie in his novel *Sophie's Choice* as the sufferer of the European holocaust and the haunting memory of loss-of her child, husband and father, human dignity, values and harmony- harmonizes with the traumatic situation which Sophie experiences. In this regard, portraying the major character Sophie as the sufferer of holocaust as that of Jews, Styron in this novel, attempts to depict the agony of scared and traumatized survivor of holocaust, Sophie, who ultimately commits suicide. Thus, *Sophie's choice* can be epitomized as the traumatic novel which depicts the situation of the sufferers of holocaust with the loss of everything.

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