

Chapter I

General Introduction

1.1 Remarque as a war novelist

Erich Maria Remarque is considered one of the most significant war novelists in contemporary literature. In his works, he displays his concern for the physical and spiritual effects of the WWI on a young generation in Germany. Remarque began writing at the age of 16 and published essays, poems, and an early novel later in *Die Traumbude* or "The Dream Room." Though he began training as an elementary school teacher at the University of Munster, he was unable to finish, since he was drafted at the age of nineteen into the German army to serve on the Western front. Wounded five times, Remarque, like his protagonist, Paul Baumer, inhaled poison gas and sustained injury to his lungs. Both visited their mother, to whom they were close, during leave. The similarity ends there, of course, since Baumer makes the ultimate sacrifice.

Remarque was in his mid teens when the WWI broke out. He had obtained his education from Catholic schools. He was called up for military service in November 1916 where he trained at the barracks situated in Osnabrück. It is widely believed that the Caprivi Barracks in Osnabrück are the very same as the Klosterberg Barracks, described in the novel. He was sent to the Western Front during the offensive on the Flanders fields in July 1917, known by the allied forces as Passchendaele. Remarque was wounded in this engagement and was taken to Duisburg Hospital. During this time his mother died and when Remarque recovered, he obtained a position as clerk in the hospital. He managed to see out the rest of the war without seeing further action, and he was part of the post war teacher training program, but soon realized that this vocation did not suit him. So some critics said this novel expresses the reality what Remarque experienced in war. The translator of this book Brian Murdoch clarifies his view: "*All Quiet* is not a memoir,

though of course, Remarque drew on some of his own experiences in the war and it are not a piece of historical documentation from 1918, though it is sometime cited as if it were, but a novel" (212).

Remarque's book drew on his first-hand knowledge of the war. He saw in others of his own generation the same hopelessness and lack of roots that he himself felt. Writing the book was his way of speaking for this generation. In a brief preface to *All Quiet* he writes, "This book is to be neither an accusation nor a confession, but simply as an attempt to give account of a generation that was destroyed by war – even those of who survived the shelling"(vii). This shows that this novel tries to reflect the experience of the soldiers in the War. It also tires to give an account of the people that was destroyed by war. Due to the war, people were handicapped and felt crisis of identity and freedom. There was excess punishment, suffocation and ultimately death to the people, which brought turmoil and disturbance, physical and psychological pain and many other internal and external suffering in the people. They lost identity in their homeland and were compelled to leave their own homeland. People's life, liberty and pursuit of happiness are shattered by armed activities. This condition of war creates not only the physical pain to the people but also psychological pain. After the end of the war, this memory of war has imprinted in the mind of the people and creates a traumatic situation after the war.

With *All Quiet* Remarque became a spokesman of "a generation that was destroyed by war, even though it might have escaped its shells," as Remarque's novel dramatizes these aspects of WWI and portrays the mind numbing terror and savage of war with a relentless focus on the physical and psychological damage that it occasions. At the end of the novel, almost all major character are dead, epitomizing the war's devastating effects on the generation of young men who were forced to fight it. The novel grimly presents the realistic version of soldier's

experience. It explores physical and fragmented psychology of the different characters during the WWI. They were living in traumatic experience and want to be free from the effects of war. The novel is a "Remarque's experience of the harrowing reality of the WWI.

Remarque was born in Osnabruck Germany, in 1898 into a lower-middle-class family. In 1916, he was drafted into the German Army to fight in WWI, in which he was badly wounded. Ten years after the war ended, he published *Im Whapteesten Nichts Neues*, translated into English a year later as *All Quiet* a novel about the experiences of ordinary German soldiers during the war. Remarque's other novels include *The Road Back (Der Weg Zurück)*, a sequel to his most famous book, and *Arch of Triumph (Arc de Triomphe, 1945)* and *Night in Lisbon (Die Nacht von Lissabon, 1962)*. Remarque's above works, depicting the political upheavals of Europe from the 1920s to the cold war, did not achieve the critical acclaim of his first novel. However, his skill to create interesting characters, fascinating plots, and balancing between realistic and sentimental scenes made him a highly popular writer.

All Quiet is the novel dealing with WWI. The book starts in 1917 after a battle, in which half of Paul Bäumer's company has been killed. Bäumer is mostly the narrator and Remarque goes through his life in flashbacks. Paul and his classmates have been encouraged by their teacher, Kantorek, to enlist the German army. Bäumer's group includes some school fellows, and Kaczinsky, an older man. The groups go through basic training and go to the front. Bäumer tries to understand what is going on. He realizes that back home no one had the vaguest idea of what we were in for. The wisest were just the poor and simple people. They knew the war to be a misfortune, whereas those who were better off, and should have been able to see more clearly what the consequences would be, were beside themselves with joy. Paul visits home on leave, returns to the trenches, is wounded and sent to a military hospital. In the summer of 1918

German Front is pushed back, and the soldiers are waiting for the end of the war. In October, when there is nothing much to report on the western front, Paul is killed, a week or so before the armistice. The story is narrated in first person in a cool style, a contrast to patriotic rhetoric.

1.2 Traumatic vision in *All Quiet*

Remarque pictures out the traumatic vision in the novel through the vivid portrayal of the war wounded hero Paul Baumer and Stanislaus Katczinsky, Franz Kemmerich disillusioned warfare in the name of nationalism and patriotism. Not only this Remarque presents the traumatic world view with the behaviors of characters and their living in severe suffering. Characters rootless frustrated, depressed and anxious condition vividly pictures the traumatic vision in novel. Remarque expresses traumatic condition of characters directly in the novel by traumatic vision.

Paul Baumer is both protagonist and narrator of the novel. Remarque highlights his good qualities: Paul is at heart an intelligent, kind-hearted, sensitive young man. But, the brutal experience of warfare teaches him to detach himself from his feelings. His account of the war is a bitter invective against sentimental, romantic ideals of warfare. The brutality of WWI has damaged his psyche, and the only way for him to survive is to shut himself off from his feelings, accepting a numbness that he experiences as cynicism and despair. The basic symptoms of trauma recur in the novel in the form of battle scene, front, machine guns, gas shells, gunfire, bombardment, poison gas, trenches, Hospital, Camp, violence, wounds, nightmares, flash backs, distorted memory and other repetitive phenomena. Because of these repetitive phenomena, traumatic figure increases irritability, failure of trusting people and aimlessness and the destructiveness. The novel is filled with these characteristics in this sense and it is not far from traumatic experience. Remarque literary world is world of war which brings destruction, horror,

violence death and disorder. Regarding this fact into consideration, the present researcher carries out research from traumatic approach.

Kemmerich's death extends the criticism of romantic illusions about the war. He dies from a relatively light wound that probably became infected—there is no glory in his death. Here Kantorek's patriotic exhortations fail. In modern warfare, there is no room for refined notions of honor, or for sentimentality. Muller needs Kemmerich's boots; it is not that he or any of the other survivors are not affected by their friend's death but rather that they cannot allow themselves to dwell on their grief. In this way, the boots become one of the novel's most important symbols of the cheapness of life: the boots repeatedly outlive their owners, and each time the man wearing those dies, the question of who will inherit the boots overshadows the death. Life on the front is dangerous, ugly, dirty, and miserable; the soldiers do not have adequate food and clothing, and so the day-to-day matters of survival take precedence over sentimentality. The men cannot afford to act otherwise; dwelling on each friend's death would lead to madness.

Paul Baumer, is haunted by brutal scenes of the warfare. He feels the front is like whirlpool. Paul first notes the change of identity that occurs at the front. The men turn into animals--and more likely the hunted, not the hunters: "there is suddenly in our veins, in our hands, in our eyes a tense waiting, a watching, and a heightening alertness." He later calls the soldier's impulse to seek the earth for protection an "animal instinct," and says the soldiers become "human animals" on the front. The flashbacks scenes, memoir of unimaginable horror, savage, violence and brutality which is the essence of trauma. This sort of thing also applies in the case of other characters activities. Their life is triggered by the war. Throughout the novel the characters' suffering does not get any kind of solution rather gets deteriorated because of the

traumatic experiences of the war. Traumatic shocks block their attempt to get release from suffering.

The experience of Paul Baumer, goes in serially in chain like confrontation, his inability to react instantly, conflicts within him and he must have faced the difficult situation in war. In WWI, by the direct war between German and France, many soldiers became handicapped and some were killed by their enemy. This result of war affects the character's psychology and especially Paul's psychology is extremely traumatized. This present research aims to study how the narrator Paul and other characters's psychology is traumatized at the time of war by using the Psychological tools focusing on trauma.

This research reads the narration of the experience as an attempt to speak and give voice to the voiceless victims who were suffered by the horrific events during the WWI. War is a brutal phenomena and nobody take it as a creative task. Likewise, in Remarque's central character, Paul takes war as a fruitless task. But a question arises why does he involves in war? Involving in that front line war is not his own will rather he was given psychological pressure by his school master, Kantorek. Kantorek persuades him to involve in war by giving him speeches of patriotism. This speech of patriotism touches the heart of Paul and his classmates so, they join voluntarily in French War, but they found their company inwardly corrupt. All characters join the Army voluntarily after listening to the stirring patriotic speeches of their teacher. At the end, they no longer believe that war is glorious or honorable and they live in constant physical terror and the unimaginable brutality of life on the front. They have realized that the ideals of nationalism and patriotism for which they enlisted are simply empty clichés. They were not given proper food and clothes while fighting in the front war. Paul's psychology is haunted by that event of war. And he faces lots of the difficulties on the way. He find the horrible

consequences of war: death, wound, suffering, destroy the physical beauties and many more which creates the psychological pain to him.

All Quiet shows the cruel, horrific, and unimaginable picture of war and its impact upon the soldiers. The war in French front is experienced by Paul Baumer, the narrator, who was then a nineteen years school boy. These teenagers involve in a war and they were forced to fight without proper food, forced to live in appalling conditions, in filthy, waterlogged ditches full of rats and decaying corpses and infested with lice. Paul narrates, "With generous flourish he gives the young soldiers a portion and tells him, next time you turn up here with your mess-tin, you will have a cigar or some chewing tobacco in the other hand. Got it?" (26).

This intense of their boos gives them physical threat or attack on their nerves. Remarque portrays the overall effect of these conditions as crippling overload of panic and despair. The only way for the soldiers to survive is to disconnect themselves from their feelings, suppressing their emotion and accepting the condition of their lives.

It is because of the hypocritical behaviour of their leader, the soldiers are forced to live and to fight with fear. In this way, a question arises can they forget their memories of war with pain and despair? These memories or images of war frequently come in the mind. It appears in form of nausea. So, this issue of war and its impact upon soldiers is going to study through the perspectives of war trauma.

In this manner, all the happening get developed and resolved in the form of trauma. At first, an unexpected and horrific event takes place which results severe shock, catastrophic effects on victim in which the response to the events occurs in the often delayed and uncontrolled repetitive occurrences of hallucination and other intensive phenomena. The experience of Paul faced with sudden and bloody death around him, who suffers only to relieve it later on

in repeated nightmares. This meaningful emotional and physical development of Paul's experience indicates this novel a novel of experience of war written in postwar decades.

All Quiet, has drawn the attention of numerous scholars and critics since its publication and production on 1996. June Berkley focuses his criticism towards the characterisation and how Remarque's novel become successful. He said:

All Quiet has totally submerged under the weight of the political and ideological battles that have been waged around it. The success of Remarque's story rests on the credibility of the young German narrator, Paul Baumer, who is believable, sensitive and intelligent but not remarkably different from his companion. (71)

Berkley discusses the structure of this novel and focuses on how Remarque presents this novel. He further adds; "it has no real plot, but what appears to some critics to be a 'mere journalistic style' of narration" (71).

Modris Ekstein focuses on the issue of war in this novel. He tries to contextualize the text with the history. He tries to explore the issues of First World War and its adverse impact on human psyche after the war has finished. He writes, "*All Quiet* is more a comment on the postwar mind, on the postwar view of the war, than an attempt to reconstruct the reality of the trench experience" (351).

He also talks about the thematic pattern of the novel. He further says, "The simplicity and power of the theme – war as a demeaning and wholly destructive force – are reinforced effectively by a style which is basic and even brutal" (350). *All Quiet* clearly triggered the explosion of war material in 1929 and unleashed a bitter and acrimonious debate on the essence of the war experience.

On his essay on Remarque's novel, Diane Henningfeld, an assistant professor of English at Adrian College, points out that Remarque's book, based on the novelist's own war experiences, was the first of its kind, and she notes that Remarque's main concern was for the way war irreparably damaged the lives of the survivors. He writes:

Erich Maria Remarque's *All Quiet* offers reader a fictional yet accurate account of the life of a common soldier in the trenches during final two years of the First World War. Like the book's narrator, Paul Baumer, Remarque was a German soldier himself. During the decade following the German defeat, he suffered from depression and a sense of loss. Finally, in 1928, Remarque wrote this novel. (12)

Here, Diane Henningfeld tries to view this novel as an autobiographical novel. Though he does not say it is a memoir rather he accepts it as a novel. In his other essay, Henningfeld evaluates the role of the secondary character in this novel. He says, "These secondary characters tend toward stereotypical representations of particular types Remarque wanted present in his account of life at the front" (15).

All Quiet is set among soldiers fighting on the front; one of its main focuses is the ruinous effect that war has on the soldiers who fight it. These men are subject to constant physical danger, as they could literally be blown to pieces at any moment. This intense physical threat also serves as an unceasing attack on the nerves, forcing soldiers to cope with primal, instinctive fear during every waking moment. Paul becomes unable to imagine a future without the war and unable to remember how he felt in the past. He also loses his ability to speak to his family. Soldiers no longer pause to mourn fallen friends and comrades; when Kemmerich is on his deathbed, at the beginning of the novel, the most pressing question among his friends is who will inherit his boots.

In its depiction of the horror of war, *All Quiet* presents a scathing critique of the idea of nationalism, showing it to be a hollow, hypocritical ideology, a tool used by those in power to control a nation's populace. Paul and his friends are seduced into joining the army by nationalist ideas, but the experience of fighting quickly schools them in nationalism's irrelevance in the face of the war's horrors. In this way, a question arises: can they forget their memories of war with pain and despair? These memories or images of war frequently come in the mind. It appears in form of nausea. So, this issue of war and its impact upon soldiers is going to be studied through the perspectives of war trauma theory. The relative worthlessness on the battlefield of the patriots Kantorek and Himmelstoss accentuates the inappropriateness of outmoded ideals in modern warfare. Remarque illustrates that soldiers on the front fight not for the glory of their nation but rather for their own survival; they kill to keep from being killed. Additionally, Paul and his friends do not consider the opposing armies to be their real enemies; in their view, their real enemies are the men in power in their own nation, who they believe have sacrificed them to the war simply to increase their own power and glory.

Remarque indicates throughout the novel that the only way for a soldier to survive battle is to turn off his mind and operate solely on instinct, becoming less like a human being and more like an animal. Paul thinks of himself as a "human animal," and the other soldiers who survive multiple battles operate in the same way. The experience of battle is quite animalistic in this way, as the soldiers trust their senses over their thoughts and sniff out safety wherever they can find it. This motif of animal instinct contributes to the larger theme that war destroys the humanity of the soldier, stripping away his ability to feel and, in this case, making him act like a beast rather than a man.

Paul Baumer compares war to a deadly disease like the flu, tuberculosis, or cancer. He shows the bitter war in the novel in which the sort of problem is undoubtedly the traumatic problem. The wounds, bitter war experiences and situation make the characters painful. The traumatic event shocks him. The novel is a dramatization of miserable and frustrated character. Paul Baumer, the hero of the novel and his fellow German soldiers of the second company recuperate behind the front in the WWI where all characters are wondering and losing their values. The hope of beautiful life of the character is deemed or it is limited only in the imaginative world, in real world it is dying out. Every where they find not more than misery, pain, frustration, hopelessness, anxiety and disillusionment and every time they want to forget it but the traumatic memory of the past strike them bitterly and make their effort worthless.

Kemmerich, another victim of war, does not want to remember the calamity of the war but the more he tries to forget it, the more he recalls it. In the each and every chapter of the novel, there are a lot of smell of war and its destruction. The psychological and physical wound compels Paul Baumer and Kemmerich to think about war. Though they try to search the remedy from the war torture and traumatic experiences, they indulge in their traumatic memory but it does not overcome rather it is strengthened in the form of distorted memory. They try to forget the past event war and want to make it as tool for remedy but it cannot work properly but they are haunted by traumatic shock and their traumas are not over. But what it is fact is that they find nowhere to go and nothing to work and they involve in little bit traumatic shocking for a short time. So, the young soldiers find themselves more anxious, more frustrated and more depressed fellow upon the war.

Because of war's violent and disgusting nature, people become doomed, their sympathy and feelings are harassed. The death of human beings in the war, and great depression created by

war made Remarque more tortured, depressed and, traumatic. His characters are also haunted by the bitter war experience and other disgusted phenomena. In the novel, Remarque presents various characteristics which could not escape from traumatic dread. The violent and brutal deed of the war in the front lead the characters towards traumatic dread where, Remarque narrates the pathetic condition so as they come without any hope and enthusiasm.

Actually, this novel is a dramatization of character traumatic experiences. Their present life has not moved smoothly because of the anguish, destruction, devastation bloody sense, sorrow and pain. They are continuously beset with trauma memory. Traumatic shock blocks the better progressive life of Young soldiers. The soldiers want to forget the bitter past war life and want to create a new, happy, beautiful, decorated life. Due to the trauma they are unable to create new happy life.

Major characters in *All Quiet* are not far from traumatic situation and living without any glory and hope. They are engaged in war front they are living in recalling past memoir and become more disgusted, alienated and traumatic. Traumatic figure cannot think properly whenever they do something and later laments about their previous activities. Remarque presents the traumatic mood and harassed manner. The soldiers find their life emptiness and vacuum in the war activities. The war and its destruction became the cause of anguish in the novel. The characters want to forget their bitter memory but it does not work for their healing. The barren state of country, at last their sterile conditions not only explore their pain but also it increases their hopelessness. This condition made them restless, distorted and anxious. Paul Baumer is presenting his life anti-optimistic, wasteful and traumatic; his life is surrounded by pity. This pragmatic, optimistic ideology has failed in his own life, where as he cannot create his own optimistic world of successful and progressive life and be doomed as a traumatic creature.

Paul receives seventeen days of leave and goes home to see his family. He feels awkward and oppressed in his hometown, unable to discuss his traumatic experiences with anyone. He learns that his mother is dying of cancer and that Kantorek has been conscripted as a soldier, from which he derives a certain cold satisfaction. He visits Kemmerich's mother and tells her, untruthfully, that her son's death was instant and painless. Paul believes the boys look like powerful soldiers in uniform, but like children when naked. Kat's death seems like the most traumatic one Paul has witnessed--not least because, as Paul thinks, Kat is his last remaining friend. When the orderly asks Paul if he and Kat are related, Paul twice says to himself "No, we are not related," but it is clear their bond goes beyond relations. Indeed, Paul has expressed little pain at the thought of his mother's dying, and we never find out if and when she has died.

Paul's experience is intended to represent the experience of a whole generation of men, the so-called lost generation—men who went straight from childhood to fighting in WWI, often as adolescents. Paul frequently considers the past and the future from the perspective of his entire generation, noting that, when the war ends, he and his friends will not know what to do, as they have learned to be adults only while fighting the war. The longer that Paul survives the war and the more that he hates it, the less certain he is that life will be better for him after it ends. This anxiety arises from his belief that the war will have ruined his generation, will have so eviscerated his and his friends' minds that they will always be "bewildered." Against such depressing expectations, Paul is relieved by his death: "his face had an expression of calm, as though almost glad the end had come." The war becomes not merely a traumatic experience or a hardship to be endured but something that actually transforms the essence of human existence into irrevocable, endless suffering. The war destroys Paul long before it kills him. The soldiers

rarely die "honorable" deaths on the battlefield, instead often receiving wounds that painfully lead to death or are otherwise debilitating.

But finally, by the fall of 1918, Paul is the only one of his circle of friends who is still alive. Paul is poisoned in a gas attack and given a short leave. He reflects that, when the war ends, he will be ruined for peacetime; all he knows is the war. In October 1918, on a day with very little fighting, Paul is killed. The Army reports for that day read simply: "*All quiet on the Western Front*" Paul's corpse wears a calm expression, as though relieved that the end has come at last. Paul delivers his final thoughts on the war, focusing on the theme of inter-generational conflict Remarque has threaded throughout the novel: his generation's alienation and aimlessness and its feelings of betrayal at the hands of the older generation. Remarque depicts the brutality of modern warfare with spare, poetic precision. Artillery and gas shells, terrible and awesome sights and sounds, and grotesque injuries mark the unrelenting bombardment; if Remarque has convinced the reader that war is hell. Remarque explores the long-term effect of war on soldiers, especially young soldiers. They are almost all profoundly nihilistic about life outside of the war, as Paul describes: "We believe in such things no longer, we believe in the war." Their past seems useless to them; education has no place at the front. They cannot imagine any future or how to assimilate into society. One thing is clear: the men lose much of their humanness during war. They are de-individualized as instruments of war; the marching men are a "column--not men at all." Real animals play a significant role here, as well.

Paul, the narrator, speaks primarily in the first person, often in the plural as he describes the collective experience of the soldiers immediately around him. He switches to the first person singular as he ruminates on his own thoughts and feelings about the war. The novel switches to

the third person and an unnamed narrator for the two paragraphs following Paul's death. Paul is Remarque's mouthpiece in the novel, and Paul's views can be considered those of Remarque experience as a tone. The Present tense is used; occasionally past during flashbacks. The unnamed narrator at the end of the novel uses the past tense. The novel takes place in German/French Front in late in WWI: 1917-1918.

Remarque, in this novel presents the language as if it were a traumatic. The language in the novel talks about the domain of war, past, their experience and other repetitive activities. The war is dirty, it is the cause of human death and it ruins the civilization. Through, almost all the characters hate the war; they are at the same time, closely attached with it because either physically or psychologically they are affected by the war. All of them have the distorted memory of the war since most of them directly involved in to its presentation of wars devastating and destructive nature and its effect in people's psychology. Most of the characters face the war directly and they are not free from the traumatic shock. The motifs directly or indirectly provide the clue to claim that the novel is not far from the traumatic vision. Traumatic figure faces the problem of trusting people that lead the characters dishonest behaviors. The characters are haunted by the war experiences. In this regard, the novel's motifs are not beyond from traumatic symptoms and visualize the traumatic vision throughout the novel.

The study makes significant contribution mainly in four areas of concern. First, this study shows the bad impact of war upon the human psychology. And secondly this research makes a significance theoretical connection of the trauma theories with the identity of the people in the war time. Third chapter deals the textual analysis of war experiences. Lastly, the significance of this novel exists in its theme on the trauma and its effect on human psychology.

Chapter II

Reading Trauma Theory

The research studies lie Rmaraque's *All Quiet* from the perspective of trauma studies. It highlights the issues of physical and psychological impact upon the people from all kinds of follies of war both in the case of involvement and denied.

The term, trauma in general, refers to an emotional wound or shock that creates substantial lasting damage to the psychological development of a person. It is an action shown by the abnormal mind to the body and provides a method of interpretation of disorder, distress and destruction aroused by the psychological repression. Trauma study includes many fields, focusing on psychological, philosophical, ethical and aesthetic questions about the nature and representation of the traumatic events. This concern of trauma to theory "ranges from the public and historical to the private and memorial" (Lukehurst 497). Trauma is physical as well as psychological wound that causes terror and shock, but that wound is not only the cause of individual's memory but also the affection of political, social, and cultural aspects of the society because "[t]rauma that paradoxically becomes the basis for collective and/or personal identity" (Lacabra 724).

The term "trauma" is derived from a medical term of Greek denoting a severe wound or injury and resulting after effects. Trauma becomes problematic when it is reflected in the repetitive action. 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. 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 enigma of survivals a metaphor of existence. Trauma theory synthesizes resources from a number of critical schools. According to *Oxford*

Advanced Learners Dictionary “a serious injury or shock to the body, as from violence or an accident and an emotional wound or shock that creates substantial lasting damage to the psychological development of a person”.

Etymologically speaking, trauma refers to the physical laceration and wound. As the implication of this word became wide spread it began to be used to denote mental wound and become wounded and deeply infected by problematic of complicated kind. Such a troubled psyche is said to be traumatic psyche. With the passage of time when the psychic troubles of people became deeply complicated such a trauma was considered to be psychic trauma. In the chosen text, *All Quiet* by Remarque most of the significant characters are afflicted not with physical trauma but with psychic trauma, which was occasioned by tense and troubled instability. Trauma has now crossed the boundaries of psychiatry and med clinical and has shown an increasing insistence on the direct effects of external violence in psychic disorder. Trauma may create many problems such as multiple personalities, anger, and paranoia and sleep problems; tendencies towards suicides, 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. The effect of an event may be seen in many forms not obviously associated with the events. It approves for an interpretation of cultural symptoms of growths, wounds scars on a social body and its compulsive repeated actions. In its most general definition, trauma describes an overwhelming experience of “sudden or catastrophic events, in which the responses to the event occurs in the after delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena” (Caruth181).

The types of the trauma are different such as mental/psychological trauma and physical trauma. Mental trauma is described as a disorder. Sigmund Freud describes it as a disorder which has its roots in some experience long since consciously forgotten and repressed and which later on manifest itself in nightmares, overwhelming anxiety and motor disturbances. Therefore, physical and psychological disturbance arising from the unconscious remaining after effects of trauma upset the patients "*Beyond the Pleasure Principle*". The physical trauma is taken as the response to the physical injury the previous physical condition of the victim. Physical trauma is related more to the physical hurt and damages which affect vital organ leading to the serious condition of the patient. The physical trauma is medic that is serious injury or shock to the body, as from violence or an accident. Trauma theoretically is a real psychological disorder. Trauma comes with the individual feeling and subjective assessment of victims of how threatened and hopeless they feel. The extra-ordinary events closely affect the victims and they come fundamentally as the trauma itself.

From the icon of Sigmund Freud, the dynamic 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 the 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*,' work which originated in his treatment of World

War I combat Veterans who suffer from repeated night-mares and other symptoms of their war time experiences. (Berger570)

Here, the central idea for psychoanalysis is the traumatic event and its aftermath at the same time. But again Freud changes his focus from 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). If repression, in trauma, is repeated by latency, this is significant in so far as its blankness-the space of unconsciousness – is paradoxically what precisely preserves the event in its literality.

Freud uses the term to describe a painful event not inflicted to the body but to the mind: the psychical breaking of defenses becomes thus a psychic one. All Freud's thinking on trauma manifests the ambivalence regarding the significance of the historical events. He also talks about 'War trauma' relating it with world war I. Freud's early theory that historical woman suffered from memories of sexual abuse did match the traumatic phenomenon of soldiers who too suffered from memories of an overwhelming event that they had been unable to cognitively register at the time it happened.

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, the most strikingly on the talk show circuit. There appears to be the sense both that family is the only hope for curing all social ills and that the family is "damaged beyond hope" (571). The survivor is a kind of "black box", a source of final knowledge of authority those is the interest in family breakdown and violence comes the interest of enigmatic figure of survivor, the

one who has faced the catastrophe and can tell us what it is like. Over the past fifteen years there has been an enormous growth in the interest in eyewitness accounts and testimonies of all kinds: by victims of child abuse, holocaust survivors, survivor of near death experiences.

The word “trauma” cannot be an analogous word for another word disaster. The idea of catastrophe as trauma “Provides a method of interpretation, for it posits that the effects of an event may be dispersed and manifested in many forms not obviously associated with the event” (570).

Trauma theory is a discourse of the unrepresentable, of the event or object that “destabilizes language and demands a vocabulary and syntax in some sense incommensurable with what went before” (571). In troubling ways, these discourses after blur into each other, creating a traumatic- scared sublime alterity in which “historical complexity and historical pain are effaced or “redeemed”. The traumatic symptoms are not only somatic nonlinguistic phenomena, they occur also in language. In fact, theories of trauma help to “demystify all sorts of “narrative fetishes” and ideologies (375).

The researchers have put forward some relevant definitions and critical remarks on trauma theory from different theorists and critics. Dominick La Capra, Cathy Caruth and all confront the Freudian ambivalence toward the event and in different ways regard events their aftermath and their representations as crucial to interpreting personal and social histories.

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 to the trauma theory and its cultural transmission is extraordinarily lucid and insightful in his theory of trauma. He focuses the three psychoanalytic topics:-

- i acting out verses working through,
- ii the return of the repressed,
- iii the semantic of transference.

La Capra is a trauma theorist, who has proposed some of the essential constituents of trauma. According to him, in the structure of traumatic experience the repressed is said to have returned in an uncontrollably wild way. The victim of trauma while undergoing traumatic experience works as if he or she is a puppet of his hidden urges and impulses. He or she hardly becomes the agent of his or her own experience instead of pursuing for certain creative and fresh venture, the victim of trauma repeats the similar things as though he or she is too compulsive to do it. La Capra focuses more in trauma's nature which denies compulsively fixated but accept the role of paradox and 'aporia'. In this regard, Berger writes:

“La Capra 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” and “aporia” but avoids becoming “compulsively fixated” Berger (575).

The main concern of La Capra is transference. Transference in psychoanalysis is itself a return of the repressed, a rather a more conscious summoning 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 symptom. It is imperative therefore to recognize the symptoms and the trauma as one's own, to acknowledge that the trauma still is active and that one is implicated in its destructive effects.

Here, La Capra describes two important implication of his view regarding the historical trauma. First trauma provides a method of rethinking post - modern and post-structuralism

theories with the historical context. As La Capra says, “the Post modern and Post - Holocaust become mutually interwined issues that are best addressed in relation to each other. This relation would include a new traumatic understanding of what he calls “the near fixation can the sublime or the almost obsessive preoccupation with loss, aporia, and dispassion and deferred meaning” (xi) (Berger 574).

Secondly, La Capra provides over the literary canon, suggesting that a canonical text should not help permanently install an ideological order but should rather, “help one to foreground ideological problems and work through them critically” (Berger 576). Each text would be, in effect a site of trauma with which the reader would have to engage. But La Capra does not examine the relations between historical trauma and any literary text although literature can be the site of acting out or working through. LaCapra focuses on distinguishing between acting out and working through, undercut the binary term and treating them as two additional interacting processes. What he seems to posit is that acting out means that trauma a can be only managed through a constant playing out the traumatic event, where as working through is aimed at achieving to a closure of the trauma.

At the same time, by taking into consideration the memory-work, especially the socially engaged memory-work involved in working-through one is able to “distinguish between past and present and to recognize something as having happened to one back than that is related to but not identical with, here and now”(713). It is only through mourning, one attempts to assist in restoring to victims the dignity denied them by their victimizers.

In acting out one had a mimetic relation to the past which is represented or relieved as if it were fully present rather than represented in memory and inscription. In psychoanalytic terms:

The acted-out past is incorporated rather than interjected, and it returns as the repressed. Mourning involves interjection through a relation to the past that recognizes its difference from the present and enacts a specific performative relation to it that simultaneously remembers and takes leave of it, thereby allowing for critical judgment and a reinvestment in life, notably social life with its demands, responsibilities, and norms requiring respectful recognition and consideration for others. (81-82)

Truly speaking, the mitigation of trauma is nonetheless recognized so acted out is a requirement or precondition of working-through problems. Generally, acting out and working-through is intimately linked by analytically distinguishable processes.

Similarly, Cathy Caruth's book named *Unclaimed Experience: Trauma, Narrative and History*, where 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.

This 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 refusal to be simply located.” (Berger 575)

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 de Man's methods of interpretations.

In 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 war time 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 in order to read their conjunctions as the outcome of the shock of experience and the belatedness of its realization in discourse and understanding.

In the field of literary studies, trauma theory has come not as a surprise. As Cathy Caruth point out in her introduction, *Violence and Time: Traumatic Survivals*, in it the traumatic survivals, relating the issue of trauma with the recent years psychiatry she said that the direct effect of external violence seen in the psychic disorder. It is the study of "Post-Traumatic Stress of Disorder," which describes the uncontrolled repetitive occurrence of hallucinations, flashback, overwhelming experience of sudden or catastrophic events in which the effects of events has seen in the form of delayed.

According to Cathy Caruth, trauma is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality that is not otherwise available. Trauma is an event, which breaks through the protecting shield and overwhelms existing defenses against anxiety in a form, which also provides conformation of those deepest anxieties. The experience of trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor

and against his will. The experience that Freud calls “traumatic neurosis” is the repetition and reenactment of an event that cannot simply be left behind. Cathy Caruth points out the repetitions of the traumatic event which remains unavailable to consciousness, suggest a larger relation to the event that extends beyond what can simply be seen or what can be known, and is inextricably tied up with the belatedness and incomprehensibility that remain in the heart of this repetitive seeing.

At the same time, Cathy Caruth’s point out that general understanding of the traumatic disorders reflect the direct imposition on the mind of unavoidable reality of horrific event, “the taking over- psychically and neurobiological of the mind by an event that it can control”(24).

Cathy Caruth has also offered her opinion regarding the traumatic experience. According to Caruth, trauma is incomprehensible by nature. Although it is incomprehensible it is referential as well. The subtlest fact concerning trauma is that it is referential. Caruth claims that victim of trauma, however reluctant to express his or her hidden traumatic truth, unknowingly reveals certain personal truth. Trauma is, according to Cathy Caruth, referential although it is generally believed to be incomprehensible by nature focusing on the referential nature of trauma Cathy Caruth says:

[...] a notion of traumatic experience a neurotic distortion, the author of these essays brings us back continually to the surprising fact that trauma is not experienced as a mere repression of defense, but as a temporal delay that carries the individual beyond the shock of the first movement. The trauma is a repeated suffering of the event but it is also a continual leaving of its site. The traumatic re-experiencing of the event thus collapse of witnessing, the impossibility of knowing the first constituted it. And by carrying that impossibility of knowing out

of the empirical event itself, trauma opens up and challenges us to a new kind of listening. (10)

Caruth maintains that the personal truth revealed by traumatic victim can be extended to the cultural and historical level. Caruth presents Freudian reference on trauma which is related to the psychic and argues and raises the question for consciousness to survive if the traumatic effect is not directly available to the experience.

Dominick LaCapra in his *Trauma, Absence, Loss* talks about historical trauma and structural trauma in relation to the conflation of absence and loss. In terms of absence, one may recognize that one cannot lose what one never had. The terms can be used with the term, lack too. Structural trauma is related to trans-historical absence (absence of / at the origin) and appears in different ways in all societies and all lives. Everyone is subject to structural trauma and historical trauma is related to particular events that do indeed involve losses, such as, the dropping of the atom bomb on Japanese cities. The Holocaust, slavery or apartheid-even suffering the effect of the atom bomb in Hiroshima or Nagasaki can become a founding trauma. Historical trauma is specific and not everyone is subject to it. LaCapra in relation to it , opines:

The belated temporality of trauma and the elusive nature of the shattering experience related to it render the distinction between the structural and historical trauma problematic but do not make it irrelevant. The traumatizing events in historical trauma can be determined while structural trauma like absence is not an event but an anxiety producing condition of possibility related to the potential for historical traumatization. (725)

The terms: 'acting out' and 'working through' are interrelated modes of responding to loss or historical trauma. Mourning might be seen as a form of working through and melancholia as a

form of acting out. With respect to traumatic losses, acting out may well be a necessary condition of working through, at least for victims.

Giving emphasis on the part of historical trauma, Caruth says that it is not just that the experience is repeated after its forgetting but that is “only in and through its inherent forgetting that it is first experienced at all. And it is this inherent latency of the event that paradoxically explains in the peculiar, temporal structure, the belatedness, of historical experience” (10). Her point is that since we cannot experience traumatic event at the moment of its occurrence, it is fully evident only in connection with another place, and in another time. Caruth further opines that if latency replaces repression, that is important in its blankness – the space of unconsciousness- is paradoxically presence the event in its literality. For history to be a history of trauma it is referential to the extent that is fully perceived as it occurs. She says history can be understood in the inaccessibility of its occurrence.

Reminding us of the fact of the inaccessibility of trauma, of its resistance to full theoretical analysis and understanding, she shows the way in which trauma can make possible survival through the different modes of therapeutic, literary and pedagogical encounter. By turning away from a notion of traumatic experience as a neurotic distortion, she brings us back to the ever surprising fact that “trauma is not experienced as a mere repression or defense, but as a temporal delay that carries the individual beyond the shock of the first moment”(10). Stressing on the potentiality of trauma, she says trauma carries the potentiality of enabling the traumatized subject to get over the shock of the traumatic moment, for it is not only “a repeated suffering of the event, but it is also a continual living of its site” (10). A sharing of traumatic experience through the mutual acts of speaking and listening helps the victims and survivors confront it and

work through it. The construction of a history develops from this delayed response to trauma, which permits, “history to arise where immediate understanding may not” (11).

Traumatic narrative, then, is strongly referential, but not in any simple or direct way and the construction of a history develops from this delayed response to trauma, which “history to arise where immediate understanding may not” (Berger 578). Trauma theory, which focuses on acting out or working through trauma has its own issue and it cannot be explained within its limited territory for it is interconnected “with specific ethical and socio- cultural tension” (Hartman 257). This arises from “an awareness of persistence of violence in a culture that no longer condones the marital virtues of war. After Nazism, and totalitarianism generally, yearning for the arts of peace has never been greater. But continuous ethnic conflict, genocidal episodes, and irrational and bloody event, reported as the main staple of the news, set up an intolerable contrast between that yearning and intractable. As a matter of fact, the Trans historical awareness of the incidence of trauma personal or collective should make it realize the extent of human suffering.

This above mentioned brief survey indicates some of the range of concerns that can be conceptualized under the category of trauma. It stretches from psychic life to public history, reading materials that can include romantic poetry, psychiatric histories, and accounts of sexual abuse, memoirs, testimonies, documentaries, the symptoms, silences, omissions and so many others in national histories. Trauma theory can be understood as a place where different critical approaches converge. In a way, it is a product of another of those periodic crises about the function of criticism in society.

When we talk about the trauma and its approach, the ideas of Cathy Caruth, one of the leading figures of trauma theory appears to be worth- mentioning. Cathy Caruth, who is very

much famous for her ideas of latency argues that trauma as it first takes place in uncertain, but that “the survivors uncertainty is not a simple amnesia, for the event returns, as Freud points out insistently and against their will”(6). Her ideas reinforce the fact that trauma cannot be forgotten. The primary focus of the trauma theory is with the temporary delay as the discourse of history which raises the question of the crisis of truth: a question that asks how we can have access to our historical experience, to a history that is in its immediacy a crisis to whose truth there is no simple access”. Paradoxical though it may sound, a history of trauma becomes “graspable only in the accessibility of its occurrence”- the burden that it places on comprehension not only unsettles but also forces us to rethink our accepted wisdom of the historical experience (8).

Trauma can also be divided in to mimetic trauma and 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 anti mimetic too. The anti mimetic theory also tends to make limitation basic to the traumatic experience, but it understands imitation differently. The anti mimetic theory facilitates to the idea that trauma is a purely external event that befalls fully cultivated subject. In contrast to the mimetic theory’s assumption of identification with the aggressors, the anti mimetic theory depicts violence as purely and simply an assault. In contrast to the labile subject of mimetic trauma, the subject, in anti mimetic trauma remains intact and removed from the scene, a spectator. These two models of trauma correspond to the traditional way of reading story.

Trauma is not only the repetition of the missed encounter with death but the missed encounter, with one’s own survival. It is the incomprehensible act of surviving of waking into life that repeats and bear witness to what remains ungrasped with in the encounter with death the

repetition of trauma is not only an attempt to know what cannot be grasped that is repeated unconsciously in the survivor's life.

Freud talks about the psychic disorder that appears to reflect the unavoidable and overwhelming imposition of violent events on the psyche faced with the striking acutance of what were called the war neuroses in the wake of WWI. With the theory of trauma Freud had replaced the notion of the child and its central place in the psychoanalytic theory the child's repetitions of its mothers departure could be explained as the unknowing reliving of its mother's death, and the child's life as the unconscious reliving of what is not yet grasped with the mothers departure.

Freud's analysis suggests that the encounter with traumatic repetition requires a rethinking of psychoanalysis itself, which had previously focused its model of the mind on the nation of child hood as the site of the pleasure principle. Caruth focuses on the Freud shifting of psychoanalytic thinking from the individual struggle with internal oedipal conflicts of childhood to the collective activities of history, and to make of childhood itself a reflection of a more obscure painful encounter. Caruth links the Freud's own theory in which he does not simple describe the death drive and its enigmatic move to the dative for life as the very language of the child that encounters, and attempts to grasp, the catastrophes of a traumatic history.

In this regard, Cathy Caruth posits that the very notions of the trauma and of the death drive as a creative act of parting: a parting from the real child, and a parting from the psychoanalytic child or from the mere psychoanalysis of childhood toward an analysis of the collective catastrophes of death encountered in war and towards the pressing cultural imperative for a new kind of survival. The theory of trauma does not limit itself to a theoretical formulation of the centrality of death in culture but constitutes the Freud's and our own, historical experience of modernity an act of parting that itself creates and passes on a different history of survival.

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 LaCapra. He, explaining about what happens after a catastrophe is over, 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 duty. When there is a mismatch between expectation as a betrayal or in other word, as traumatic.

Edkins explores the connections between violence, effects of trauma that it produces and forms of political community. The state possesses power and can use violence because the people legitimize its authority. Giving focus on the practices of trauma and memory, Edkins argues that “trauma can be very much influenced by dominant views that are by the state” (11). In his discussion of 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* by looking at how traumas such as wars or persecutions are inscribed and re inscribed into everyday narratives.

Geoffrey H. Hartman argues in *On Traumatic Knowledge and Literary Studies* that trauma theory introduces a psychoanalytic skepticism which does not give upon knowledge but suggests the existence if a traumatic kind. The theory held that the knowledge of trauma is compared of two contradictory elements: one is the traumatic event and another is a memory of the event. Trauma theory throws a light on figurative or poetic language and perhaps symbolic

process in general. Trauma studies provide a more natural transition to a real world, often falsely split off that of the university.

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 acknowledgement tempers our tendency to find a final explanation for trauma. Hartman further writes, with respect to traumatic knowledge and literary studies:

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. (547)

Geoffrey Hartman another book named, "*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". He, here tries to show the multidisciplinary character of trauma. 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. According to Geoffrey Hartman his views on trauma:

The sense that trauma demarcates time, producing a breach in its homogeneous course, induces a myth of temporal location: the haunting idea that there was one irremediable event or one discovery, which turned- overturned the mind. A change in the self image of the collective may also be assigned to such an event, whether marked by despair or triumph. (267)

Roger Luckhurst in *Mixing Memory and Desire: Psychoanalysis, Psychology and Trauma Theory* cites different critics like Cathy Caruth, Dominick LaCapra, Geoffrey Hartman, and Sigmund Freud to talk about trauma in relation to psychoanalysis, psychology along with memory and desire. Cathy Caruth provides psychoanalytic studies of trauma through the Paul De Man's literary theory. Sigmund Freud gives a key early theory about psychical trauma, with the compelling case histories and reflections and the method of the talking cure.

Trauma theory is explored principally in relation to Romantic theory in Hartman's essay. Dominick LaCapra's essay explored how to turn to trauma refashions cultural theory. 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. In this regard, Luckhurst further says:

I began by suggesting that trauma theory can be understood as a place where many different critical approaches converge ... 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 the divergence of an opening out of theory to wider contexts. (507)

He takes reference of different approaches, picturizes trauma theory as the new output after the convergence of those critical approaches. Trauma affects a range of disciplines and cultural expressions.

Roger Luckhurst, approach to trauma is somewhat different from that of Cathy Caruth and Dominick LaCapra. Luckhurst is of the opinion that traumatic event can be represented; He further adds that “Traumatic event is subject to literary representation. Experience of trauma is subject to narrativization” (125). To Luckhurst, trauma is a site of condensation. Many in comprehensible and in expressible things are compressed to the point of confusion. Although trauma is a site of condensation, it is contemporary as well. Luckhurst claims that trauma does not easily get related to experience or language. It, according to him, can be registered but can never be fully assimilated to the obvious mode of communication. Language alone is not capable of conveying traumatic truth, symptomatic silence, the unexpressed and silent implication, the language between the expressed and unexpressed- these are some of the subtle form of narrativizing trauma and experiences associate with it”(502).

From Cathy Caruth “*Unclaimed Experience: Trauma, Narrative and History*” Roger Luckhurst says:

Traumatic experience suggests a certain paradox that the most direct seeing of a violent event may occur as an absolute inability to know it, that immediacy, paradoxically may take the form of belatedness. This paradoxical structure put trauma at the heart of important questions about truth and history because trauma is registered but never quite assimilated to experience or language, this means that the truth [...] cannot be linked only to what is known but also to what remains unknown in our very actions and our language (501).

Focusing on the fact that memories are very much fruitful as they serve to history and work for therapeutic need, memory becomes important not only for the therapeutic need that it serves but also because it is “part of the truth in any particular version of history”(11). People try to cope by blocking all memory of their shattered past. It is painful for them to think what has happened to their family. The presence of trauma in these fragments of memory sheds sufficient light “On the transformation of politics in to bio- politics (7). Memory, however, is never pure and unmediated as it is conceptualized as a force in conflict with the counter force of repression.

So far the researcher has introduced some critic’s different view on trauma. Although there are certain differences of trauma, there is basic similarity as well. All these trauma theorists tacitly assume that inseparable organs of trauma theory.

Before the larger discussion of trauma from cultural approach which has a magnificent importance, psychoanalytical approach to trauma also needs to be discussed which also has a great importance in the definition of trauma? Actually, we seem to have dislocated the boundaries of our modes of understanding – so that the psychoanalysis and medically oriented psychiatry, sociology, history and even literature all seem to be called upon to explain, to cure or to show why it is that we can no longer simply explain or simply cure. Trauma can be defined from two approaches:

- i Psycho analytic-formalistic approach.
- ii Cultural approach.

According to the first approach, a victimized subject does not disclose the real traumatic experience; s/he rather exposes and expresses the testimony, in a very distorted and deceptive manner due to the fear of social death. Regarding psychoanalytical approach, Freud’s ideas are very much significant. In “*Studies on Hysteria*” Freud is committed to the view that the

“reminiscences that cause hysterical suffering are historical in the sense that they are linked to actual traumas in the patient's life” (186). The affect associated with the past trauma can't be acknowledged and the amnesia that results means that the force of the affect becomes damned up. The injured person's reaction to the trauma “only exercises a completely cathartic effect if it is an adequate reaction”, they wrote the past that continues to wound is the “past originally found no outlet” (187).

Freud was committed to the idea that the traumatic memory referred to a real passive experience that was later sexualized. He believed that the memory that remained charged with affect contained indications of reality. His fundamental interest in the ways the past can cause pain in the present was a stable component of his psychoanalysis. Regarding the traumatic experience occurred on the past, he says, "We are not only the victims of our past nor we are simply their guilty survivors, we do not only undergo the trauma, we are capable of making meaning and direction out of our post" (193). For him, however, the work of mourning consisted in the progressive detachment from the past.

On the other hand, cultural approach examines the undercurrents of the distorted testimonies by contextualizing it in the network cultural-politics. In that 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 of communication” (334).

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

Traumatic memory is politically contaminated; the real traumatic experience of traumatized people is never explored in their stark realism. When trauma occurs, it is unknown to the traumatized subject and when it is known and revealed, the traumatic experiences are either added or subtracted because of the net work of cultural politics. This happens because of discrimination and biasness which is preoccupied in the mind of the person who presents the traumatic experiences of the victimized once. The prominent factor behind the distortion and exaggeration of testimony is because of nationalist bias which itself is the politics that intervenes the real traumas to be unveiled. So, the authentic traumas are never accessible. Because of the same nature of trauma, it seems paradoxical and peculiar kind of experience. And trauma survives in paradox.

The oppressors do their best to normalize the catastrophic tragedies of people during the violent years and the traumatic experiences do not get an outlet. Moreover, when chance comes even the oppressed or traumatized group do not reveal the authentic traumatic experiences because of cultural politics. Trauma theory tries to turn criticism backwards being an ethical, responsible, purposive discourse, listening to the wounds of other. But if it is truly to do this, this point of convergence also needs to be the start of divergence of an opening out of theory to wider contexts. Trauma is intrinsically multidisciplinary, to make its future wider and bright, it needs to displace older paradigms and attend to dynamic configuration of cultural knowledge. War or other mass violence can also cause psychological trauma. In the novel, the main character, Paul Baumer presents the psychological impact of war upon the school children. He recollects his own experiences in the Great War from his boyhood. Young boy directly involved in war unknowingly and faced numerous difficulties. Paul Baumer shows these kinds of experiences in this novel.

In any case, trauma theory within literary studies does shift attention from etiology to effect among which a literary sensibility is often found. This shift, increasing our consciousness of the power as well as impotence of words, has both an intriguing and a more dubious consequence. When we speak of the nightmare, suffering of war, or of the holocaust's break with civilized values, these extraordinary determinants of trauma are different from ordinary ones, whether unguarded phrases, or deliberate insults, or more violent but random excitations that inflict psychic damage.

Trauma theory bridges the gap and enables to approach the political /national structures that produce catastrophe while at the same time shaping its impact according to prevailing ideological and other discourses. The objectives of the study are to highlight the futilities of war and its effect on the identity of people. Through the critical analysis of Paul's narration of war experience, this research aims to explore the psyche of the people at the time of war. Moreover, the study also aims at denouncing of institutionalized war in a more encompassing way. Although, this study makes significant use of concept developed in trauma scholarship, it does not offer a comprehensive analysis of trauma theories. Rather an analysis of understanding trauma studies remains the primary tools of analysis.

Chapter III

Textual Analysis in *All Quiet on the Western Front*

Whereas war novel before *All Quiet* tended to romanticize what war was like, emphasizing ideas such as glory, honor patriotic duty and adventure, leaving out the terror and dehumanizing violence of military conflict. This novel sets out to portray war it was actually experienced, replacing the romantic picture of glory and heroism with a decidedly unromantic vision of fear and meaninglessness. Remarque's novel dramatizes the adverse impact of war and portrays the mind-numbing terror and savagery of war with the relentless focus on the physical and psychological damage. So, this novel epitomizes the war's devastating effect on the generation for Youngman who were forced to fight on the WWI. On other words, *All Quiet* is the novel as a narration of traumatic experience includes memory, anger, disturbance, revenge, mental and physical torture and many other traumatic phenomena.

The novel *All Quiet* is the memory of Paul's traumatic events, disturbance and torture that leavened over his present life. The killings of French soldiers and his own friends become so horrific that Paul cannot cope to get up off those events. The events happen so accidentally and unexpectedly that it leaves a deep imprint within his psychology.

Trauma is a memory of past and its aftereffect. It comes out through multiple ways according to circumstances and according to age factors. Trauma not only makes people panic and anxious but it also turns them rebellious and angrier. Especially on war trauma, the panic situation turns onto resistance. The Vietnam War, Iraq and Afghan war have some of the paradigms where trauma turned onto resistance. This novel *All Quiet* is a complete story of a boy soldier who directly involved on WWI from the German Side. His account of war is a bitter invective against sentimental, romantic ideals of warfare.

War is an inevitable force that transpires from two nations' contradicting beliefs or values. When these opposite forces clash, each side does what is necessary to uphold their strong conviction and achieve their means; for instance, allowing their young men to fight on the war for the greater good of their country. These youths are bombarded by patriotic propaganda, by which they are all too willing to serve their country. For this reason, they are totally blinded to the true nature of war and its unimaginable experiences. Upon suffering horrendous ordeals during wartime, young men's lives are permanently corrupted, resulting on a nonexistent youth. In *All Quiet*, Erich Maria Remarque attempts to tell the story of these youths through Paul Baumer, as he comes to realize the horrific reality involved with serving his homeland of Germany during WWI. Remarque giftedly delivers this story through superb structure, style, and theme.

In the novel, Paul and several of his friends joined the army voluntarily after listening to the stirring patriotic speeches of their teacher Kantorek. Paul narrates; "Kantorek kept on lecturing at us in the PT lesson until the entire class marched under his leadership down to the local recruiting office and enlisted" (8). Then all of the friends of Paul are ready to join but Paul suspected about it. So, Paul sees Kantorek curiously and listen his patriotic speech. Paul further adds, "I can still see him, his eyes shining at us through his spectacles and his voice trembling with emotion as he asked 'you will all go, won't you lads?'" (8). They joins in war because they do not shape their mind in which field they will make their career. So, they went to the local recruiting office. Paul narrates:

We went down to the local recruiting office, still a class of twenty young men, and then we marched off en masse, full of ourselves, to get a shave at the barber's – some of us for the first time – before we set foot on a parade-ground. We had no

real plans for the future and only very few of us had thoughts of careers or jobs that were firm enough to be meaningful in practical term. (15)

So, they all join on war with their heart full of patriotism. Their patriotism lessen somewhat, however during the brutal basic training, and disappears completely when they see the terrible injuries suffered on the frontline. They realize the whole reason why they are fighting on this war, nationalism, and patriotism, are simply empty clichés. To them, the war becomes meaningless.

Paul goes more and more onto this line of thinking throughout the book. During training, they were laden with the more courses. They were compelled to learn the course within the fix time. This incident is narrated by Paul on this way:

We had, ten weeks of basic training, and that changed us more radically than ten years on school. We learnt that a polished tunic button is more important than a set of philosophy books, we came to realize – first with astonishment, then the bitterness and finally with indifference . . . it was the kit-brush, not ideal, but the system; not freedom, but drill. (16)

Furthermore, during training he has to remake the officer's bed fourteen times. The entire training course was marching, which does not help them at all fighting on the trenches. "One day I had to make his bed fourteen times Every time he found some fault with it and pulled it apart" (17). Here, Baumer describes how his commanding officer makes him do over a simple task over and over for absolutely no reason. He further adds, "Over a period of twenty hours – with break, of course – I polished an ancient and rock-hard pair of boots until they were soft as butter" (17). This shows that how soldiers are exploited by their commanders in the warfare. The soldiers are for the protection of their nation, not for the private work of their commander though they are

compelled to work. So, these incidents remain unvoiced in the mind of the soldiers and create psychological pain.

The traumatized protagonist in fiction brings into awareness the specificity of individual trauma that is often connected to larger social factors and cultural values or ideologies. We can see that the trauma novel provides a picture of the individual that suffers, but paints it in such a way as to suggest that this protagonist is an 'every person' figure. In this regard, the fictional figure magnifies a historical event in which thousands or millions of people have suffered a similar violence, such as war, torture, rape, or nuclear devastation. Same as discussed in the above part, in this novel *All Quiet*, Remarque provides a picture of the individual that suffers by the war. He has various traumatic experiences during the Great War. He directly involved in war from the German side.

The novel opens with the traumatized psyche of the boy soldiers. Their psychological condition is tortured just because they are the witness, more to say, inactive mere witness of the killing. Paul saw the death of his friend Behm for the first time on his own eye as an eyewitness. This incident greatly heat to the psyche of the boy. Paul describes: "Oddly enough, Behm was one of the first to be killed. He was shot on the eye during attack, and we left him for dead. We could not take him with us because we had to get back on a great rush ourselves" (9). From this incident, the boy soldiers realize that the patriotic speech given by their teacher is the blank check for them. On another point, Paul visits his friend who is dying on an army hospital from a wound he had received during combat. "He lies there now- but why? The whole world ought to pass by this bed and say: 'That is Franz Kemmerich, nineteen and a half years old; he does not want to die. Let him not die!' (23). But no one care to Kemmerich even the doctor or hospital. "The doctor goes past Kemmerich's bed and does not even look to him." (19)

Kemmerich passes away, the circle of friends is able to pull together and get through it all. They have a deep love for each other. Some soldiers like Paul and Katczonsky even feel a father/son relationship with each other. “We don’t talk much, but I believe we have a more complete communion with one another than even lovers have” (94). The war has brought them together. It has made them rely on each other for survival and has brought them to forget the pain and passion.

War has always taken a toll. Accounts throughout history tell of nightmares and other emotional problems associated with the horrors of war: “It seems that we repeatedly discover the effects of trauma on humans every time we go to war” (Holmes 1). War trauma may cause the cognitive problem to the human being. They have lost their individual identity at the war period. Even the children, women and old are not remained untouched by the adverse impact of war. On this novel, *All Quiet* the school boy lost their identity on the war. They even do not know whether they are students or soldiers.

On this situation, Paul and his friends have lost their youth. Paul’s friend is paralyzed and dying to the point where cannot have happy, normal experiences that a normal youth his age could. Paul has also lost some of his youth because he is experiencing death. For one of the first times, Paul becomes aware of death and starts to abandon his childish thoughts that all things turn out joyful on life.

Firstly, the soldiers lose their youthful innocence by using violence to protect themselves:

We have turned into dangerous animals. We are not fighting; we are defending ourselves from annihilation. We are not hurling our grenades against human being – what do we know about all that in the heat of the moments? – the hands and the helmet that are after us belongs to death himself and to the first time in three days

we are able to look death within the eye, for the first time in three days we can defend ourselves against it, we are maddened with fury, not lying there waiting impotently for the executioner any more, we can destroy and we can kill to save ourselves, to save ourselves and to take revenge. (81)

Here, they ultimately are trying to avoid death, doing whatever it takes regardless if they kill a man. Later, Paul reiterates himself by saying that “Through the years our business has been killing, our knowledge of life is limited to death” (194). The troops are no longer immune to murder and violence as they were as boys. The young troops are adapted to killing and fully aware of death.

In addition, the men lost their youth because they are no longer exposed to women while at war. When looking at a girl on a poster on the bunker, Paul explains, "For us, the girl on the poster is a miracle. We have forgotten completely that such things exist, and even now we can scarcely believe our eyes. At any rate, we have not seen anything like this for years, nothing remotely approaching this for light-heartedness, beauty and happiness" (102).

It is apparent on this statement that Paul and his friends have forgotten about the youthful focus of finding and loving a woman. When they saw the poster on the wall, they remember the girls and explain her. This remembrance creates the psychological tension to the soldiers. So, this also becomes the cause of trauma.

Later in the novel, Paul returns home on absence. During this time, we see how Paul is emotionally disconnected from the world outside of war. When he first returns home and see his family he explains, “There is a distance, a veil between us” (129). Paul is unable to show emotion he showed on his youth towards his family. He cannot connect with them because they have not experienced what Paul had on war. The people of his youth are strangers to him.

Furthermore, we see Paul's disconnection with the objects of his childhood. When he comes upon his beloved school books he notes:

I implore them with my eyes: Speak to me – take me up – take me up again, you
old life – you carefree, wonderful life – take me up again –

I wait, wait.

Picture flash past. They do not fix themselves; they are just shadows and memory.

Nothing – anything.

My impatience grows. Suddenly a terrible feeling of isolation wells up inside me.

(123-24)

Memory on this novel has its own great politics. Main Character Paul memorizes his past to serve different purposes. So, memory serves vital role for the traumatic present. Paul remembers his days on school and home. He may have had a promising literary career, for he had written poetry and had attempted being a playwright. He remembers his past: "I found it strange to think that at home on a drawer there is the first part of a play I once started to write called 'Saul', and a stack of poems as well. I spent so many evening on them – we all did thong like that – but it has all become so unreal to me that I cannot even imagine it any more" (14).

He has strange feeling to make his career on literary field though he is compelled to join the army due to the First World War. He is still capable, of course, of having strong feelings, illustrated to his reaction to Kemmerich's unnecessary death. Perhaps this is one of the reasons why his own desire to survive is so strong, because of the experiences he has had with death.

Therefore, people at war lose their freedom, even they cannot fond their identity. The rules and regulations are dismantled and human life becomes valueless. The given lones by Ismael Beah on his memoir *A Long Way Gone* make clear that how civil rights have gone and

human life becomes valueless: "The war had destroyed the enjoyment of the every experience of meeting people. Even a twelve-years-old child could not be trusted anymore" (48). Same as described on above, on this novel too, school children are not remain untouched by war. They are encouraged by their teacher to involved on war. And finally they involved on war and experienced the fullness of war by themselves.

War creates great physical as well as psychological pain to the civilians. It may create disturbance on the mental order of the human too. More than that, the war scarred the soldiers permanently, if not physically then mentally. After the war the soldiers usually never recovered from the war. Two of the most common side effects of the war were shell shock and stir crazy. When suffering from shell shock a soldier's brain doesn't function properly and the man is a vegetable. This means the man is alive but he can't do anything because he is on a state of shock because of the war. Stir crazy is a mental illness caused by the firing of so many bullets that when no bullets are heard by the victim he goes insane. Everyone was scared to go to war when it started.

In this novel, Young recruits were first sent because the veterans knew they were going to come back dead. "When we run out again, although I am very excited, I suddenly think: "where's Himmelstoss?" Quickly I jump back onto the dug-out and find him with a small scratch lying on a corner pretending to be wounded" (114). Even the big men like Himmelstoss are scared to go fight. They too go through the mental illnesses like stir crazy and shell shock. "He is on a panic; he is new to it too. But it makes me mad that the young recruits should be out there and he here" (114). This quote is Paul talking about Himmelstoss.

Paul retreats from civilian life onto the isolated world of the soldier. Following his leave, he grieves over his second departure to the front, which separates him from his mother. He is sad

to lose his friends. On the same vein, the wistful, elegiac mood persists on the novel on the allusions to the lost generation. Paul accepts the fact that his generation is burned out and emotionally quiet. During his guard duty, he sees men scurry on terror on a fested trench as they hide next to corpses of their comrades. The final chapter, the last, is a compelling existential cry of abandonment. Paul perceives his generation as "weary, broken, burnt out, rootless, and without hope." Against a red rowan tree, he sees nature through new, objective eyes. "I am so alone," he concludes, lacking a will to live. When Baumer returns home on leave, he is unable to identify with memories of his youth nor understand the patriotic enthusiasm of the older generation. The lost generation essentially includes the students whose youth is cut short and ruined by war.

Likewise, the dialogue between the men never becomes maudlin or sentimental. The men keep their fears and deep thoughts to themselves. On one instance, Paul must spend the night on a shell crater with a French man he has killed with his bare hands. The man's painful death affects him greatly. Shortly after Kat and Albert find him, Paul tries to explain to them how he felt. They stop him from speaking:

"You don't need to lose any sleep over your affair,"

Nods Albert.

And now I hardly understand it myself anymore.

"It was only because I had to lie there with him so long,' I say.' After all, war is war" (122).

One notable exception to the generally emotionless narration is during Paul's last night at home during his leave. Paul shares with the reader not only the controlled, outward responses he gives to his mother but also his internal suffering at the parting. Yet neither he nor his mother will put

onto words the agony each feels. "Here I sit," Paul thinks, "and there you are lying; we have so much to say, and we shall never say it" (124).

War affects everyone those of being involved on war or not. The soldiers and rebels are not only affected by war but also the innocent people, even the domestic animals are affected by war. The children are also brutally affected by the war. We all know that war has a destructive nature. So the writings (novel, memoir, poetry etc) based on the issue of war always include wounds, deaths and certain memories of past. On other words, on the war time, people do not only lose their identity and freedom even the animals are also affected by war. On this novel, too, the animals are used on the war. The soldiers and animals are equally presents on this novel. Paul observes that the soldiers turn onto animals driven by their instinct to survive. A most disturbing scene involves the horses that are caught up on the bombardment. Deterrent finds this particularly hard to bear because, being a farmer, he is very fond of horses which at this time were essential to the farmer to get the manual work done on bringing on the crops etc. Again we observe Deterrent's viewpoint that horses are honorable beasts and like the humans, have been brought down to the lowest level by the war machine. This incident also creates the psychological pain to the survived soldiers like Paul.

The war creates fury to those people who want to live free individual life. But war destroys the freedom of the people. They are bound on the chain of "do" or "die". Gun is the symbol of supremacy, power and more than tyranny. An armless person with some sort of view on his mind cannot speak anything on the presence of gun. It leads to the life on disaster. So, those people who survive, they have strong traumatic pain.

The narrator's voice is a recorder's voice, the voice of someone trying to convey the truth without exaggeration. As the troops move up to the front, for example, Paul tells us, "On the way

we pass a shelled out school-house. Stacked up against its longer side is a high double wall of unpolished, brand-new coffins. They still smell of reason, and pomegranates, and the forest. There are at least a hundred" (56). He does not dwell on the implications of the coffins; he merely reports their presence. Paul's voice is emotionally flat. Even when his close friend Muller dies, he does not reveal his inner feelings: "Muller is dead. Someone shot him point-blank on the stomach with a Very light. He lived for half an hour, quite conscious, and on terrible pain" (197).

The soldiers fight because of simple orders. They really have nothing to gain from it. Their superior officers don't know what it's like. They get out on the battlefield and cowardly turn away. All those people who romanticize war including Kantorek and Himmelstoss go to trench warfare and they see the real truth. They see that they have misled the public with propaganda and their continuous actions to have people volunteer. "Quickly I jump back onto the dug-out and find him with a small scratch lying on a corner pretending to be wounded. His face looks sullen. He is on a panic; he is new to it too. But it makes me mad that the young recruits should be out there and he here" (114). The soldiers are the ones who see the real war while the public sees only the nationalism and the patriotism. They are the ones spilling the blood and not really seeing a good thing about war while the nation's view is that they are winning. They don't see all the strings attached to the word winning. They don't see the blood being spilled nor do they see the loss of lives of innocent soldiers. They all really wanted to fight for their country but little did they know that they would be fighting without a good, valid reason. Throughout the war, they saw what they were getting themselves onto, the murder of innocent soldiers just like them.

So, soldiers are those people who really experience the horrible impact of war. When the war finished, the great heart always haunt by the savages and scourges of war. It creates the psychological pain to the soldiers who survived on war.

They have grown through war to understand that they are like all the other soldiers, fighting for the same pointless cause. Paul clearly sees this when he takes the life of a Frenchman. "I do not think at all, I make no decision—I strike madly at home, and feel only how the body suddenly convulses, then becomes limp, and collapses" (216). He feels the responsibility to be the one to tell this man's wife how he died and why he died. Paul realizes that it was completely wrong and that the government had played with his mind making him think that the idea of killing at war was good. He also sees that if the situation was different, that all of them could be friends' instead of enemies. The soldiers realize that they are all alike and that they have nothing to gain from their killing.

Towards the end of the book after more of his comrades were killed Baumer saw more of the futility of war. Even though it was clear to all the soldiers and Baumer that they were losing the war, they were still required to fight. More recruits were dumped onto battles only to die due to their inexperience. "A single flyer routed two companies of them for a joke, just as they got off the train- before they ever heard of such a thing as cover"(237). This quote shows how all the new recruits were sent to their deaths, it describes how two companies of recruits were killed right when they got off the train to the front. They didn't even get to learn how to survive because it was not taught on the training. Even though, Baumer had learned to survive the war and had lasted longer than anyone else, he was still killed right before the war ended. It didn't matter if Baumer learned all the skills to survive because he still died which is a completely random and pointless part that the author included on the book.

Paul's mental condition is caused by severe shock especially because of the effect of war between German and France during the WWI. His traumatic experience is extremely unpleasant and that causes to feel him upset and anxious. He even cannot rest properly and cannot have sound sleep and hunger just because of haunting experience. When the force is natural we call it disaster, when the force is we call it atrocity. On the novel *All Quiet* powerless psyche of Paul lets the experience leaves deep effect on his mind. That effect overwhelms his ordinary system of care that had been giving him sense of control connection and meaning. So, "traumatic events are extraordinary. Not because they occur rarely, but rather because they overwhelm the ordinary human adaptation of life" (33).

Talking about trauma study it attempts to study unusual condition and mental state of an individual's on relation to the accident or the events that has happened on their past. It believes certain horrific and atrocious events on the experience of the victims gives severe shock and shatters their previous conception and making of the world or life. Thus this lack of ideal or state of conflict generates confusion and something inexpressible that is trauma. So, exploring the past trauma theory tries to revisit it on newer manner. On such a way, it has become the mode of representation of narrative, history, culture and various other philosophical fields.

Here, Remarque takes us through a more detailed description of the horrors arising from an artillery bombardment. These bombardments create the psychological pain to the people. More than that, the soldiers are highly affected by the sound of the gun and machines. On this novel *All Quiet*, Paul expresses his experience on war on this way:

The earth explodes on front of us. Great clumps of it come raining down on top of us. I feel a jolt. My sleeve has been ripped by some shrapnel. I clench my fist. No pain. But that is no comfort; wounds never start to hurt until afterwards. . . . A

piece of shrapnel hit my helmet, but it came from so far of that it didn't cut through the steel. I wiped the dirt out of my eyes. A hole has been blown on the ground right on front of me; I can just about make it out. Shells don't often land on the same place twice and I want to get onto that hole. Without stopping I wriggle across towards it as fast as I can, flat as an eel on the ground – there is a whistling noise again, I curl up quickly and grab for some cover, feel something to my left and press against it, it gives, I groan, and the earth is torn up again, the blast thunders on my ears, I crawl under whatever it was that gave way when I touched it, pull it over me – it is wood. (47)

The wood is on fact a coffin. It is death itself that protects Paul. We can picture Paul trying to merge with the earth, desperately seeking protection from the terrible artillery onslaught. Paul narrates the bombardment and his activities during the war time are beautifully presented on this novel. Paul narrates:

The recruit who had the fit earlier is raving again, and two more have joined on. One breaks away and runs for it. We have trouble holding to her two. I rush out after the one who ran away and I wonder if I should shoot him on the leg; then there is a whistling noise, I throw myself flat, and when I get up there are fragments of hot shrapnel, scraps of flesh and torn pieces of uniform splattered on the wall of the trench. I scramble back onside. (79)

It is easy for someone to say that war is terrible – a living hell, but in order to truly appreciate this sentiment, it needs to be backed up. Remarque does this. Having experienced war at first hand; he is able to provide us with a vivid onsite on to this wholesale slaughter. The futility of

this engagement is that nothing is achieved – no territory is won – both sides are equally weakened. We are aware that even death for many is not clean.

We sense that Paul and the other veterans have little time for the new recruits. Their panicking only affects the moral of the other soldiers and the fact that they are coming on ever increasing numbers indicates to the war-hardened soldiers that German is losing the war, and is reaching the bottom of her manpower resources. We read,

We have turned onto dangerous animals. We are not fighting; we are defending ourselves from annihilation. We are not hurling our grenades against human beings – what do we know about all that on the heat of the moment? – the hands and the helmets that are after us belong to death himself, and for the first time on three days we are able to look death on the eyes, for the first time on three days we can defend ourselves against it, we are maddened with fury, not lying there waiting impotently for the executioner any more, we can destroy and we can kill to save ourselves, to save ourselves and to take revenge. (81)

Perhaps the generals realized that the effects of artillery bombardments were two-fold – not just to weaken the defenses of the enemy, but to turn the troops onto frenzied killing machines. The generals realized that both sides engage on the bombardments, so if you can protect more of your own troops than the opposition, then you will have a better killing machine when the offensive starts.

We note Paul's observation that if his father came charging at him from the French lines, he would throw a grenade at him just the same.

He is a peasant from Oldenburg, who worries about his wife alone on their farm. He grows particularly nostalgic when the cherry blossoms are on bloom, and he hates to hear the

horses bellowing on agony. After he deserts, he is captured and never heard from again. As on the case of most of the characters on the novel, he is another example of someone without a future who simply exists on a meaningless world.

It is traumatic memory of an event but also the effect of cultural, political and religious practices that force subject to support their political desire which are stored by the unconscious mind and they may want to articulate on any forms such as dreams, verbalization and narrativization. The remembering of recent catastrophe implicates us back onto the trauma of industrial warfare, totalitarian atrocities, and the annihilating speed of modernization that, along with imperial invasion and colonial subjugation, demolished traditional cultures.

As discussed in above, *All Quiet* raises the issue of political conflict on which common people are increasingly not only the victims but the weapons of war. Paul's sensitive and careful telling of a story has not been allowed to tell, obliges us to examine the limits of representation.

Paul faced many obstacles on the way. The bloodshed, mass destruction, murder and the bloody men are common which he found on his Journey. The War, though they do not know it, has passed its peak: the slow decline of attrition has set on. The vague sense of fatality that wear made to feel on the opening pages gradually becomes a realization of approaching defeat. The new recruits come to the front younger and younger so that even these boy-veterans of nineteen feel aged and protective. This is how the new recruit looks when they are dead:

Their sharp, downy faces have the awful expressionlessness of dead children. It brings a lump onto the throat to see how they go over, and run and fall. A man would like to spank them, they are so stupid, and to take them by the arm and lead them away from here where they have no business to be. They wear grey coats

and boots, but for most of them the uniform is far too big, it hangs on their limbs, their shoulders are too narrow, their bodies too slight; no uniform was ever made to these childish measurements. (85)

The steady, unburying narrative picks its way from one desolation to another, following the fortunes of these precocious professionals, who have learned how to be soldiers and nothing else. They have their sprees and their moments of happiness, as when the indefatigable Tjaden spots an unlucky pig-pen or poultry yard; they have their wind-falls, of women and extra rations; they even have their vacations. But it was not always a pleasant change, on Germany of the last war years, to go from the comparative ease of rest-camp to the evident of starvation of home. And between the civilians and the soldiers returned from the front was a gulf impossible to bridge.

They talk to me too much. They have worries, aims, desires, that I cannot comprehend. I often sit with one of them on the little beer-garden and try to explain to him that this is really the only thing: just to sit quietly, like this. And behind all the momentary reprieves lies the inescapable reality of the life to which they are all doomed: “bombardments, barrage, curtain-fire, mines, gas, tanks, machine-guns, hand-grenades words, words, but they hold the horror of the world. (87)

The turnover of soldiers on the Hospital is quite alarming, and the staff has an efficient system for dealing with the various types of injuries that they tend. Those soldiers that won't survive go to the 'dying room'. The other patients are sorted according to their type of injury. We read,

On the floor below us there are men with stomach and spinal wounds, men with head wounds and men with both legs and arms amputated. On the right-hand wing are men with wounds on the jaw, men who have been gassed and men

wounded on the nose, ears or throat. On the left-hand wing are those who have been blinded and men who have been hit on the lungs or on the pelvis, on one of the joints, on the kidneys, on the testicles or on the stomach. It is only here that you realize all the different places where a man can be hit. (185)

After Paul's tour of the Hospital he is left on the quandary of how our society can allow these butcher shops to exist when mankind has a history of over one thousand years of civilization. How can there be any future for mankind when all his knowledge is used to reduce everything on terms of death? Remarque gives us the feeling that he did not have much time for the doctors on the Hospitals during the First World War. He infers that they were too keen to amputate limbs because this was easier than trying to save limbs; the latter alternative requires much more intensive care. With amputation, one way or another, the problem will be solved quickly.

Trauma is the sudden catastrophic event where destruction, violence, death and devastation take place with certain after effect. *All Quiet*, a complete war memoir raised so many traumatic situations that the whole memoir runs top to bottom with traumatic experience. Paul is used to be one of them who has recollected great traumatic experience on his boyhood. He says:

I am young, I am twenty years of age; but I know nothing of life except death, despair, fear and the combination of completely mindless superficiality with an abyss of suffering. I see people being driven against one another, and silently, incomprehensibly, foolishly, obediently and innocently killing one another. (186)

Finally, on the novel, we can see how he is expressing his traumatic experiences on emotional way. Traumatic experiences focus on the lack of meaning and purpose on the life and solitude

of human trauma. He does not find any way to escape from this trauma. The traumatized people always memorize his/her past on the form of flashback.

Along with the narration of the direct experience of the characters, different physical aspects, setting and environment is used to make effective the presentation of the traumatic experiences. On symbolic level too, the novel expresses traumatic theme along with the plot. The symbols on the novel are mundane yet striking: for example, the soldiers' boots, which pass from one man to the next as each man dies violently; and potato cakes, which represent home and comfort to Paul. Indeed, the boots pass from Kemmerich to Muller to Tjaden to Paul (and thus foreshadow his death). For Baumer, the trenches represent the antithesis of the fragile, gentle, and ever-present beauty of nature, the "lost world of beauty." On the other hand, nature, on the form of butterflies and poplar trees, provides Paul with a reminder of innocence and peace.

The tremendous loss of life continues and we witness through Paul's words the grotesque scenes of trench warfare. The few that survive are given a short reprieve at a Field Depot, and Paul with his few remaining friends goes for a swim and they liaise with a group of French girls.

Here, Paul has lost the passion for the values he had on his childhood. Paul is also emotionally altered when he discovers that the enemy is an ordinary person. When he unintentionally stabs a Frenchman, he sees that they are as common as brothers. He discovers he has a family and a life of his own, leaving Paul to feel immense guilt:

Now for the first time, I see you are a man like me. I thought of your hand grenades, your bayonet, your rifle: now I see your wife, your face, and our fellowship... Why do they never tell us that you are poor devils like us, that your mothers are just as anxious as ours, and that we have the same fear of death,

the same dying and the same agony-Forgive me, comrade; how could you be my enemy? (93)

Along with his realization that the enemy is similar to himself, Paul has lost his clouded youthful thoughts that the enemy is an evil person to be destroyed.

Here, Paul has the rare experience of killing someone on hand-to-hand combat. He clearly caught the Frenchman on the hop, who was not expecting the shell-hole to be occupied. The detached Paul instinctively stabbed the Frenchman. Only after he had committed the act did he consider the action he had taken. Forced to share the shell-hole with the Frenchman, a tenuous bond was created, which brought home the true realization that he had murdered this man due to the conditioning that he had undergone at the hands of the war machine. He narrates:

By midday I am on that twilight area where reason evaporates. . . . This is the first time I have ever killed with my own hands, the first one I have seen at close quarters whose death I have caused. Kat and Kropp and Muller have all seen people they have hit as well, it happens often, it's quite common on hand-to-hand fighting. (156)

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Along with his realization that the enemy is similar to himself, Paul has lost his clouded youthful thoughts that the enemy is an evil person to be destroyed.

This passage tells of the moment when Paul is sitting alone on an abandoned trench until he is joined by a Frenchman whom he stabs to death out of fright. Remarque's use of personification and imagery displays Paul's terrible experience of having to watch a severely wounded man who slowly dies. The man is described as having eyes that "cry out" (189). This personification shows that the man is struggling, and Paul is aware of this because he can see the suffering on his eyes. Remarque also depicts the man's struggling through auditory and kinesthetic imagery. The words "gazes, still, without a sound and gurgle ceased" (190) show the progression of the man inching closer to death and finally dying. After the man passes away, Paul "propped the man up again so that he lies comfortably. I close his eyes" (191). these caring regretful actions show that Paul respects the man and feels remorse for the terrible or dealt that Paul inflicted upon not only the Frenchman, but himself as well. The actions of making the man comfortable are to ease Paul's mind by thinking that the man no longer suffers. On conclusion, the style used by Remarque throughout the novel shows the horrid experience of death suffered by Paul during the war that rob him from his happy childhood innocence; therefore, drawing empathy from the reader.

After experiencing war directly from the front line, Paul realizes that he is working on the war as a soldier for nothing. He realizes the adverse impact of war and felt the humanity on his mind. He saw the all men are equal by presenting the French and Russian soldiers. He says, "I

tell myself firmly that I am getting worked up for nothing, that there is probably no one watching for me on the dark because if there were they wouldn't be firing so low" (149).

The summer of 1918 was the bloodiest period of Paul's wartime experience. All the other classmates who volunteered with him have been killed. There are rumors that there might be a revolt by the German people who, in many areas, are starving. The only way the German soldiers now get respite from the fighting is if they are injured. Paul is taken ill after inhaling poison gas. He is given fourteen days leave to recuperate and wonders whether he should return home, but he decides against this because he would not know what to do with himself. He wonders if anyone of his generation will survive the war, and if they do return home, they will be pale shadows of their former selves. So far as Paul is concerned, he knows that he has been permanently scarred by his experiences and doesn't know how he would be able to pull the threads together and form a meaningful existence.

I am very calm. Let the months come, and the years, they will take nothing more from me, they can take nothing more from me. I am so alone and so devoid of any hope that I can confront them without fear. Life, which carried me through these years, is still there in my hands and in my eyes. Whether or not I have mastered it I do not know. But as long as life is there it will make its own way, whether my conscious self likes it or not. (207)

The somber and gloomy thoughts, tortures and death suffer on the mind of Paul all the time. He never seems to be on joyful and jocular mood because of the war and death of his friend and innocent people haunt him. He cannot think of surviving returning life of future and being old to lice with children and grandchildren. His thought towards the soldiers and other shoes his

attitude. He cannot even hope to see his friends on village, it is the great effect of occupation of death and deep traumatized condition.

Characters in *All Quiet* are filled with the burden of their past life. Most of them are haunted by their traumatized experience of war. Confrontation with many deaths, killing makes them weak and vulnerable emotionally and they cannot manage to remain cheerful. Unfortunately, all characters including Paul visits with death finally.

The last two paragraphs of the book are provided by an unnamed narrator and the narration shifts from the first person. The tense also changes, which gives the ending a timeless feel. We are not given details about Paul's death; the narrator simply tells us that he fell. Having traveled with Paul throughout his experiences we conclude that the ending is what Paul wished, symbolized by his peaceful expression. Paul is blessed with a dignified death, unlike many of his comrades. We now fully appreciate the ironic title to this book, as we understand its context.

As trauma is defined as a 'shock' caused by confronting horrible event and in which responses to the events occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena as its effects on victim. Its process or construction of new belief and relation, in the place of old which were shattered by the horrific event is the same experiences that the characters in the novel go through. So, this study states the text as a narration of traumatic experiences with the help of trauma study.

Chapter IV

Conclusion

1.1 Horrific war torture

All Quiet is a novel that portrayed WWI as it actually was. It is able to show all aspects of the actual war. Everything from new weapons to life in the trenches was accurately described. It can be said that traumatic events produce, profound and lasting changes on psychological arousal, emotion, cognition and memory. Moreover, may normally integrated function one another, the traumatized person may experience intense emotion but without clear memory of the events or may remember everything on detail but without emotion.

Remarque is accurately able to portray the episodes soldiers go through. *All Quiet* shows the change in attitudes of the men before and during the war. This novel is able to show the great change war has evolved to be. At the beginning of the novel, Remarque gives you nationalist feelings through pride of Paul and the rest of the boys. However at the end of the war Remarque shows how pointless war really is. This is felt when everyone starts to die as the war progress.

Remarque reinforces his view that there is no honor at all on this War. It is a rampant disease, killing the mankind of all those countries involved on the conflict. Those that have survived the psychological effects of the war have done so by blocking out their humanity, but now as the war approaches its end, they are unable to remain dispassionate. The disease not only affects their bodies, but also their minds. They now have no hope, and all that they can look forward to is a quick death, not a slow lingering one.

In the novel, to narrate the traumatic events and psyche of the combat along with the experience of Paul and whole environment of war that the novel set on used. Paul time and again revisits his past and gives the picture of uncertainty, worthlessness and horrified void of war.

Unending fitful war experience has numbed the psychology of the soldiers. Nothing is known for them for future plan. The systematic deaths of Paul's colleagues are traumatic for the reader, and we are saddened by their loss, but we also feel pity for Paul and the survivors, because the bonds of comradeship are slowly being dissolved. For a while, their group seemed to live charmed lives - Kat, Muller, Tjaden, Kropp, Deterong and Paul. We note that Remarque states that this is a specific type of relationship between these men and it grows out of the fact that they are all sentenced to death.

Paul and his friends have no individuality, no distinguishing features, they are all identical. They are all cogs on the war machine carrying out the same job. Should one of these cogs wear out, it will be replaced by another. Remarque's portrayal of the German front-line soldier as a miserable, downtrodden pawn, striving to retain some dignity and humanity, met with sympathy. Indeed, *All Quiet* actually raised the consciousness of Germans on the question of the war as the source of their difficulties. The novel is successful to present the traumatic experiences of the characters throughout the novel. This research analyses the setting of the Great War between Germany and France and happening with the soldiers and other different symbolical factor has shown the book as a narration of traumatic experience.

To wrap up, this novel covers the total age of war and portrays its effect of war in the people. War torture and memories haunt not only common people but also haunt to the rebels force; this is clearly exposed by Remarque in his novel through the memory of Paul's traumatic events and disturbance, tortures that leavened over his present life. The killing of his friends and French soldiers become so horrific that Paul cannot cope to get up off those events. The event happens so accidently and unexpectedly that it leaves a deep imprint within the psychology. So, this novel is a traumatic novel.

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