

## Chapter: One

### General Introduction of *Elizabeth Costello* with Reference to Trauma Theory

This project focuses the issue of terror and trauma. J.M. Coetzee depicts the series of issues that how literary fiction can pose the traumatic experiences. The aim of this thesis is to reveal Coetzee's viewpoint with regard to the animals because of that Coetzee expresses about the cruel treatment of human being to the innocent animals. He compares the treatment of animals in the modern world to the Holocaust. Coetzee expresses about the situation of Treblinka where so many people compelled to go in the mouth of the death, they were treated like animals in animal farm.

The main character of this novel Elizabeth Costello presents her opinion about the Nazi holocaust of 1944, she presents the traumatic situation of hanging scene of conspirators of Hitler. Hitler has ordered to hang them. So, Costello mentioned the pathetic situation of that time. She feels upset and anxious about Paul West's novel *The Very Rich Hour of Count von Stauffenberg* because of the graphic depiction of the plot of 1944. So, Costello mentions artist highlight about the holocaust.

The novel depicts about the Nazi death camps, where thousands of People were killed due to conflict between Nazis and Jews. The novel also shows the world war second and its impact on the whole world. Several million people compelled to put death in concentration camp where the event occurred between 1942 and 1945 due to the cruel treatment of Nazis to the Jews. Coetzee mentions his own personal viewpoint about holocaust and the event of 1944 where conspirators were hanged on Hitler's order, it is because they have made a plan to kill Hitler, this is why Hitler revenged hanging his rivals too. Thus, Coetzee presents Paul west's rhetorical views about the Nazi holocaust in his novel.

The thesis tries to highlight the trauma around the theme of holocaust. It is also about circulating terror and trauma through the language and speech. So, most of the chapters of this text are concerned with a public talk, lecture given by Costello. *Elizabeth Costello* delivers philosophical viewpoints in her lectures. She has a mission and boldly evokes the imagination of little children. In this manner Costello declares war against terror. The tense mood of the philosophers regarding animals can be seen in the third chapter titled "The Lives of Animal." Elizabeth talks about the death which deals the theme of holocaust in slaughter houses that makes her sympathy toward innocent animals.

Elizabeth says that the Jews were victimized by the Nazis and they were killed like animals. Nazi butchers killed them. At this point Costello's argument is very powerful. This argument draws our attention to the fact that the cruel treatment of Nazis remained deep stamp in the Jews mind. Here, she tries to show her resistance oppression, racism and cruelty of Nazis. She shows an analogy between animals in farm industry and holocaust victims in concentration camp. The holocaust victims were treated as animal.

The key idea of Elizabeth's talk is that the vast comparison between the holocaust and the cruelty against animals in farm industry. The cruel treatment of human being to the animal is increasing day by day, so, the slaughter houses are transformed into holocaust. The purpose of the animal farm is not to keep animals with the extreme hunger, saved them from cold, and provide good food and fair environment. However, the farmed animals are haunted by their masters. So, the cruelty is occurring day by day in animal farm to the innocent animals.

The holocaust situation is created by various political and ideological groups, they take the way of violence to fulfill their ambition, after that it takes as a form of

holocaust. In this regard Costello emphasizes that the holocaust is already deeply rooted in every town.

In "Humanities in Africa", Blanche Costello raises the problems and pathetic situation of Africa in addition to the Christianity, she shows that the African people are victimized by the poverty and different diseases. Their pain and grief is similar to Christ's agony and suffering in the time of his execution. In previous lesson, Elizabeth did all she knew about erasing the distinction between human beings and animals. Now in this lesson she shows her heartfelt sympathy and devotion to the African people, who are facing various traumatic situations. The sixth chapter "The Problem of Evil" illustrates Elizabeth's inner views about execution of talk. She takes Paul West's novel against western fascination of suffering and trauma. She criticizes about Paul West's book that is portrayed with obscene words about the plot of 1944 and in his book the man 'Joseph' who never did anything other than wooden crucifixion. In the analysis, Coetzee shows it is as an evil. The horror of victim is portrayed in his book. Here, Coetzee focuses about human suffering and pain.

Trauma studies different perspective of the transition. In sixth chapter, Elizabeth Costello presents traumatic imagery in the form of sheer and she justifiably presumes of artistic and emotional working as an artistic distance to horror. For example Costello considers that Paul West's pathetic description about Hitler's conspirators refers to the traumatic legacy. The Paul's criticism implicates that how literary work depicts about the trauma. Costello has own strong, emotional and ethical reaction about his criticism. So, she analyzes that the issue of trauma can be found in West's book and she reacts about the evil and trauma with ethical ground. Elizabeth speaks in reference to the Hitler's execution. She also splits anger against Hitler's order to hang the conspirators and Costello says that he is like a devil. So, she

is not in favor of Hitler's tyranny, his hanging created terror among the people.

Therefore, that was not the way of solution

Elizabeth Costello undermines the vividness of trauma. The situation of holocaust and violence in the world war second is mentioned in this text. It can be analyzed that the key theme of this text is cruelty and cruelty in its unending forms. John Coetzee begins with the theme of cruelty against animals, after that his views gradually turns into cruelty against humans. Thus he wanted to show how cruelty can be enacted and circulating graphically. The novel systematically based on world debates about animal life and evils of the world. The novel talks that how literary writers should depict people who are suffering from traumatic experiences. Similarly how to be responsible with political and ethical issues and how to speak about trauma, these issues are included in this novel.

The main character Elizabeth Costello expresses her equal view to animals and Jews. The cruel behavior occurs in animal farm and in conflict between Nazis and Jews, the Jews were treated like animal, there were so many Jews were killed by the Nazis. They have shown cruel behavior to the Jews. So, this project based on Costello's humanity. The rhetorical performance is the way of this novel. Terror and trauma straight forwardly be presented in this text *Elizabeth Costello*. The reign of terror may continue discursively in any textual forms of literature. But these discursive struggles redefine something as terror. The novel contains moral and political issues in regard to terror and cruelty

Trauma theory has begun as literary use in early 1990's in academic sector. Kali Tal, Cathy Caruth, Shohana Felman, Dori Laub and Jane Kilby are known as famous trauma theorists. Generally, the trauma studies about the mental situation due to the extreme pain and suffering, it expresses in the sense of humanity. In this theory,

includes the holocaust, catastrophic, personal and collective experiences. The trauma theory is informed by a particular and specific type of psychological theory because the trauma implicates human's inner heart feeling of agony and grief. Trauma illuminates the relation between actuality and representation, actuality in this sense, the human shows real traumatic events and representation is about performance with these issues is done by the artists in the stage or literary writers circulate the issue of terror and trauma in their literary text.

The theories of trauma and testimony become subject matter of currently informing, literary film and media studies. Their object text explicitly concerned with catastrophe that are most likely to show to the audience. There are three aspect of trauma analysis: first, the construction and positioning of trauma, second, the fascination of trauma and third, the designation of the field. Trauma foregrounds the melancholy and mourning situation that implicates the ethical value.

This theory emphasizes the dialogic nature of testimony. It supports politicized construction of a person who identifies from traumatic suffering that attends to the aspect of the politics of trauma theory. It is a scholarly, academic, political and psychic imperative. The trauma criticism emerged at a time, which contains an awareness of ethical equivocalness.

Cathy Caruth emphasizes the direct effect of violence, which psychologically affects the human mind. She analyzes that how trauma becomes text and how wound becomes voice. When catastrophic situation occurs and then psychic disorder comes through the external violence, later a person expresses his vision through the help of text with traumatic experiences. The wound becomes voice, which can be depicted as a psychic condition through the traumatic legacy. The traumatic disorder reflects the direct circulation of mind of the horrific situation that can't be controlled and that is

also destructive. The problem of trauma depicted in the aftermath of world war first which is directly related to the Freud's theory of trauma and historical violence.

According to Cathy Caruth:

... That this work represents Freud's formulation of trauma as a theory of individual trauma in Beyond pleasure principle in terms of its inherently temporal structure. The structure of delayed experience that ultimately link individual trauma to the problem of historical trauma in Freud's later work that we can understand the full of the problem survival at the heart of human experience. (24)

Freud implicates the traumatic neurosis and emergence of the pathological condition of the repetitive experience of terror. That is experienced like a neurotic pathology due to the occurrence of violent activities in the world war first. The painful situation can be repeated with the flash back which is absolutely unable to avoid a displeasure situation that has not given psychic meaning. In Beyond principle, Freud ultimately argues that the traumatic experiences that can be repeated rather than the distortions of feeling of fear that reverberates in human psyche.

Freud compares war with an experience of the accident that introduces another element as well. For it is not just that creates a traumatic neurosis. Freud encounters in the traumatic experience is not comparison any horrible events but rather the peculiar experience for survival. The psychological trauma expresses about the legacy of violence to the body's experience of life. Traumatic event occurs in various forms, it can be measured in small large scale. The life threat to the body is experienced as the direct connected to the wound; the trauma is circulated in psyche which is directly related to the experience.

The traumatic moment in the dream is not the signal of direct experience but in fact it overcomes through the repetitive thinking that occurs human psyche which is going to face trouble and other danger disaster situations. It is because mind can't face the possibility of its death. The survival of trauma recalls a past violent event which may be a cause of destruction. In *Beyond principle*, Freud elaborates about the violence of history that articulates the human psyche, which depicts about the previous violence, Caruth says: "In the description of the accident dream, indeed Freud doesn't simply attribute the traumatic fright to the dream itself, but to what happens upon walking up" (25).

The traumatic events come ones near to death that cannot be expressed and understood. Freud emphasizes not about the situation but also about the traumatic imposition of death. Life itself, he suggests there is no preparation awakening out of death. Cathy Caruth presents Freud's later work. *Moses and Monotheism*, depict the experience of trauma in the history of human being. The violence creates shock in the mind, it is not concerned with direct experience but in its missing experience, the trauma is defended not only the destructive moment of the past but from the perspective of survival it belonging to the future because of the future generation may be witnessed about the past traumatic experiences.

The violence is regarded as a significant cause of trauma which comes in the mind from devastating experience and consciousness awareness. The violent activities are on going in the society through the political and ideological perspectives, in this regard Kilby writes, ". . . Keen to figure the experience of violence as that which resists conscious recognition. For just how do you establish the impact of violence if it defies knowing or otherwise leaves a gap in understanding? How does trauma there by alter our understanding of victims of identity,

consciousness and knowledge (1)?" These lines express about the violence and trauma, first violence occurs due to the different perspectives, after that it identifies as a form of trauma. In the analysis, the above quote tries to show intricate relationship between trauma and violence.

The trauma theory emphasizes the moral logic of politics which identifies the pain and suffering. Jane Kilby expresses her view about the violence and victimization which implicates the political understanding with ethical that's why the expression of violence is regarded to the pain and suffering, she says:

I share many of the concerns expressed by Marderossian and Mowitt, hence the point of my book is to demonstrate how trauma theory can produce political understanding of violence and victimization but without repeating the problems they flag up. This said, however and requires a rethinking of that constitutes political labor and that constitutes the political field in which we work. (5)

Violence radically disrupts the understanding parameters of time and space. It analyzes contextual meaning proffered by the trauma. The violent activities continue to reverberate through the linearity of time and space. Thus, the time and space imply the reality for the traumatized victim of violence. It always haunts us because it matches as a horrible event which proclaim aloud. The violence can't be pushed permanently, the psychological impact on society can't be erased absolutely, and thus it will rise up. The power of violence impacts the range of psychological events that leave us with nothing to show the trauma theory to speak improperly about trauma and violence. It also speaks about political willing, testimony and truth and the sexual trauma. The trauma art is related to morally and discursive analysis between violence and victimization as well as pain and suffering. According to Kilby "...I am keen to



press for logic of how little we get in return when viewing trauma must counsel our desires to expect less: truth is not the picture of reality. We expect and learn to be poorer and not richer for knowing when contemplating the translation of pain into paint” (15).

*Elizabeth Costello* contains Coetzee’s own personal viewpoint regarding terror and trauma with ethical issues. It also highlights humane understanding of these issues to know the audience reactions to ethical and rhetorical performance. So, ambiguous views contain in the text.

Coetzee has created Elizabeth Costello as a real author. She feels trouble about human torture and extreme suffering after reading Paul West’s novel *The Very Rich Hours of Count von Stauffenberg*. In this sense, John Coetzee feels anxiety to the West’s depiction of the mercenary action of Hitler’s executioners through his fictional character Costello. Thus, Coetzee’s *Elizabeth Costello* is his own political document. The novel politicizes his ideas and visions regarding the context of holocaust. In this sense some works and reviews have been included related issues regarding the novel. A critic Aparna Mishra says:

Reading Paul West’s novel *The Very Rich Hours of Count von Stauffenberg*, Elizabeth Costello is overcome with terrible anxiety. She is horrified by West’s depiction of the mercenary action of Hitler’s executioners. Deeply troubling for her is the writer’s graphic depiction of human torture and extreme suffering. She wonders how anyone could imagine, let alone write, such scene of ‘obscenity’. Filled with revulsion, she decides that West’s book is not fit to read. Moreover, she determines that representing this evil is immoral. Yet she is unable

to stop reading engaging in West's scenes from the Shoah, despite her best judgment. (57)

The above mentioned lines are about Paul West's novel. Costello feels upset and anxiety after reading it. The novel portrays about the depiction of torture and cruelty of Hitler. Another critic Thorsten Carsten says in *Journal in Commonwealth*

*Literature:*

More importantly, Elizabeth is opposed to the alleged authenticity of West's descriptions. Whereas his novel pretends to tell the story as it really happened. Elizabeth doubts whether historians have the power to as a battle field of discourse, West intends to give the book is as much a revolt against 'an evil universe invented by an evil god', as it is a critique of an allegedly realist approach that delights in creating a sense of "authentic pity, authentic terror". (88)

At this point, Thorsten presents the situation of 1944, Paul West writes about the incident as a witness. Elizabeth also doubt about the depiction of power in West's novel. Carsteen emphasizes about evil things which Costello also has raised in conference, West depicts about the true event, which is not hypothetical, these obscene words make her trouble and worry. Another critic Michael S. Kochin says in

*Literature and Salvation in Elizabeth Costello:*

The lives of animals to appropriate the cruelties of the Holocaust in her depiction of the suffering we inflict on other animals. She charges that Paul West's representation of these worst possibilities of our embodied existence as tortures and victims is not the fulfillment of a moral duty, but an evasion of our obligation to keep out of her own writing the brutal beatings. She ones received from a Melbourne dock worker, she

had picked up and then refused. By presenting us with realities of cruelty that teach us new and perverted possibilities. (86)

The aforementioned lines expose about the holocaust situation in animal farm.

Michael talks about the dock worker whom Costello liked very much. When she knew about his intention, then she refused him, Coetzee takes it as a problem of evil of her life. It also describes Paul west's novel which portrays about the historical situation of 1944 plot against Hitler and its impression on society. Margaret Lenta analyses her views regarding the relation between animal and human being in *Coetzee and Costello: Two artists broad*, she says:

. . . Costello is again at an American university, and is speaking on the relationship between humans and animals, which in its present state allows for the imprisonment and torture of animals in laboratories and factory farms. She uses analogies with the Nazi death camps: in both cases she says, people who live close to the places where mass slaughter is being carried out claim to know nothing of it, but their ignorance must be a willful determination. . . .The practices involved in raising animals for slaughter are, she claims as indefensible as those which prevailed in the Nazi death camps. (111)

This shows the comparison between humans and animals. She uses analogy about cruelty of animals in animal farm with Nazi death camps. She says that the holocaust situation contains in both animal farm and Nazi death camp.

These reviews are contained in reference with terror and trauma in Coetzee's *Elizabeth Costello*. It can be analyzed that it is appropriated to implement trauma in this text, it is because Costello's sense of humanity can be seen in *Elizabeth Costello*. So the issues of terror and trauma are focal point of this research work.

## Chapter: Two

### Terror and Trauma in Coetzee's *Elizabeth Costello*

Coetzee's *Elizabeth Costello* is about terror. It is also about how literary fiction can pose the issue of terror and trauma. The literary fiction of literary writer Paul West's *The Very Rich Hour of Count von Stauffenberg* shows the hanging scenes of Hitler's conspirators. Paul shows himself as a real audience of that incident, but the situation is occurred at thick forest which is prohibited for common people. Due to the obscene words and dark pages of West's novel Costello feels pain and upset, this is why his novel circulates terror and trauma among the readers.

The novel *Elizabeth Costello* is circulating terror and trauma through language and speech, Costello expresses about the holocaust and violence in various conferences, therefore, Coetzee depicts the principal character Costello as delivering lectures, conducting seminars and giving interviews in context of terror and trauma. So, it is his personal document. He expresses his view regarding terror through the main character Costello. She articulates the views of the issue of terror and trauma which appear copiously in chapters line "The Lives of Animals", "The Humanities in Africa" and "The Problem of Evil".

"The Lives of Animals" portrays about the Animal farm where innocent animals compel to die. The chapter tries to show the cruel treatment of human being to animals on slaughter house. Elizabeth talks about the conflict between the Nazis and Jews, Jews are treated like animals. She tries to exposé the cruelty and oppression of Nazis. In "The Humanities in Africa," Coetzee presents about African situation. He shows sympathy to the African people through the main character Costello and she shows humanity who are suffered from Aids and miserable situation of African people who compel to live under the line of poverty. Her sadness expression can be

found about dying people in Africa due to the different diseases. “The Problem of Evil” elaborates major evil that are ingrained in our society. This also depicts Paul West's novel *The Very Rich Hours of Count von Stauffenberg*. It is about plot of 1944 to assassinate Hitler. She shows anger and anxiety about the depiction of Hitler's orders. This is a reference to the trauma of the holocaust in which millions of Jews were massacred.

Cathy Caruth mentions about trauma and its connection with history in *Violence and time: Traumatic survivals*. She says:

The history will be developed more fully in Freud's later work, *Moses and Monotheism* which examines the delayed experience of trauma in the history of an entire people. What I would preliminarily suggest here is that such a history individual or collective-bears that external violence is felt most not in its direct experience, but in the missing of this experience. (25)

The quote shows that the traumatic experience is concerned with history. This is how the traumatic experience is registered in our consciousness just after the traumatic event is occurred. The direct experience of trauma is not only related to his personal matter but also about the collective experience. Therefore the violence shows the collective experience of trauma. This quote has resonance in Costello's argument which is related to the holocaust. She says:

Between 1942 and 1945 several million people were put to death in the concentration camp of the Third Reich at Treblinka alone more than a million and half. The people who lived in the countryside around Treblinka- poles for the most part- said that they didn't know what was going on in the camp: said that while in general they

might have guessed what was going on, they didn't know for sure: said that while in a sense they might have known in another sense they didn't know, couldn't afford to know for their own sake.

(Coetzee 31)

The above mentioned lines portray about the holocaust situation at Treblinka. The people were treated like animal in concentration camp. Every death camp is known as production of dead people. The horror of violence can be seen in above lines. So, more horror creates terror to the common people. The comparison between holocaust and the treatment of animals show Costello's sense of sympathy toward the people who were killed in this incident. In this regard Costello says:

They went like sheep to the slaughter. They died like animals. . . The Nazi butchers killed them. Denunciation of the camps reverberates so fully with the language of the stockyard and slaughter house that is barely necessary for me to prepare the ground for the comparison I am about to make. The crime of the Third Reich, says the voice of accusation was to treat people like animals. (31-32)

This shows the powerful argument of Costello. She compares it with the holocaust situation of animal farm that is occurred by their butchers; likewise the Nazi butchers killed Jews and other people. The situation of the ground is occupied by the Nazi butchers. Their language was entirely aggressive toward the people whom they wanted to target. So, the Third Reich crime was extreme trouble and terrific. The Nazi butcher's voice resonance with animal behavior in farm industry. This is how the people who were victimized by the Nazi butchers were treated like animals. Elizabeth illustrates about the psychic situation of people who were committed in violence at Treblinka. She says:

. . . We may not believe in sin, but we do believe in their psychic correlates. We accept without question that the psyche (or soul) touched with guilty knowledge can't be well. We don't accept that people with crimes on their conscience can be healthy and happy. We look (or used to look) askance at Germans of a certain generation because they are, in a sense polluted in the very signs of their normality. (32)

The aforementioned lines show Costello's ethical fallout concerning the crime. She says that the people involved in criminal activities cannot be excused; their conscience cannot be healthy and happy. The violence and crime cannot be accepted by the civilized society. It can be analyzed that certain generation of Germany polluted with violence after the Third Reich incident, this is the reason why psyche with guilty knowledge can't do well-after involving violent activities. The traumatic legacy of people who were victimized in this incident can't be erased. So, she calls beast them who were committed in sin.

Cathy Caruth elaborates about the history and memory in *Unclaimed Experience: Trauma and the Possibility of History*. She says, "Historical memory or Jewish historical memory at least is always a matter of distortion, a filtering of the original event through the fictions of traumatic repression, which makes the event available at best indirectly" (185). This statement of Caruth is concerned with Jew's agony and trauma. Their historical memory is remained as a legacy of trauma. Thus the traumatic fictions about the event can filter the original event that can help to refresh their traumatic memory. This statement is appropriated to imply in Costello's argument. She illustrates about the event of Treblinka. Where several millions people

were dead. She compares it with animal behavior in slaughter house. Her following argument is related to history and memory:

Let me say it openly: We are surrounded by an enterprise of degradation, cruelty and killing which rivals anything that the Third Reich was capable of indeed dwarfs it, in that ours is an enterprise without end. Self-regenerating bringing rabbits, rats, poultry, livestock ceaselessly into the world for the purpose of killing them. (Coetzee 32)

This quote illustrates about the human intention to the animals, they kill animals to fulfill their own interest. In this way Costello adds the terrific situation of animal farm to the holocaust situation of the Third Reich. Human beings do not have genuine purpose regard to the animals. They only keep animals in farm for meat, therefore the animals farms are being developed as the meat industry.

Elizabeth condemns cruelty and atrocities occurred by humans in animal farm. It is very worse than the holocaust. She compares it with the event of Treblinka, where Jews people were treated as animal. In this regard, Eckard Smuts says:

... She invokes precisely the holocaust dark monument of human suffering to animate her description of animal slaughter. If one takes into account her assault on the arguments for meat processing namely that they are based on formal ethical allegiances . . . to revitalize our understanding of the actual horrors perpetrated by the Third Reich. In other words, Costello seems to be saying that the same allegiance to ethical standards to allow the slaughter of animals also diminishes one's understanding of the authentic suffering experienced by the victims of the holocaust. (73)



The above quote talks about the dark situation of the holocaust, which is happened in slaughter house, where so many animals are dying by their butchers. Costello analyzes both of the situation of the holocaust and the slaughter house with equal parameter. In this way it can be analyzed that her sense of humanity to the people who were victimized by the violent activities and innocent animals are killed by their butchers.

Jane Kilby presents her ideas about ethical context, which is concerned with humanity, inner heart pain and suffering. She further says, “. . . it represents an instance of a wide spread tendency to displace the political with ethical, where attempt is made to capitalize on the moral authority held by the appeal to pain and suffering. To this end, trauma theory repeats the moral logic of identity politics and so doing works with in a frame work established by liberal individualism” (4). The above lines express about the moral value that is concerned with upset and pain. Trauma theory illustrates about the moral logic of politics that is repeated. In this way the trauma and ethics are interrelated with each other. This statement of Kilby echoes Costello’s argument about humanity. She shows her sympathy to the innocent animals in animal farm and the people who were treated like animal in death camp. She says:

We are entitled to treat them as we like, imprisoning them, killing them, and dishonoring their corpses.) I return to the death camps. The particular horror of the camps, the horror that convinces us that what went on there was a crime against humanity is not that despite a humanity shared with their victims, the killers treated them like lice.  
(Coetzee 38)

The above quote is about the situation of holocaust, millions of people were killed in world war second. Costello compares both of the situations of death camp and animal

farm with same category. In the analysis, too much horror of the camp implicates that the pathetic situation of the people victimized in the war. One human kills another; the people who were committed in that crime do not show humanity. Crime and violence occurred day by day that is against the humanity. In death camp, people were killed like lice. So, her sense of humanity can find in above lines. In this sense she further says:

The horror is that the killers refused to think themselves into place of their victims, as did everyone else. They said, 'It must be the dead who are being burned today making the air stink and falling in ash on my cabbages'. They didn't say, 'How would it be if I were burning?' They didn't say, 'I am burning. I am falling in ash'. (38)

The above mentioned lines depict Costello's ethical fallout against the cruelty. Costello expresses her anger against them who involved in violent activities; the killers do not feel pain and trouble of other person's traumatic situations. They do not replace themselves on those people who were victimized by various terrific incidents. Therefore Costello expresses that pain, torture and upsets are equal matter of all person. The killers are also human beings. Thus that is not appropriate to create violence and crime upon other human beings. Her affectionate and moral attitude show her humanity to the people who were victimized in death camp. She presents their real traumatic situation that implies her feeling of humanity and service. The ethical and moral fallout can be found in her following statement:

They have no consciousness therefore. Therefore what? Therefore we are free to use them for our own ends? Therefore we are free to kill them? Why? What is so special about the form of consciousness we

recognize that makes killing a bearer of it a crime while killing an animal goes unpunished? (43)

In the above lines, Elizabeth has raised various questions regarding in ethical context. Animals cannot speak and think like human beings. Thus they do not know about their life and death. Therefore we are free to use animals as like our own interest. We human beings have to show humanity to the innocent animals.

Costello says can humanity occur while killing animal? So she refuses to eat meat because that makes after violence upon innocent animals. An awareness and conscious people can't be done violence and criminal activities. In this sense she says, "You ask me why I refuse to eat flesh. I for my part, am astonished that you can put in your mouth the corpse of a dead animal, astonished that you don't find it nasty to chew hacked flesh and swallow the juices of death wound" (40). The aforementioned lines are concerned Costello's moral conviction. She says to her son John that a piece of flesh implicates the corpse of dead animal's pain and suffering. And flesh is a part of death wound so he shouldn't be swallowed it.

Costello's views about animal killing implicate them to the holocaust situation of slaughter house. She puts the spotlight on atrocities around Germans and poles and Ukrainians with following words:

Each day a fresh holocaust, yet as far as I can see, our moral being is untouched .We do not feel tainted .we can do anything, it seems, and come away clean. We point to the Germans and poles and Ukrainians who did and didn't know of the atrocities around them. We like to think that in their night mares the ones whose suffering they had refused to enter came back to haunt them. We like to think they woke up haggard in the mornings and died of gnawing cancers. But probably

it was not so. The evidence points in the opposite direction: that we can do anything and get away it that there is no punishment. (39)

The above lines refer to Costello's ethical views concerning the holocaust. Costello points out the cruelties and atrocities in Germany and around it. Nazi workers created too much terror and trouble among the people thus the legacy of violence haunts the people of Germans and Poles in their night mares. She talks about the traumatic memory which haunts the people time and again who were wounded in death camp similarly. She compares it with the butcher's treatment to the animal in animal farm industry. According to her both are heart-rending terrific situations. In this sense Matti Hyvarinen's analysis is to be quoted here:

What I find worth resisting even repulsive however is the transformation of the Holocaust experience to that of a free for all rhetorical tools to boast other political and ideological issues what so ever even apparently good ones. If we accept that we truly can drop key historical characteristics of the Holocaust in the name of abstract 'evilness's and turns the figure into a generalized source of outrage we are on the slippery slope toward normalizing the Holocaust is always deeply rooted in every town. (136)

The above quote is about the transformation of the holocaust, it happens due to the political and ideological issues. The holocaust emphasizes about the historical characteristics under the evilness. Therefore the holocaust is long ingrained in our society. When Elizabeth talks about humanity and her deep sympathy to animals, her son John shows his ideas concerning ethical and humanity. He says, "specifically my question is: Are you not expecting too much of human kind when you ask us to live

without species exploitation without cruelty? Is it not more human to accept our humanity?" (49).

In the above lines John raises various questions regarding humanity. He shows his own views in context of moral value. His mother Elizabeth talks about inhuman treat to animals in farm industry, her son also expresses his deep sympathy to the animals. Elizabeth agrees with sympathetic felling to the species. She further says:

To animals, death is continuous with life. It is only among certain very imaginative human beings that one encounters a horror of dying so acute that they then project it on to other beings, including animals. Animals live, and then they die: that is all. Thus to equate a butcher who slaughters a chicken with an executioner who kills a human being is a grave mistake. (53)

The quote emphasizes about the human attitude to the animals. Human beings face situation of horror of dying, but they do not sensible about the animal life. Here, Costello talks about a butcher who easily kills a chicken but cannot be killed easily like chicken, both of the situations cannot be compared with equal parameter. In this way Coetzee expresses his view in favor of animals. Animals tolerate everything is done by the human beings. Slaughter houses are transforming as the holocaust.

Coetzee emphasizes that the every human has to show well treatment with same scale like other human beings, it is because that the pain and suffering of every being is equal, so, animals are also being they have also same type of trouble and torture like human being, therefore we should service and sympathy to them. The animals don't have human consciousness, so they don't know about the life and death. In the general sense, execution of animals and human beings are not comparable that is regarded licit to kill animals. But according to her, it is illicit to kill them because

animals are also living beings. So, every being have equal pain and sufferings. Thus, Coetzee appeals every person to have humane attitude to animals.

Costello says that animals are dumb and cannot speak like human being but they can express their pain and torture. She says:

When Albert Camus was a young boy in Algeria, his grandmother told him to bring her one of the hens from cage in their back yard. He obeyed then watched her cut off its head with a kitchen knife catching its blood in a bowl so that the floor wouldn't be dirtied. The death cry of that hen imprinted itself on the boy's memory so hauntingly that in 1958 he wrote an impassioned attack on the guillotine. As a result, in part, of that polemic, capital punishment was abolished in France. Who is to say, then that the hen did not speak? (52)

In above mentioned lines Costello says that the animals can also show their traumatic situation. To clarify it, she presents a traumatic memory of Albert Camus, when he cut off its head with a kitchen knife death cry of hen haunted on his memory. After that in 1958 he wrote about guillotine he expressed his strong feeling about it, where he has mentioned his own agony after cut off hen's head. He splits his regret after doing that terrific situation. As a result capital punishment was avoided in France. So, its loud cry stamped on his memory that brought a great change in France. Therefore animals can express their pain and grief.

In "Humanities in Africa," Coetzee tries to show the deplorable and traumatic situation of Africa. Elizabeth's sister Bridget is a catholic nun. She is devoted to the vision of crucified Christ. Coetzee highlights her heartfelt devotion to the suffering of Christ's life time with following words:

Blanche takes her to the chapel too. Entering the unpretentious brick and iron building. She is struck at once by the carved wooden crucifix behind the altar, showing an emaciated Christ with a mask like face crowned with a wreath of real acacia thorns, his hands and feet pierced not by nails but by steel bolts. The figure itself is of near life size; the cross reaches up to the bare rafters; the whole construction dominates the chapel, overbears it. (Coetzee 66)

The above extract talks about a chapel, it is a small room used by the Christians for worship. There is a picture of Christ with pierced by steel bolts. It implies traumatic and miserable condition in the time of crucifixion of him. Bridget compares it with African situation. According to her, the African people are also suffering from various terrific and traumatic situations. The situation of trauma in the time of Crucifixion of Christ implicates that the situation of Africa has not changed from earlier era to till now. The figure of acacia thorns symbolizes the peace. Christ hands and feet pierced by steel bolts present real torture and grief of African people that is not omitted in this era also. In this regard she shows an image of Zulu girl, which implicates the suffering of African people:

She waves a window toward baking under the sun, toward the dirt road winding up into the barren hills. 'Look Elizabeth: she says, 'This is the reality of Zululand, the reality of Africa.' It is the reality now and the reality of the future as far as we can see it. This is why African people come to church to kneel before Jesus on the cross, African women above all, who have to bear the brunt of reality. Because they suffer and he suffers with them. (69)

The above mentioned lines show the real traumatic and painful situation of Africa. Bridget presents an image of Zulu girl which shows the reality of Zululand and also asserts to the African society. The African people are suffering from various problems; poverty is a common problem among of them. So, Bridget elaborates miserable situation of them. The condition of African women is worse than men. So they remained above all in context of pain and suffering.

Thus, African people come to church to kneel before Jesus because they believe in Christianity. It implicates that Christ has tolerated all the painful situations. Thus, African people can bear this reality. Her sister Elizabeth shows her kindness and painful situation is faced by them. So, Coetzee tries to color her works with tinges of humanity by following words:

She stands at the old man's beside; she takes his hand. Though there is nothing pleasant in folding that cold, blue hand in her own, she does it. Nothing pleasant in any of this, she holds the hand and squeezes it and says 'Aidan' in her most affectionate voice and watches the tears well up, the old- folks' tears that do not count for much because they came too easily. (Coetzee 74)

In above lines Coetzee talks about Costello's feeling of service. She meets an old man who has throat problem. Costello shows her humane and service with him. She joins at him time and again as like Nurses. She goes near to him and gradually squeezes his whole body. She speaks him with affectionate voice and then old man feels comfort due to her kind and unselfish behavior. She exposes her sense of humanity like the health worker that helps to decrease his agony and suffering to some extent. This is how Costello's humane and kindness behavior indicates to solace their pain and suffering. In this regard Coetzee further says:



The next Saturday she visits him again, and the next, it becomes a new routine. She holds his hand and tries to comfort him while marking with a cold eye the stages of his decline. The visits take place with a minimum of words. But there is one Saturday when, a little more chipper than usual, a little more spry, he pushes the pad towards her and she reads the message he has spelled out before hand: ‘A lovely bosom you have. I will never forget. Thank you for everything, kind Elizabeth.’ (74)

The above lines echo Costello’s devotion to the African people, who are suffering from various diseases. Her visit continued when she remained in Africa. Due to her devotion, an old man acknowledges to her. She knows his delightful expression after reading the message which he has spelled out, the old man has written that he will never forget her until the last breath of his life. Here, an old man is representative of all the Afrikaners; he shows his heartfelt gratitude to Costello for her sense of humanity. Coetzee talks about psychic situation of Costello with following words:

That is what Paul West, novelist, had written about, page after page after page, leaving nothing out; and that is what she read sick with the spectacle, sick with herself, sick with a word in which such things took place, until at last she pushed the book away and sat with her head in her hands. Obscene, she wanted to cry but did not cry because she did not know at whom the word should be flung: at herself, at West at the committee of angels that watches impassively over all that passes – obscene because such things ought not to take place they ought not to be brought into the light but covered up and hidden forever in the slaughter houses of the world, if one wishes to save one’s sanity. (77)

This shows Costello's anxiety and trouble after reading Paul West's novel. West's creation is about Hitler and his plan in page after page that makes her sick. The obscene words of the book make her too much upset. She feels sick and torture of graphic depiction of book about terror that creates horror also. She feels so anger and worry not just about the event of 1944 but about the extreme highlight is created by the novelist Paul West.

Coetzee shows the intimacy between literary artist and terror. The situation of 1944 is dreadful and furious but West's rhetoric creation about that incident circulates the issue of trauma. It also indicates that how literary writers show the issues of terror and trauma. In Amsterdam conference Costello has delivered her views about West's book. She splits her anger against his rhetoric creation. Her aggressive argument about West and his book shows that too much terror comes in reader's mind after reading traumatic novel. In this sense, Coetzee further says:

The letter of invitation came while the obscene touch of west's book was still rank upon her. And that, in short is why she is here in Amsterdam, with the word obscene still welling up in her throat.

Obscene: not just the deeds of Hitler's executioners, not just the deeds of block man, but the pages of Paul West's black book too. (77)

In the above mentioned lines, Coetzee talks about Costello's inner psyche views about Paul West's novel *The Very Rich Hours of Count von Stauffenberg*. She feels her regret come in Amsterdam. She is not worry about the deed of Hitler's executioners but the obscene words of book; with these obscene words her inner heart feeling of pain is too much ingrained. This is the reason why West has mentioned various scenes of that event, do not occurred in the day time but in the mid night.

It can be analyzed that how can he present these terrific scenes regarding the plot of 1944. By these words she feels psychic discomforts. Coetzee talks about her view in context of holocaust and massacre, he says, “The massacre of the defenseless is being repeated all around us, day after day, she had said a slighter no different in scale or horror or moral import from what we call the holocaust: Yet we choose not to see it” (76).

The above extract implicates that the massacre occurs day after day in our society. Costello said that a slaughter can't measure in scale, which have not any moral value slaughter is flourishing time and again which she calls holocaust. Elizabeth presents her views on intimate relationship between history and its graphic depiction in literature. She focuses on a real novel *The Very Rich Hours of Count von Stauffenberg* by Paul West. Coetzee emphasizes about how literature portrays the historical situation. He says:

The book she was reading that day was by Paul West, an English man but one who seemed to have freed himself of the more petty concerns of the English novel. His book was about Hitler and Hitler's would be assassins in the Wehrmacht and all was going well enough until she came to the chapters describing the execution of the plotters. (76)

The above quote expresses about the west's book, which portrays about the place of Hitler's would be assassins. West mentions about Hitler's biography and his Nazi party. When execution scenes are shown chapter wise chapter of highlight makes her grief. Coetzee raises question about the basis of that type of information of plot, which West has mentioned in his book. Coetzee further Comments about West's book thus:

Where could west have got his information? Could there really have been witness who went home that night and before they forgot before memory, to save itself, went blank, wrote down, in words that must have scorched the page, an account or what they had seen down to the words the hangman spoke to the souls consigned to his hands, fumbling old men for the most part, stripped of their uniforms, togged out for the final event in prison cast-offs, serge trousers caked with grime, pullovers full of moth holes, no shoes, no belts, their false teeth and their glasses taken from them, exhausted, shivering, hands in their pockets to hold up their pants, whimpering with fear, swallowing their tears, having to listen to this coarse creature, this butcher with last week's blood caked under his fingernails, taunt them. (76-77)

The above extract expresses Costello's sick feeling about the author west's description about the event of 1944. West has written about the event as a real witness but in that forbidden place it is impossible to create such scenes. Actually, that incident is occurred as a terrific and traumatic moment. However, his depiction about the event is created more terrific among the readers like Costello. That is why Costello finds utterly obscene on his book, no one witness about the incident. Elizabeth is opposed to depict history as a battlefield, West is an English novelist so this novel is portrayed as a western point of view about the event of 1944. F.R. Ankersmit comments in this regard:

*The Very Rich Hours of count von Stauffenberg* in which description is given down to the last grisly and sickening details of the execution of those who had conspired in July 1944 against Hitler. . .whole industry of books written over the last fifteen to twenty years about the

Holocaust and about how we should relate to it. Is there not an immoral tactlessness in all this writing and theorizing about the holocaust (all these theorists exploiting the sufferings of the Jews in order to make their own little theoretical point)? (96)

In above extract Ankersmit says that the book is written about the real events of holocaust. He clarifies it that there is included suffering of Jews, he can't call it West's own theoretical view point. He agrees with her anxiety and trouble due to the highly depiction about West's novel, he adds it with her ethical fallout. Ankersmit further says, "In her lecture Elizabeth Costello wants to explain why she feels a deep moral revulsion about both his book and its author . . . writing about things like the holocaust has the immoral effect of expanding the 'stage' of moral depravity. (96)

Paul West also attended in Amsterdam conference where Elizabeth clearly shows her feeling of worry and anxiety with him. In this regard Elizabeth says:

Certain pages burned with the fires of hell. You must know what I am talking about. The scene of the hangings in specific, I doubt I would be able to write such pages myself. That is to say, I might be able to write them, but I would not, I would not let myself, not any more, not as I am now. I do not think one can come away unscathed, as a writer from conjuring up such scenes. I think writing like that can harm one.

(Coetzee 83)

Here, Elizabeth expresses her bitterness about West's depiction. She says that West has specified hanging scenes. She calls these burned with the fires of hell, it is because that these pages are occupied by various evilness and obscene words, so many scenes that are related to Hitler and his deeds. Costello says that a writer should not fallout something as a negative sense, that creates enough horror to the reader's

mind in this way Costello says that as a writer she herself can comment it with negative sense but she wouldn't fallout negative impression to the reader. She further comments:

Is whether the artist is quite the hero explorer he pretends to be whether we are always right to applaud when he emerges from the cave with reeking sword in one hand and the head of monster in the other. . . have produced to the monster of myth, namely Adolf Hitler. I am referring to Paul West's novel *The Very Rich Hours of Count von Stauffenberg* and in specific to the graphic chapter in which Mr. West recounts the execution of the July 1944 plotters (Excepting von Stauffenberg is having already been shot by an overzealous military officer, to the charging of Hitler, who wanted his foe to die a lingering death). (83)

Here, Costello hammers to the artists. They think themselves as a hero. So, their highly depiction can be a cause of psychic defectiveness, this is the reason why he produced as a monster of myth. West portrayed about Stauffenberg dead by a military officer, he has done by the instruction of Hitler. Thus, she talks about Paul West's novel that extraordinarily depiction about Hitler and his deeds which gives negative impact in the reader's mind. In this sense, she further comments:

I take seriously the claim that artist risks a great deal by venturing into forbidden places: risks, specifically, himself; risks, perhaps, all. I take this claim seriously because I take seriously the forbiddenness of forbidden places. The cellar in which the July 1944 plotters were hanged in one such forbidden place. I do not believe we should go into that cellar, any of us. I do not believe Mr. West should go there: and, if

he chooses to go nevertheless, I believe we should not follow. On the contrary, I believe that bars should be erected over the cellar mouth, with a bronze memorial plague saying Here died . . . followed by a list of the dead and their dates and that should be that. (84)

In above lines, Elizabeth talks about artists work. They do their works with risky. The 1944 plotters were hanged in forbidden places the artists cannot write about exact event. So, she adds it with Paul West too. Costello emphasizes that West should not go at forbidden places where plotters were hanged because the incident has happened at midnight in forbidden places, no one can go that place besides Hitler and his officers. So, the hanging scenes are included by Paul West in his novel. It can be analyzed as a rhetorical point of view, this is the reason why these scenes are created to influence and impact the readers. So, Costello emphasizes that West should be a serious and moral writer. In this regard Margaret Lenta says, “West, in his original willingness to depict the agony of the men about to die executed and the squalid horror of their executioner, as well as his refusal to defend his subject matter outside of the novel he has written . . . Costello, who questions whether the artist’s imagination ought to have limits” (113). She feels sympathy to the real traumatic situation of 1944 event also. She further says:

I read the von Stauffenberg book with sympathy, not expecting (you must believe me) the execution scenes, to the point that it might as well be I as Mr. West who hold the pen and trace the words. Word by word, step by step, heart beat by heart beat. I accompany him into the darkness. No one has been here before, I hear him whisper and so I whisper too; our breath is as one. No one has been in this place since the men who died and the man who killed them. Ours is the death that

will be died, ours the hand that will knot the rope. What arrogance to lay claim to the suffering and death of those painful men. Their last hours belong to them alone. (84)

Costello expresses her heartfelt sympathy on traumatic situation of 1944, but she feels deep trouble and inner psychic pain after highly description of the event. She says that the miserable event cannot be good news for us but artist should not mentioned heartbeat words in their literary works, Costello says that the artists should not be included such words and scenes in their literary creations. No one has attended in that place when the plotters were hanging by the Nazi butchers besides the Government officers .So emphasizes that the artist should have a moral seriousness before write. In this context she further says:

There are several more pages to be got through but suddenly she is too upset to read on, or else the spirit fails her. A homily: let it rest at that. Death is a private matter, the artist should not invade the deaths of others . . . has been harmed by what he has been written? If I understand you correctly, you are saying that if you yourself had written this book about von Stauffenberg and Hitler you would have been infected with the Nazi evil. But perhaps all that says is that you are, so to speak, a weak vessel. (84)

This extract asserts her internal trouble about West's novel. She says that the artists should not exaggerate in any subject matter. The above lines tell her inner mental torture about west's creative style. It is because the artist should not highlight death of others. As per Costello, West has been impressed to depict that furious incident, this is how he is infected by the Nazi evils. In this context, Aparna Mishra's analysis is appropriate to be quoted, “ ‘The Problem of Evil’ inserts readers into the warring



dynamics of psychological activity, affectively narrative one reader's crisis of reading caught in the thick of Costello's reading break down the reader is put upon to sort through internal trouble that reading makes for Costello's disintegrating sense of self' (58). Coetzee also shares sad expression like Costello. He says:

Furthermore, his book barely mentions the Jews. The horrors he unveils are sui generis. That must have been his wager with himself to take as his subject a handful of bumbling German career officers unfitted by the very code of their upbringing to plotting and carrying out an assassination to tell the story of their ineptitude and its consequences from carrying out an assassination to tell the story of their ineptitude and its consequences beginning to end, and to leave one feeling, to one's surprise, authentic pity, authentic terror. (79)

This shows Coetzee's own personal expression about Paul West's book. He depicted about the event of 1944, which is true however Coetzee finds moral crisis in West's depiction. He describes about the German officers who created too much horror among the conspirators. The book is illustrated about Nazi's horror to the Jews, which is real event. So, he calls it as an authentic terror.

Elizabeth also agrees that the plot of 1944 is a real incident but her upset is in West's rhetorical view about the event, in this way Coetzee says, "What if she suggests that, in representing the workings of evil, the writer may unwittingly make evil seem attractive . . . she strikes out the first paragraph on page eight the first of the bad pages, then the second, then the third" (79). These lines show Costello's claim. She says that West mentions evil things rather than good in his book. She says that West's creation is very bad. He attempts to make his book attractive including evilness. When she looks the paragraph on page then she finds obscene words, the

pages with bad words are repeated in whole book. In this sense, Ankersmit's analysis is suitable to be quoted here, "she finds it difficult to explain moral revulsion about the book until she hits on the "talismanic" word 'obscene': books like that of Paul West's books about the horror of the Holocaust are obscene" (96).

Jane Kilby writes about sexual violence in her book "*Violence and the Cultural politics of Trauma*, she says, "The reality of sexual violence is a spatially and temporally complex experience and as such it complicates Mardorossian's ambition to think about rape as a concrete experience given meaning at particular time and space" (9). Kilby emphasizes about the sexual violence which occurs as a concrete experience and that is expressed at particular circumstance. The idea of Kilby is similar to Costello's traumatic experience of sexual violence. Coetzee says that, when she was nineteen years old, she met a docker at the Spencer Street Bridge near the Melbourne, she has understood about the value of working people, so in her eyes working class people are authentic. In this sense, Coetzee talks about her memory thus:

Tim or Tom took her to a bar and after that to the rooming house where he lived. It was not something she had done before. Sleeping with a strange man at the last minute she could not go through with it. 'I'm sorry', she said. I'm really sorry, can we stop. 'But Tim or Tom would not listen. When she resisted, he tried to force her. For a long time, in silence, panting, she fought him off, pushing and scratching. To begin with he took it as a game. Then he got tired of that or his desire tired, turned to same thing else, and he began to hit her seriously. He lifted her off the bed, punched her breasts, punched her in the belly; hit her terrible blow with his elbow to her face. When he was bored with hitting her he

tore up her clothes and tried to set fire to them in the waste-paper basket,  
Stark naked. (80)

These lines mention about Costello's sexual trauma. As per Kilby's analysis Tim attempts to rape upon her at particular time and space. He intimates with her as a friend and he took her to a bar where he lived but he began to look her from his blamed eyes and started to think that it is significant opportunity to fulfill his own sexual desire, after that he fully afford to rape her but cannot succeed. Tim was favorable friend of her, but he was looked her with negative sense and shows sexual misbehavior upon her. Her rape experience implicates that the whole world is occupied with evilness, in this sense, Coetzee further says:

She crept out and hid in the bathroom on the landing. An hour later when she was sure he was a sleep, she crept back and retrieved what was left. It was her first brush with evil; she had realized it was nothing less than steady glee in hurting her took its place. He liked hurting her she could see it probably liked it more than he would have liked sex. Thought he might not have known it when he picked her up he had brought her to his room to hurt her rather than make love to her. By fighting him off she had created an opening for the evil in him to emerge in the form of glee. (80)

In aforementioned lines Coetzee continues her traumatic memory about sexual violence. She expresses her rape experience, why she remembers it in current time? It can be analyzed that evil is deeply rooted in our society. When she talks about the evils of world, she remembers about an evil experience, she herself has faced that incident when she was nineteen years old. Present extract comes beyond the concentration of whole chapter; although Coetzee presents her traumatic experience as a form of evil of her life.

Every person has to face evilness in particular time and space, therefore talking about the world evils she cannot hide her rape experience which she has faced in her teenage on the Spencer Street Bridge near the Melbourne water front. It implicates that the evil comes in personal life, after that it spreads everywhere. Thus, Coetzee talks about evil things that sit under the human psyche. Here, he presents Costello's an evil experience. In this regard Coetzee further comments:

The devil is everywhere under the skin of things, searching for a way into the light. The devil entered the docker that night on Spencer Street, the devil entered Hitler's hangman. And through the docker, all that time ago, the devil entered her: she can feel him crouched inside, folded up like a bird, waiting his chance to fly. Through Hitler's hangman a devil entered Paul West, and in his book West in turn has given that devil his freedom, turned him loose upon the world. (81)

The above extract shows about evilness, which he calls as a devil, devil in the sense that evilness is long ingrained in our society, thus it is flourished all over the world. It enters every where such as Hitler's hangman, it entered the docker, it comes in Costello's mind and it entered Paul west also, that appears as a traumatic memory. So, Coetzee adds it with personal life to the whole world.

Sandra. L .Bloom's analysis about traumatic memory is to be quoted here, "Their minds can become flooded with the images emotions and physical sensations associated with the trauma and once again. But the verbal memory system may be turned off because of the arousal of fear, so they cannot articulate their experience and the non-verbal memory a person has of the traumatic event" (6). This quote is concerned with those persons who suffer from various types of pain and trouble. They remember pathetic images which they have faced. Thus, Bloom talks about traumatic

mind that shows the images of emotion and memory. This statement of Bloom is similar to Coetzee's depiction about Costello's mind:

She wishes she had *The Very Rich Hours of Count von Stauffenberg* with her, could she merely glance again at these pages brush her eyes across them all her doubts would vanish, she is sure, the pages where West gives the hangman the butcher she has forgotten his name but cannot forget his hands, just as no doubt his victims carried the memory of those hands, Fumbling at their throats, with them into eternity-where he gives the butcher a voice, allowing him his coarse, his worse than coarse. (81)

Coetzee here talks about Costello's memory about West's book after reading it, the flooded of images flow in her mind because the book is portrayed as various dreadful images that haunt in her mind. The heart rending scenes create too much horror. He has depicted about hangman and butcher she cannot forget his hand, it implies images and physical sensation which is directly concerned with her upset and trauma. In this sense Coetzee talks about Costello's feeling of trouble after looking photographs about European war thus:

. . . over intimates photographs from the European war, those glimpses to the hell, who knelt naked at the lip of the trench into which they would, in the next minute, the next second, tumble, dead or dying with a bullet to the brain, expect that those women were in most cases not as old as she, merely haggard from malnutrition and fright. She has a feeling of those dead sisters and for the men too who died at the hands of the butchers men. (86)

The quote expresses about Costello's traumatic conception about the legacy of war, while she looks the photographs of the European war that creates too much upset and pain in her mind, this is the reason why there is included pathetic picture of the children, old men and women and other terrific situations. Children are weeping, youths are dying with bullet to the brain that implicates the legacy of terror remained after end of the war. In this way Coetzee Comments about the world war second thus:

Old men, brothers, hanging dead with their trousers around their ankles, executed. In Rome it would have been different. In Rome they made a spectacle of executions: hauled their victims through howling mobs to the place of skulls and impaled them or flayed them or coated them with pitch and set them on fire. The Nazis, by comparison, mean, cheap, machine-gunning people in the field, grassing them in bunker, strangling them in a cellar. So what was too much about death at the hands of the Nazis that was not too much in Rome. (87)

In the above lines, Coetzee presents about the holocaust situation of war. He explains that the pathetic situation of old men, brothers and children are rising with various hurts. Coetzee shows massacre of the Jews by Nazis becomes a cause of trauma among the Jews. Coetzee compares between the situations of Rome and Berlin, too much terror is created by the hands of the Nazis in Berlin rather than in the Rome. However violent and criminal activities are cannot be less comparable in Rome.

Thus, Coetzee presents terror and trauma in *Elizabeth Costello*. He talks about the animal life and animals tolerate too much pain and suffering in the animal farm. So Coetzee shows his humanity to the innocent animals through the principal character Elizabeth Costello. Coetzee presents series of lectures that are discussion

with ethical and philosophical topics regard to the animals under the title "The Lives of Animals."

The novel also talks about painful situation of Africa, where many people are dying due to the different diseases. He points out poverty is the major cause of trauma in Africa. So, Costello appeals that everyone to co-operate African people who are facing various traumatic situations. Coetzee mentions about evil things of the world that are ingrained in our society. Costello feels her inner pain and torture after reading Paul West's novel because West exaggerates the event of 1944 and other terrific situations. Trauma and memory intricate with each other, there fore Coetzee shows various traumatic memory of Costello.

## Chapter: Three

### Conclusion: Literary Artist and Terror

J.M. Coetzee tries to express about animal life in his text *Elizabeth Costello*. He shows traumatic situation in animal farm. Animal farms are becoming meat processing industries; so, thousands of animals are killing due to the human's own interest. Thus, animal farms are evolving as holocaust. Coetzee also writes about holocaust event between 1942 and 1945, where millions of people have died in concentration camp and they are treated like animals. He also shows the conflict between the Nazis and Jews, he compares Jews killing with terrific situation of animals in farm industry.

Thus, Coetzee presents too much terror in animal farm, he points out the butcher's cruel treatment to the innocent animal, which becomes the cause of terror and trauma. Here, Coetzee emphasizes about the holocaust situation of world war second and factory farm. He shows an analogy between both of the situations. During the world war second, millions of people have died like animals in animal farm, they were treated animally not humanly.

"The Problem of Evil" asserts about the world evils, it appears personal life to the whole world. Elizabeth Costello has been invited in Amsterdam conference, where she talks about evil things that are ingrained in our society. She feels inner pain and torture after reading the novel *The Very Rich Hours of Count von Stauffenberg* by Paul West. The novel is written about the incident of 1944, where, Hitler has ordered to hang his conspirators. She is very much upset and grief not by the event but by the highly depiction of the novelist.

Here, Coetzee talks about literary artist, he says that they should depict with evidences. He shows that how literary creation can circulate terror and trauma.



Literary artists should not be exaggerated any subject matter. His text *Elizabeth Costello* tries to show is that for a humane understanding of the issues of terror and trauma. He presents his view about terror with ethical sense. He says that the literary writer or artist should be depicted something on the basis of reality this is the reason why the artist's work depend on the audience's and reader's reaction about ethical sense. Coetzee's expression about the cruel treatment of humans in factory farm and the massacre of Jews by the Nazis is concerned with holocaust.

In "The Problem of Evil" Coetzee points out Paul West's creation, his depiction can be a cause of trauma because when readers read it they feel too much anxiety and pain. The principal character Costello has gone in Amsterdam to deliver her view about the evilness, when she read West's novel, that brought her mind with trouble and anxious, that is the cause of graphic depiction of the novel.

Coetzee says that the artists describe about something, they themselves as a real witness. He further says that Paul West also portrays the incident of 1944 as a real witness, but the main character of this novel Costello questions that how should he goes to that forbidden place? Costello emphasizes that the event has occurred at midnight in the thick forest. According to her no one could go in that forbidden place besides Hitler and his officers. So, she shows the novel by Paul West is exaggerated about the incident.

J. M. Coetzee accepts that the event is true, but some points are elaborated as rhetorical sense in his novel. Here, Coetzee tries to show the relation between terror and literary artist, due to their highlight about terrific situations reader's mind feels discomfort and pain. Literary artists portrays traumatic event beyond the factual situation that circulates too much horror and terror to the readers, so, artist should be aware about it. Coetzee himself depicts about animal life, pathetic situation of Africa,

evils of world and his own viewpoint about terrific situation of 1944 as a writer. The principal character Costello is horrified by west's obscene words about the plot of 1944; He says that a writer or artist should be followed ethical values and assumptions. After reading west's novel she feels extreme torture and trouble, so, she declares war against terror. Thus, Coetzee articulates his views about ethical and rhetorical sense through the principal character Elizabeth Costello.

This present research paper has been divided into three chapters. The first chapter shows general introduction of this research including theoretical background and modality, views of the criticism about the text and outlines of the present research study. The second chapter tries to explain about theoretical modality that is applied in this research work. It provides a short introduction about how literary fiction can expose terror and trauma and how readers react about these issues after reading literary creations. On the basis of the sketches of first and second chapter of this thesis, the third chapter analyzes the text as a core of the research. This chapter is the conclusion of the entire study. It also studies about intimacy between terror and artists. Due to the artist's depiction about these issues, audience and readers feel trouble, upset, pain and anxious.

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