

I. *The Dead Republic: A Study on Trauma*

This project deals with a study of Roddy Doyle's novel *The Dead Republic*. Doyle has presented the major character Henry Smart as a narrator with the relevance of psychological trauma in the novel. It explores the chronological traumatic events that Henry has experienced with the beginning of the civil war and continues until to the last stage of his life. It portrays the sequential traumatic events that forms narrativization created through the experience of survivors or victims that access the psyche in the form of memory. The protagonist narrates the traumatic events of his own to lessen the impacts unwittingly overwhelmed on his psyche resulted to physical symptoms.

The experience of the traumatic events is a threat to one's safety. The victims or survivors experiencing the traumatic events might feel numb and he/she doesn't know how to respond. Later on, memories of trauma bring out the feeling of helplessness, fear, horror reflects in the novel is the projection of trauma in a deeper level.

Trauma is caused due to serious accidents, life threatening illness, military combat, robbery or mugging, manmade or natural disaster, terrorist attack, violent personal assault. Henry, the jewel of civil war has faced the vortex of traumatic events which he has experienced unknowingly blow on his psyche resulted to physical symptoms. The text thus highlights the concept of psychological trauma as Sigmund Freud, in his text *Beyond the Pleasure Principle*, observes, "The shell-shocked soldiers return in their battle nightmares to the scene of trauma, only to awaken in a state of terror" (288). The experience of the horrible events falls on the survivors or victims has the potentiality to damage the psyche unknowingly consequence to

physical symptoms such as flashback, nightmares, hallucination due to recurring painful memories or emotions relates as psychological trauma.

The novel opens with Henry's return to Ireland in 1951, after twenty- nine years. He is exiled in 1922 during civil war because his comrade called Kellet wants him dead. He moves to America with false passport and wedding photograph whereas his wife is in a jail. In addition, Henry once again meets his wife in Chicago, where he is nearly shot by the comrade but it is his fate that his wife has shot that comrade. He again loses his family along with his one leg. His family has departed from him with a moving train. Now he is alone and he has to learn to walk with a wooden leg. He searches his family with the stories he hears about them, eventually he loses the hope to reunite with them. In frustration, he goes to die in desert. There he is saved by Mr. Fonda, a star in a movie. Then, he comes back to homeland with Irish American director Mr. Ford who decides to make a movie about war veteran Henry. So, he recalls his past that means flashback to him but Ford in greed, merges his past story in a movie *The Quiet Man* which is totally a love story. One – legged Henry realizes the intention of Mr. Ford, in fury, nearly strangles his throat. Then, he moves to Ratheen.

Meanwhile, in Ratheen, he works as a caretaker in a local public school and a gardener in widow's house for his hand to mouth. He sees a photograph of a young woman hanging on a wall in a widow's house that he suspects his long lost wife. He has nightmares and hallucination after he is injured in a bomb blast of Dublin in 1974. His telecast interview by a young pretty journalist comes in television channels, when he is admitted in a hospital. Then, he becomes the national hero, he gets the new identity and public recognize him as a war veteran of Ireland. Thereafter, the present activists come time and again to meet him; their time to time visit makes him feel the

traumatic experience. The activists are fighting for religion in the name of politics; want to use him for their benefits.

In the same manner, he once again adjusts to a new life; he makes the startling discoveries about his missing family. Miss O' Kelly, who is a widow sees his photograph in a newspaper and reveals her identity to him that she is Miss O' Shea, his long lost wife. She further argues that their son has died and their daughter is in America. He is shocked after he hears the news of his son's dead due to cold. Now, he is threatened to kill his wife by the activists in place he denies their proposal to go with them. So, in calm he goes with them to unknown place. He finds Miss O' Shea unconscious on the floor when he has returned back home after three days. When Miss O' Shea is in a hospital, he meets his daughter who is already sixty years old woman. He is upset and remorse up to the last stage of his life because he feels distance, cannot pat on her shoulder back and also cannot speak with her in intimacy as usually before when she is a child. He is agitated and annoyed in loneliness because his wife has died after long days in coma in a hospital. The activist threatens to kill his loving daughter. He is in fear of losing her again explains the past events that of civil war. He is quiet disagreed and puke to the present activists because they deserve the dead more than the living. The present activists want him on the dais, while declaring the next and final republic nevertheless he confesses that he is going to die tonight because he is already hundred and eight at the movement and his daughter is ninety years, she is also weak to pick him up of the bed. There are still six years remain to declare the next and final republic that of 1916 as the present activists' expectation.

Although, there is a tone of political history of the Ireland, Doyle's emphasis is on the character Henry who has psychic effects due to the continuous traumatic

events begins from the civil war until to the last stage of his life. The question that pertains is why he goes to die in desert; why he tries to strangle Mr. Ford's throat; why he has nightmares and hallucination; why he has flashback to the director Mr. Ford; why he recalls his past to the present activists.

This project explores the traumatic experience of the major character Henry that has caused due to the chronological traumatic events such as he departs with his family, he is deceived by Mr. Ford and a comrade called Kellet, he meets his child daughter as a sixty years old woman, he is threatened by the activist to kill his wife and daughter, his son and wife's death. These all events have resulted to the effects on the psyche of Henry and lastly this work tries to depict the social, cultural, political, historical and economic condition of the war veteran Henry that relates to the view point of psychological trauma.

The Dead Republic has been elicited by the host of criticism since its publication. A number of critics have tried to analyze the novel from different theoretical perspectives. Some of them are concerned with the issues of autobiography, while others talk about Doyle's series of trilogy that Henry's story continue from first volume to this final volume with the traumatic events of war veteran resulted because of his participation in the civil war. Some of them also touch the essence of trauma that of post- traumatic stress disorder. It is impossible to include almost all the responses selected from the enormous heap of reviews.

Tom Leclair, in his article "Henry Rising", says that *The Dead Republic* is the best trilogy of Doyle. The events related to Henry's life are narrated in his earlier novels of trilogy *The Last Round Up* series. He argues:

The Dead Republic tells of the later life of Henry Smart, an Irishman born in 1901: a “handsome man” to all the women, an I.R.A. hit man as a teenager, a con man after he arrives in the United States in 1924, and almost a dead man when the director John Ford finds him in the Utah desert in 1946. These events were recounted in Roddy Doyle’s novels *A Star Called Henry* and *Oh, Play That Thing*. (11)

Tom in his criticism says that Henry is a handsome Irishman and he becomes a fraud after he arrives in the United States because he has got a false passport. Henry returns to Ireland in 1951, with the director Mr. John Ford. Before meeting the director Ford, he goes to die in the desert. He further claims that these events are recounted in Doyle’s novels *A Star Called Henry* and *Oh, Play That Thing*.

James Grainger in his article says that after the reveals of Henry’s past as a war veteran through the media, the present activists have forced him to live out his old age as a figurehead for them. Here James argues:

When the struggles for Irish identity take a bloody turn with the start of the Troubles in the late 1960s, Smart is forced to live out his old age as a figurehead for the new IRA. Caught in a web of plots, counterplots, informants and undercover police, Smart tries to stay alive long enough to see the final peace he knows must come. (54)

In the above mentioned line Grainger criticizes more about Henry’s present situation. Henry is optimistic for the peace of Ireland although there is a bomb blast, kidnappings by the present activists. He wants to stay alive even though he has the traumatic experience by the present activists because of his new identity as a war veteran.

Jeff Baker in his review “Roddy Doyle finishes Trilogy” shows the comparison in between the two trilogies *Barrytown* and *The Dead Republic*. Jeff argues:

The Last Roundup is an ambitious trilogy, much more complex and interesting than the three Barrytown novels --*The Commitments*, *The Snapper* and *The Van* -- for which he is better known in the U.S. Henry Smart is a sarcastic, resourceful fellow -- a typical Doyle character -- but his toughness and ability to appear everywhere, to be the elbow in famous photographs, makes him a little like George MacDonald Fraser's *Flashman*. (53)

In the above given lines, Baker has discussed that Doyle's Trilogy *The Last Roundup* series is more interesting and complex than earlier trilogy *Barrytown*. Baker moreover says that in the three novels of trilogy Barrytown, the major character Henry has been presented as the ability to appear everywhere. That is the reason; Baker has said that Barrytown is like George MacDonald Fraser's *Flashman*.

Michelle Woods talks about Henry's mental condition. He argues:

The first part of *The Dead Republic* is dialogue heavy. Henry Smart, the IRA hero of two previous novels, *A Star Called Henry* and *Oh, Play That Thing!* Wakes up in the desert; being pissed on by Henry Fonda. This is a great set up that brings him to the attention of the director, John Ford, who wants to use Smart's story for a future project, *The Quiet Man* (a film for which real Ford won an Oscar in 1952). Smart suffers from a kind of PTSD (Post Traumatic Stress Disorder); in the US and when he follows the crew to Ireland; he keeps

being rescued by the crew, befriends and tries to kill Ford, and sees his story being changed to fit the demands of Hollywood. (25)

In the above stated lines, Woods has discussed that Henry is suffering mentally. So, he goes to die in the desert, he is found by Henry Fonda who is a star in a film. John Ford, the director shows the interest to make a movie about his own life but later Henry knows that the story of his past is going to be merged in the movie *The Quite Man*, according to the demand of the Hollywood. In fury, Henry tries to strangle Ford's throat which the critic Woods has justified that although he is physically fit, he is mentally ill. Woods moreover, clarifies that the mental illness is a kind of PTSD (Post Traumatic Stress Disorder).

From the argument of Brian Dillon, he talks about the bomb-blast in 1974 in Dublin, which is mentioned below:

Henry brushing up against key moments in late 20th-century Irish life with a frequency that would be properly comic only if Doyle did not keep insisting, clumsily, on the relevance and meaning of his fantasy. Henry discovers that the old woman for whom he has been working as a gardener is in fact his long-lost wife. When Henry is caught up in the UVF's bombing of central Dublin in 1974, the one-legged old man is mistakenly elected a national hero by the media, and after five decades the provisional come calling, informing him ominously that you are our republican dead. (39)

Brian Dillon's criticism shows that Henry is the character who is against the moments in late 20th century Irish life. If Doyle doesn't keep provisional as insist and awkward on the application of the social issue than the meaning of his will be in imagination, it

will be like comic. Henry works as a gardener in a widow's house who is in fact his long-lost wife Miss O'Shea. After the bomb blast by UVF in Dublin, he becomes the national hero through media, the Provisional comes time and again to meet him and they threaten him if he denies going with them. Provisional wants to use him for their own benefit.

Doris Mousdale criticizes about Henry's returning back to Ireland with the company of Ford's film stars. She states in her argument:

Henry is returning to Ireland for the first time since his escape in 1922. With him are the stars of Ford's film, John Wayne and Maureen O'Hara, and the famous director himself, 'Pappy', who in a series of intense, highly charged meetings, has tried to suck the soul of Henry and turn it into Hollywood gold-dust. (2)

Doris presented Mr. Ford as a person of high degree who tries to suck the soul of Henry to change his movie *The Quiet Man* into the gold-dust by earning unexpected amount after releasing. Henry is returning to Ireland for the first time in 1951 with the stars of Ford's film, John Wayne and Maureen who are going to play the role of Henry and Miss O'Shea. Ford creates greediness in Henry to make a movie of his own past story.

Allen Barra criticizes *The Dead Republic* as a novel which is similar to the other writer's novel. He argues:

The protagonist of Doyle's last three novels, like his creator, went to bed in one country and woke up in another –several times, in fact Henry smart is sort of a combination of George MacDonald Fraser's *Flashman*, Woody Allen's *Zelig*, perhaps a touch of Thackeray's *Barry*

Lyndon, and also more than likely the real life IRA gunman Ernie O'Malley, who wrote three vivid autobiographical book. (14)

The reviewer Barra has compared the novel *The Dead Republic* with George MacDonald Fraser's *Flashman*, Woody Allen's *Zelig*, Thackeray's *Barry Lyndon* and more that like the real life of IRA gunman Ernie O'Malley. Critic Barra finds Doyle's *The Dead Republic* story is matched with the above mentioned writer autobiographical book, not only that the real IRA gunman life of Ernie O'Malley is that of Henry.

Maggie Galehouse is criticizing Henry's suffering due to his past life although he wants to live peace life. Maggie further argues:

Years pass. Henry avoids politics, ignoring the discussion over Northern Ireland, until in 1974, he's injured in a partisan bombing and discovered. Spying for both the government and Sinn Fein, Henry muses, "It was 1920 again. Every stupid decision every shooting _ _ _ Bloody Sunday". He Witness the bitter years of the hunger strikes and funerals, the pub bombings and kidnappings. (32)

It is clear from the criticism of Galehouse that Henry is living a peace life by avoiding the politics; he is disagreed over Northern Ireland. In 1974, he is injured due to bomb blast of UVF in Dublin. There is hunger strike, the pub bombing and kidnappings by the provisional; Henry thinks that it was 1920 again. Provisional has spy on Henry from the very beginning before he is landed in Ireland with Ford.

The above mentioned critics are more concerned with the traumatic events that the character Henry has endured throughout his life. With reference to these assessments of different critics which reflect their own perception, it is worthwhile to

explore Roddy Doyle's *The Dead Republic* with the issue psychological trauma that the narrativization of the traumatic events to lessen the impact unknowingly blow the psyche resulted to physical symptoms that the victim or survivor has experienced his own creates a form of memory that the present research inclines to prove through this exposition.

The thesis proposed on the basis of the text *The Dead Republic* is a library based research, not only this the ideas of trauma theorist like Cathy Caruth, Jeffrey C. Alexander, Michael S. Roth and other theorists will be the tool of analysis, including the bibliography from Google search, review of different critics from web. As the focus of the research is on psychological trauma, it shows Henry as the victim of the civil war.

The presentation of the experience of the sequential traumatic events that the major character narrativizes to lessen the impacts unknowingly overwhelmed on his psyche has resulted to physical symptoms. He is supposed to be the authentic character with the devastate condition as socially, historically, political and economic. Thus, the research analyzed this text with the applicable tool trauma theory thereby especial focus on 'psychological trauma'.

The term trauma is understood as a profound emotional shock or wound that creates substantial lasting damage to the psychological development of a person. Trauma is a complex form of memory. Memory is created through the experience from the traumatic events. So there is the interrelationship between memory and experience. Memory is related to psyche that comes out in the form of narrativization through the victims or survivors. The idea of memory runs through contemporary public life at high generating polemic and passionate debate in the media, in the academy. Maurice Halbwachs is the best remembered founding father of memory

studies. Dominick La Capra's idea is that there are two forms of remembering trauma; one is working-through and other is acting-out. These two are not opposite but distinct which the concepts are he has taken out from Freud and psychoanalysis. One is considered as desirable, results in the process of working-through and other is considered as denial, results in the process acting-out. Dominick La Capra in *History and Memory after Auschwitz*, argues, "The traumatic event has its greatest and most clearly unjustifiable effect on the victim, but in different ways it also affects everyone who comes in contact with it" (8). In the novel, Henry narrativizes the events which are considered to be the desirable one result in working-through. He moreover argues that especially for victims, trauma brings about a lapse. So, rupture in memory that breaks continuity with the past. A potential to be informed by a rethinking of psychoanalysis that addresses such problems as transference, acting out and working through, which are intimately connected with both mourning and other forms of social action requiring the ability to remember in a desirable way. He has set upon an important position for himself in the emerging field of those writing on memory, trauma, the holocaust and the sublime. He has rejected those who want to see trauma as always and everywhere a structural part of experience that makes us all victims. In the novel, Henry Smart narrativizes the events which are considered the desirable one result in the process working-through.

The overwhelming nature of the event is such that it leads to important and often permanent changes in the physiology and mental state of the individual. A traumatic memory is formed, a memory that is at once cognitive, emotional and possibly behavioral. The traumatic memory doesn't exist in normal stress. The traumatic memory is formed, a memory that is at once cognitive, emotional and possibly behavioral. The traumatic memory relates to the person's initial unconscious

response to the traumatic event. Charles S. Maier, in *History and Memory*, argues, “Memory is the chocolate covered medicine of the psyche on which one overdoses. Memory in this phenomenological sense presumably gives direct access to experience, often vicarious experience that may be sacralized or seen as aura tic, notably the traumatic experience of victimization” (144). He further argues that memory in this sense exists not only in the past but in the present and future tenses. It relates acknowledgement and immanent critique to situational transcendence of the past that is not total but is nonetheless essential for opening up more desirable possibilities in the future.

In the 1880s Freud and Breuer as well as Janet concluded that hysteria was caused by psychological trauma. Psychological trauma is a type of damage to the psyche that occurs as a result of a revelry distressing event. Psychological trauma can lead to the serious long term negative consequences that are often overlooked even by mental health professionals. As Cathy Caruth describes in her *Unclaimed Experience*, the issue of trauma “an overwhelming experience of sudden or catastrophic events in which the response to the event occurs on the often delayed uncontrolled repetitive appearance of hallucinations and other intrusive phenomenon” (11). Cathy Caruth argues that the overwhelming events which take the form of nightmares, flashbacks, intrusive hallucinations, dreams, thoughts, or behaviors are stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to stimuli recalling the event. In the novel, Henry Smart narrativizes the traumatic events to the director which develops the flashback. He has got nightmares and wakes up in hallucination from dream which is denial or the basic sense of transference and results in acting-out.

The concept of trauma is applied to deal with the issues of the text. In this regard, experience of the traumatic events push the victim towards the depth of the effects in the psyche which is resulted to the abnormal activities via the body that can be a tool to relate the text with psychological trauma.

After the publication of Cathy Caruth, *Unclaimed Experience*, trauma studies get the space in literal text. The overwhelming events of the past repeatedly possess, in intrusive images and thoughts, the one who lived through them. Trauma that it does not simply serve as record of the past but precisely registers the force of an experience that is not yet fully owned. Perhaps the most striking feature of traumatic recollection is the fact that it is not a simple memory. Beginning with the earliest work on trauma, a perplexing contradiction has formed the basis of its many definitions and descriptions. While the images of traumatic reenactment remain absolutely accurate and precise, they are largely inaccessible the conscious recall and control. The philosopher Mark S. Micale, in *Traumatic Pasts: History, Psychiatry and Trauma*, argues “We can study trauma as experience by victims, theorized by scientific elites, legislated by governments, interpreted by social groups and represented by cultures at particular moments in the past” (25). He in addition argues that the recurrent re-experiencing of the traumatic event and was characterized by the presence of two or more of a range of symptoms, including sleeping disorders, difficulty in concentration, and avoidance of situations that evoked the initial traumatic event.

For the survivor of trauma, then the truth of the event may reside not only in its brutal facts, but also in the way that their occurrence defines simple comprehension. The flashback or traumatic reenactment conveys, that is, both the truth of an event, and the truth of its in comprehensibility. But this creates a dilemma for historical understanding. The trauma thus requires integration, both for the sake of

testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one's own, and others', knowledge of the past, may lose both the precision and the force that characterizes traumatic recalls. In the novel, Henry remembers the traumatic events creates a form of memory that enters into mind unconsciously is the compulsion tendency in the case of people who undergo a trauma related to acting-out. The critic Paul Ricoeur in a text *Memory, History, Forgetting* argues, "Memory as appearing, ultimately passively, to the point of characterizing as an affection that pops into mind of a memory and on the other hand, the memory as an object of a search ordinarily named recall, recollection. To remember is to have a memory or to set off in search of a memory" (4). Moreover, he argues that the impression as an affection resulting from the shock of an event that can be said to be striking marking. This impression is essentially undergone experienced. The operation of memorization prevails over the recollection of individual events of the past. In the novel, Henry remembers the traumatic events creates a form of memory that enters into mind which is compulsion tendency in the case of people who undergo a trauma is acting-out.

The concept of trauma is applied to explicit the issues of the text. Thus, the idea of trauma as offered by different neurologist and the trauma theorists to deal with the consequences that has caused after the effects on the psyche of the survivors and the people who has experienced the scenario of trauma through the victims. This research helps to foreground the voice of the survivors to deal with the issue of trauma thereby to understand the effects on the psyche with the traumatic impacts such as upset, anguish, agony, flashbacks, hallucination, nightmares. To know the

level of effects on the psyche of the survivors or the victims such studies is very reliable to be the standard as different trauma theorists' psychological perspective.

The fact is that memorable events are usually represented again and again, over decades and centuries. Remembered events are trans-medial phenomena, that is, their representation is not tied to specific medium. Therefore, they can be represented across the spectrum of available media. And this is precisely what creates a powerful site of memory. In the novel, Henry narrativizes the traumatic events to lessen the impacts that act as countervailing force in working-through. Pierre Nora in a text *Between Memory and History* argues, "Memory is a perpetually actual phenomenon, a bond trying us to the eternal present; history is a representation of the past. Memory, in so far as it is affective and magical only accommodates those facts that suit it; it nourishes recollections that may be out of focus or telescopic, global or detached, particular or symbolic responsive to each avenue of conveyance or phenomenal screen, to every censorship or projection" (8). Nora in advance argues that the memorial operation remains self-contained and detached from our daily lives. Under the illusion that our memorial edifices will always be there to remind us, we take leave of them and return only at our convenience. To this extent that we encourage monuments to do our memory-work for us, we become that much more forgetful. In effect, the initial impulse to memorialize events like the Holocaust may actually spring from an opposite and equal desire to forget them.

Trauma theorists like Cathy Caruth, Shoshana Felman and Jeffrey C. Alexander combine the knowledge from the psychological sciences with the psychoanalytic theory of Jacques Lacan and Sigmund Freud. These scholars started digging narratives of war, torture, rape, genocide, natural disasters, death, love,

addiction, etc. entering into the work of literature and culture. That's why trauma studies become multidisciplinary approach.

The primary objective of the study is to expose the war veterans' political, social, cultural and economic condition after the Ireland's independence throughout the character Henry Smart. It further aims to mask out the beneficial person's intention like Mr. Ford and the present activists. Also, its destination is to explore the present government's irresponsibility towards the war veterans. This project valorizes on memory and experience created from traumatic events that the victims or survivors narrativizing to show that he/she is psychologically traumatized.

In this research, it is applicable that the major character narrativizes the traumatic events that he has experienced, overwhelmed on his psyche resulted to physical symptoms is associated with the idea of trauma theorist Cathy Caruth will be the primary tool of analysis. Since the major objective of the study is to demonstrate the victims of civil war, a comprehensive analysis of Doyle's critic of nationalism lies outside the scope of this project. By giving the nature of the research with the available time and resources, this analysis does not offer an analysis of Roddy Doyle's complex relationship with politics. Such kind of analysis would help in the contribution of complex relationship between Doyle's authorship and his historical venture approach.

The present research is divided into three chapters. The first chapter deals with the introduction including the general background information of the methodology, hypothesis along with the tool applied in the text. The second chapter analyzes the text, taking out the appropriate extracts along with the theoretical insights of different trauma theorists and the critics. The third chapter sums up the whole dissertation delineating the findings.

II. Narrativizing Trauma in *The Dead Republic*

The projection of psychological trauma through the novel *The Dead Republic* is to show that the narrativization of the consecutive knotted traumatic events by the major character that he has experienced creates a form of memory. It exposes that the memory is the result of the past events that the victims or survivors have experienced in their own life. Memory is a term refers to an underlying picture of a past event shared by a group of individuals along with a sense of helplessness, fearfulness, horror in the survivors or victims. It aims to explore that the narrativization of the tremendous traumatic events unconsciously overwhelmed on the psyche that has resulted to physical symptoms by the writer Roddy Doyle in the novel.

The Dead Republic depicts the traumatic events that are created to the major character who as a trail blazer of the Ireland aftermath the invocation in the eyes to appeal the idea about traumatic perspectives. The tremendous traumatic incidents to the war veteran, begins with the civil war and continues until to the last stage of his life which unwittingly effect in his psyche.

The major focus of this project is to associate the notion of psychological trauma. The term trauma is understood as the wound of the mind, which is not like the wound of the body; simple and curable that is not available to consciousness until it imposes itself again in the nightmares and the repetitive action of the survivors and returns to haunt the survivors later on. Doyle has presented the major character Henry as a narrator who has experienced his own traumatic events that has developed the sense of memory, he narrativizes the traumatic events to reduce the impact unaware overwhelmed the psyche resulted to physical symptoms which is identified by the psychiatrists and the concepts of different trauma theorists is the theoretical framework suitable to the ideology 'psychological trauma'.

In the last twenty years, other people's pain has become one of the core interests of literary and cultural studies with respect to horrific histories and their deeply disturbing forms of representation. While narratives of loss, oppression, marginalization, and physical and psychological trauma are by no means new to readers and viewers, the particular dedication of humanities, these issues has reached a new quality. In the novel *The Dead Republic*, the writer has presented the major character with this sense. Henry has experienced the tremendous traumatic events and he narrativizes to decrease the impacts unconsciously blow the psyche. The experience of the traumatic events has created a form of memory. Memories have their roots in the lived experience of participants and observers. In the novel, Henry memorizes his past that of the civil war; he is the rebel during civil war, his comrade called Kellet wants to kill him. So, he is exiled and moves to America with false passport and wedding photograph. Meanwhile, his wife is in a jail, he has to depart with his family. After many years, he co-incidentally meets his wife in Chicago, there also, Kellet has tried to shoot him but it is his fortune that his wife has shot that comrade. He reunites with his family but he again departs with them:

We were boarding a moving train. Rifle slipped. I caught him, saved him and fell. The train moved on, taking my family and my leg. I recovered. I learned to walk with a wooden leg. I never found them. I searched for years. I heard stories about them and I followed the stories. The stories stopped, and I stopped searching. I crawled into the desert to die. I lay down and let the sun burn me to nothing. I died. I came back from the dead when Henry Fonda pissed on me. He was acting in a film called *My Darling Clementine*, emptying his bladder

between takes. I was brought back to life, and I met John Ford, the man who was directing the film. (8)

Henry remembers that his son slips and he rescues him but the train moves on taking his family and his leg, he again loses his family. Now, he has to learn to walk with a wooden leg. He searches his family with the stories, he hears about them with the desire to meet them once more time. After loses the hope, in frustration he goes to die in desert. This activity of Henry shows that the anxiety to depart with his family unconsciously blow on his psyche. He has the experience of loneliness that becomes the memory of the event. He narrativizes that he is saved by Henry Fonda who is a star in a movie. Then, he meets the director Mr. John Ford who shows the interest to make a movie about his past that of the civil war. In the novel, there is the repetition of the traumatic events, he recalls his past which is compulsion in repetition based on the concept acting-out; it is one of the forms of remembering trauma. The critic Astrid Erll in a text *A Cultural Memory Studies* argues, “the first task memory performs is actually not to preserve the events, but to select the few aspects that are considered remarkable and that allow the insertion of data and events in an already known category, forgetting everything else. Memory serves, after all, to create independence from time, that is, from the punctual realization of events, which in the form of memories become available for the system and allow the construction of always different connections” (185). Moreover, she argues that memory expresses the dependence of all that happens on the elaboration capacity of the system, on its structures and therefore in some extent on the past which conditions the ability to gather and to accommodate surprises, that is, the openness of the future.

Trauma begins with an event or series of events that are too much to bear. The experience is beyond the edge of what is possible to perceive and respond to, beyond

what we are able to include in our identities as individuals or communities. The severity of traumatic events cannot be measured on any single dimension, simplistic efforts to quantify trauma ultimately lead to meaningless comparisons of horror. Nevertheless certain, identifiable experiences increased the likelihood of harm. These include being taken by surprise trapped or exposed to the point of exhaustion. The likelihood of harm is also increased when the traumatic events include physical violation or injury, exposure to extreme violence or witnessing grotesque death. In the novel, Henry memorizes that he has returned to Ireland after twenty-nine years with the director Mr. Ford and the crews in a movie that of Henry's past. He narrativizes, "I'd left in 1922. I was flying back in, in 1951; it was twenty nine years since I'd left and five since I'd made up my mind to come back"(3). Mr. Ford shows the interest to make a movie about Henry's past story of the civil war. Henry is quite surprised with Mr. Ford because his every details of the civil war have been known by the director. Henry narrativizes, "Ford knew me- I didn't know how. He knew all about me. He knew my scars and how I'd got them. He looked across the dark, straight at me"(8). Henry is amazed when Mr. Ford depicts the events that he has experienced during civil war. Henry doesn't know the intention of Mr. Ford, he has the hope that his past story will be in Mr. Ford's movie. The director has consoled Henry to narrate the event of the civil war. So, Henry memorizes the past that of the civil war:

There were seven of us, six local men and me, the outside man sent down from Dublin to teach them manners and soldering. One of the men was only sixteen, and two of them were twenty, but they were veterans already. These men had killed other men, and had been away from their homes for more than a year. They were farmers who

couldn't farm, a teacher who would never teach again. They stared into the fire and talked about burning down Ashford Castle. (102)

From the above mentioned lines, Henry as a war veteran of Ireland remembers his past that of the civil war to the director Mr. Ford. It is a flashback that of the civil war; during civil war, Henry and other six local men are rebels; they have fought for the freedom of Ireland. All of them are teenagers; some are farmers who can't farm, some are teacher who can't teach. Henry is also with them as a trainer to teach them about soldering. There are disastrous activities like bombing, kidnapping, burning fire and killing. The government at that time treated them as a traitor that is why, they have to hide. Henry remembers his past that of the civil war which is compulsion, to see it as a way of preventing closure, harmonization and facile notion of cure related to acting-out. The critic Michael S. Roth in a book *Memory, Trauma and History: Essays in Living with the Past* argues, "The experience is not at some point registered but subsequently lost to memory. The significance of the memories themselves is not considered, since what counted as an explanation is trauma to parts of the nervous system" (8). In advance he argues that the nervous system is capable of directing actions without recording it because a nervous state, sufficient for awakening consciousness. If consciousness is intense enough, memories are recorded and stored in their proper place in the brain.

In the novel, Henry narrativizes that he knows the greedy intention of Mr. Ford to earn huge money within short time through Maureen O' Hara who is playing the role as Miss O' Shea in a movie about his story that of the civil war, she reveals to him the secret intention of Mr. Ford to merge his past story into a love story. Henry is agitated after knowing that he is being deceived by Mr. Ford. Then, in rage he nearly strangles the throat of Mr. Ford:

I lifted my right arm and brought my fist down onto his chest. His face woke into a hard, open hand. I covered his mouth and pressed him back down to the bed. I felt his shock and pain push hard against my palm, and subside.

He knew it was me. He lay still.

I thumped him again. Felt his heart in my palm.

He knew I'd kill him.

I felt his breath against my palm. I lifted my hand from his mouth. I was still looking at the beads. They were my mother's, he said. You're going to kill me, right? (108)

Above quoted lines show that Henry cannot tolerate the deceive behavior of Mr. Ford. In rage, he nearly kill Mr. Ford, he loses the limits of temper. Although Henry narrativizes the traumatic events of his own he has experienced to reduce the impact, slowly with unaware blow on his psyche resulted to physical symptoms. In this regard, some critics, psychiatrists and thinkers advocate for trauma. Among them, Cathy Caruth in her book, *Exploration in Memory* argues, "the flashback, it seems, provides a form of recall that survives at the cost of willed memory or of the very continuity of conscious thought. While the traumatized are called upon to see and to relive the insistent reality of the past: they recover a past that encounters consciousness only through the very denial of active recollection" (152). She further argues that the ability to recover the past is thus closely and paradoxically tied up, in trauma, with the inability to have access to it. And this suggests that what returns in the flashback is not simply an overwhelming experienced that has been obstructed by a later repression of amnesia, but an event that is itself constituted, in part, by its lack

of integration into consciousness. Indeed, the literal registration of an event, the capacity to continually in the flashback, the capacity to elide or distort.

Traumatic events produce profound and lasting changes in physiological arousal, emotion, cognition and memory. Moreover traumatic events may serve these normally integrated functions from one another. The traumatized person may experience intense emotion but without clear memory of the event, or may remember everything in detail but without emotion. In the novel, Henry memorizes that after fight with Mr. Ford, he moves to Ratheen from Roscommon. In Ratheen, he works as a gardener. He cuts grass in the gardens of the big houses. He has bought an old bike because he can't ride a bicycle with a wooden leg. He narrativizes, "The wooden leg creaked and whispered. I pulled my trouser leg and looked. It was fatter, expanding-I could see the wood grow as I watched. The wet air was seeping into it. The varnish was already giving up. It was peeling away and the shin was getting pale and blotched" (4). He feels a hard pain and there is the sound of creak and whisper, the oily type of liquid flow from the wooden leg. There is reddish large spot on the skin in between the joint of the amputated part and wooden part of the leg.

Once he feels a hard pain. He cannot get up, he is nearly bent down in front the widow's house. The gardener is trying to turn over on to his back, "an ancient baby trying to stand up on its cot" (134). At that movement, a widow woman who has already known him early from ten years sees all these happening from the window. She manages to pull him out of the muck and she worriedly holds him because she wants to prevent him to fall on her flower bed and she takes him in her kitchen. Then, she pulls his wooden leg and put old newspaper under his feet to prevent her floor becomes dirty with the fluid that flow from his wooden leg; she does not question

about his wooden leg. He happens to see the photograph of a young woman hanging on the wall of the hall with the uniform as his wife used to wear during civil war:

I saw the photograph. I could just about see it in the hall, past the open kitchen door. A young woman in the Cumannnam Ban uniform.

She wasn't a Roscommon woman, or she hadn't been in a long time.

My knee, I told her.

I looked at the water still running off me, onto the *Irish press* at my feet. The priest was going to stain her lino.

Her name was O'Kelly and she'd been married to the man I'd seen her walking with, past my door, every Sunday afternoon, until just before Christmas the year before. The Widow O'Kelly, still dressed, I noticed now, in black.

I looked at her.

She'd never been Miss O'Shea. (134-135)

From the above mentioned lines, Henry suspects a widow as his long lost wife Miss O' Shea after he sees the photograph on the wall of the hall of the widow's house. He is not sure that the widow is his long lost wife because her name is Miss O' Kelly and she has married to the man with whom he has seen her walking past his door every Sunday afternoon, until just before Christmas the year before. In the same manner, the dress of the young lady of the photograph is similar to the dress that his wife used to wear while she is been rebel during civil war, he still has the memory of that dress. Henry narrativizes the events that he has experienced forms a kind of countervailing force, an act related to working-through. In it, the person tries to gain critical distance on a problem, to be able to distinguish between past, present and future. In this regard,

Shelly Rambo in a text *Spirit and Trauma: A Theology of Remaining* argues, “Trauma is not one- time event. Instead, trauma speaks to an event in its excess, the fact that the event was not fully integrated at the time means that something of that event returns at a later time” (7). Shelly further argues that the return of the event in the form of fragmentary visions, flashbacks and symptoms displaced from their context is an intrusion into life. The experiences were haunting them and present life became organized under the threat of the return.

Traumatic events generally involve threats to life or bodily integrity or a close personal encounter with violence and death. Traumatic events are extraordinary not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life. The confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe. In the novel, Henry recalls that he works in the boys’ national school as a caretaker. There, he sees that the students are treated in a very brutal way. Once Mister Strickland, the headmaster orders a ten years old small boy to mop the floor but the handle of the mop is too long off that small child. Not only this, Strickland stands back and puts his elbow on the kids’ shoulder. Mister Strickland, who is one of the teacher of the national school punishes on the open hand of the students with the leather strap. After three o’ clock bell, the boys come out, still pale and scared but ready to laugh. Henry cannot tolerate all these activities in a school. So, he hits Mister Mulhare and threatens him not to treat the boys in a rude ways. Henry says, “This is not a war and those kids are not the British” (150). Then, for fifteen years the boys’ national school in Ratheen becomes the republic which is the republic of Henry too, also it is the most civilized place in the country. In this regard, Jeffrey C. Alexander in *A Social Theory* argues, “one of the great advantages of this new theoretical concept is that it partakes so deeply of

everyday life”(7). He argues that in the last century, first in western societies and then, soon after, throughout the rest of the world, people spoke continually about being traumatized by an experience, by an event, by an act of violence or harassment, or even simply by an abrupt and unexpected and sometimes not even particularly malevolent, experience of social transformation and change.

In the novel, Henry memorizes that he is injured in the bomb-blast in Talbot Street during 1974. So, he is admitted in a hospital, a young lady journalist comes to him to take an interview of him. She takes out her jotter; at that time Henry feels that she is filling the pages with her short hand, she is like a kid doing her homework. There is a conversation in between Henry and the young lady journalist; she takes every details of him:

Henry smart, she said.

That’s it.

I’d been Henry Smart since I’d come home, more than twenty years before. I hadn’t hidden.

I’ve heard all about you, she said.

Is that right?

I couldn’t sit up. I knew who I was but I couldn’t feel the pain that everyone saw when they glanced at me.

Did it remind you of 1916? She said.

You know about that, I said. (166)

From the above cited lines, the journalist wants every details of Henry that of civil war because she wants to give him space in the media. She telecasts an interview

through media. Then, Henry is recognized as a war veteran of Ireland. For the victim like Henry the ability to say himself, “yes, the traumatic events happened to me back then” but it is via the working-through that one acquires the possibility of being an ethical agent. Leigh Gilmore in the text *The Limits of Autobiography* writes, “memory is crucial because it, like experience, is both what one possesses by virtue of living and what can be constituted as evidence only by submitting it to various tests and protocols of presentation, as evidence, memory is only as authoritative as the person who is remembering” (24). Gilmore further argues that the writers appear to the representation of trauma grow beyond simple causes and effects, exceed their duration in time, and connect to other forms of historical, familial and personal pain.

In the novel, Henry memorizes that the priest who is the manager in a boys’ national school has come to him and informs Henry that a little girl with whom he speaks; is not a little. She has given him a great write up. So, Henry has imagined that a small crowd, a quick bust of clapping as he come down the hospital steps after discharge, some of the new friends and the priest himself with his car door open are waiting to welcome him. In the same manner, the odd photographer, and woman with jotters will stand outside in the hospital. But there is no one as he thinks and hopes for, after he comes out, in front of the hospital door. Then he comes home, he sees a photograph of his own on the paper. He is surprised to see his photograph in unreal image:

The new key worked, and there was fresh bread and milk on the table,
and a packet of Wholegrain.

I was being looked after.

There was a copy of the *Irish Independent*. It was open, folded on page 9-an old, grainy photograph of a skinny kid in a volunteer uniform, standing out in his parents' back garden. It wasn't me, and it was the wrong uniform. I was still right. I'd been sliced out of the only photograph. (173)

From the above quoted lines, Henry goes to home from hospital. As he enters the house he sees that the food is already prepared for him but there on the table, he sees the photograph on the newspaper and he is upset because he has not worn the uniform during civil war as shown in the paper. At that time he realizes that the media has published the wrong photograph of him that of the civil war. Henry narrativizes the traumatic events which is the experience of his own is the pure objectification in the denial of transference is acting-out. The critic E. Ann Kaplan in the text *Trauma Culture: The politics of Terror and Loss in Media and Literature* expresses, "Trauma study is originated in the context of research about the holocaust with the magnitude to warrant the use of trauma in its historical form"(159). He furthermore says that forgetting means traumatic event which relegated consciousness that is not readily available to cognition. It therefore may be worked on by fantasies and at the appropriate times recalled in its mixture of reality and fantasy. His main concern is about the impact of trauma both in individuals and entire cultures or nations and about the need to share and translate such traumatic impact.

Memory is described by psychology as the ability of an organism to store, retain, and subsequently retrieve information. When an individual experiences a traumatic event, whether physically or psychologically traumatic, his or her memory can be affected in many ways. For example, trauma might affect his or her memory for that event, memory of previous or subsequent events or thoughts in general. In the

novel, Henry memorizes that he is recognized as a war veteran, as his new identity is excluded from the media; different activist groups arise and these all try to utilize him for their own benefits. Once Henry is locking of the door of school, he suddenly feels the blow on his shoulder and he has been brought across the yard and he is being kept in the van. Henry narrativizes, “I shut my eyes against the pain –more fuckin’ pain- and felt the hood go over my head. Warm cotton, a pillow or something; it wasn’t clean. I vomited. A hard hand pushed my head down, as McCauley kept shoving me into the van. I fell in, onto my stomach- I didn’t have time to use my hands- and I was pulled and pushed the rest of the way, across a metal floor that stank of rust and oil ” (175-176). Now, Henry realizes that McCauley, the man who has taught the scholarship boys before they are brought in the secondary education is also involved in the activists’ activities. McCauley also pushes him into the van along with the activists. Henry is unable to protest against their force and in the rest of the way also he is pushed across a metal floor with the unpleasant smell of oil and rust. Henry doesn’t know where he is being taken to by those activists.

He guesses that the van turns to north Dublin to the sea side. He narrativizes, “I felt soft ground under my foot. Had I been brought to a field? Or the edge of a wood? I could hear and smell the sea. But we weren’t in sand dunes. I was pretty sure we weren’t near mountains. It was a long drive to any mountains north of Dublin, and we hadn’t been going up -hill” (178). Henry only hears the voices of the men around him in the van. So, he doesn’t know where he is taken to by them. He feels the air as near the sea; he hears the new voices after he is taken out of the van. He doesn’t want to escape from there because he wants to identify them, and he is more curious to know, by whom he has been abducted from the school. After the conversation in between them and him, they again drive him back to Ratheen. The driver has asked

him about the priest on the way while returning back to Ratheen. Then, he suspects that there is also the involvement of the priest with the activists:

I got to the door, and it hit me — I understood. The priest had been in on it from the beginning, and the beginning wasn't the bomb. I'd known that for more than a year, but I hadn't looked at it properly. It went back years, to the time he'd come looking for me. He didn't just stop me in the village and offered me the job. He'd been told to. Before the Troubles had started again, before 1966, long before the bomb that was supposed to have brought me back, the priest – a young man then – had been told to get me the job, to keep a close eye on me. (205)

From the above cited lines, Henry realizes that the priest also involves in the activities of the activists. Therefore, he offers him a job of caretaker in a school that it is easy for them to keep on close eye on him. He then realizes that they follow him before when he is coming down off the plane with Mr. John Ford. In this regard, theorist Jeffrey C. Alexander in a book *A Social Theory* argues, “the personalized memory of the people cannot be erased or destroyed by decree or force” (12). He claims that the efforts to restore the objective reality of the brutal events to separate them from the unconscious distortions of memory.

Henry memorizes that he has got nightmares and hallucination immediately after he has injured in the bomb-blast of Dublin. One night when Henry and Miss O'Shea are sleeping together, he shriek out of fear in a dream, he is still gasping and sweating due to terrible dream:

Did you make that noise? She asked.

I must have.

It sounded like you were being strangled.

A car went past. I could make out curtains, a wardrobe.

I was, I said.

I wasn't convinced I was awake. The dreams had become more real than the waking hours. They never gave up. I felt my face for the blood. I was still gasping, appalled; my chest wasn't there. (194)

In the above quoted lines, Miss O' Shea hears that Henry wails out of fear in a dream. Then, she has mentioned him about the noise she has heard. Henry says that he has a dreadful dream; it's happen after he is injured in the bomb-blast in Dublin. Henry has got nightmares and hallucination after the bomb-blast which is compulsion of repetition as the process of acting-out. The critic Arlene Audergon in a journal "Collective Trauma: The Nightmare of History," argues, " the nightmares were causing a great deal of psychic suffering precisely because they could not be distinguished from present reality. Dreams whether frightening or pleasurable, as unconscious attempts to fulfill wishes, the dreams reflected the mind's attempt to bring certain desires into being" (18). The flashbacks also seemed to put one into a state of uncontrollable frights if psyche was not just replying a terrible experience of the past but was not just encountering something frightening new, something it did not know from the past.

The repetition of trauma therefore, is not only an attempt of an imperative to know what cannot be grasped that is repeated unconsciously in the survivor's life. The life is thereby separated from the desire to live; survival is no longer linked to the wish to live but to another imperative that appears to have ethical force as well as a relation to knowing and witnessing. In the novel, Henry recalls that after the telecast

of him as war veteran in the media, a widow whom he suspects his long lost wife also discloses her as his wife Miss O' Shea. Before that, although they both share the bed, she doesn't reveal her identity to him. Finally his suspect becomes true and he narrates the conversation between him and a widow, "I knew it was you. I kept my eyes shut. When I saw it all in the paper. Something had happened. She wasn't interested in hiding any more. But I was: I couldn't look at her. I knew all along, she said. A finger poked my shoulder. I knew. The time had come. You knew it was me when I was cutting your fuckin' grass. How many other Henry Smarts were you going to confuse me with, for fuck sake? Stop that. You knew. I counted back the years, to the time I'd arrived. More than twenty fuckin' years ago. And now you tell me you knew" (195). A widow further tells that their son is dead due to cold and daughter is in America. He is shocked after he hears the death of his son:

Do you know about them?

-No.

- Oh God. This is terrible.

-They're dead.

-No, she said. Yes. Poor Seamus is dead. He is dead. He died. Not then.

It wasn't news; I'd known it, carried it.

-A year later, or so, she said.

-How?

- Everything, Henry. And nothing. A cold he couldn't shake,

God love him. Because he'd nothing left in him to shake. He just died.

-And Saoirse?

-She's in America, Henry. I think. (196-197)

In the above cited lines, Miss O' Shea says to Henry that after departing with him, his family has waited him on the street in hope to meet him; his son can't tolerate the cold and died. After the news of his son's death, he is shocked. He knows that his daughter is alive and she is in America. Henry remembers his past which is somehow the historiography of Ireland. So, one should see historical understanding as involving process of working-through. The critic Mark S. Micale in a text *Traumatic Pasts: History, Psychiatry, and Trauma* argues, "Trauma is not simply the consequence of unbearable experiences, but also in itself a testimony – a testimony of what has happened to the human. But it is a testimony that also bears witness to the persistence of the human even in those extreme situations that threaten to dehumanize the victims" (20). In addition, he argues that even when inhumanity has reached its most tragic expression, as in the Nazi camps, this approach suggests that some element of humanity inexorably resists dehumanization and it is this humanity that the trauma of the survivors manifests. Trauma is both the product of an experience of inhumanity and the proof of the humanity of those who have endured it. The traumatic experience in other words the conceptualization of the past event as a painful scar, which is both perceptible to the general public and clinically identifiable.

At the moment of trauma, the victim is rendered helpless by overwhelmed force. When the force is that of nature, we speak of disasters. When the force is that of other human beings, we speak of atrocities. In the novel, Henry recalls that he has come to Miss O' Shea house after three days. He calls her but no reply from inside the house then, he breaks the glass and unlocks the door; there is the smell of old food spread through the broken glass. He pushes the door and goes inside to search her. He

finds her on the floor lying with unconscious. He narrativizes, “She wasn’t dead. The house was warm, she was fully dressed, Cardigan, tights. But the blood wasn’t flowing or trickling; it was dry and cracked on the floor. She looked at me, the one brown black eye. The frightened, living eye. Can you hear me? The eye stared. No blink, No movement at all. She was breathing. My cheek was at her mouth. I could feel her breath -the room was warm, the breath was faintly wet”(218). Henry finds his wife unconscious on the floor in the kitchen. He observes that the blood on the floor is not fresh, it is dried and cracked. Her face is sticking to the cloth. He feels breath on her that is why, he is sure that she is still alive. Her eyes are starring and there is no movement. He feels the breath at her mouth and body is warm. These all signs and symptoms make him sure that she is unconscious. He is shocked to see the condition of his wife.

Henry memorizes that the driver of the ambulance suspects in the relationship in between him and a widow. So, the driver takes her in the ambulance to the hospital without waiting him. Henry is panic to the worse condition of his wife and he doesn’t know the location of the hospital where she has been admitted. He is anxious and worried to meet his wife. So, he is ready to tell the secret that Miss O’ Kelly is his long lost wife Miss O’ Shea who is also participated as the companion with him during the civil war. Henry narrates, “I had to tell them all. Her neighbors, the hospitals, the Health Board- I was the widow’s husband” (220). Henry wanders here and there in search of his wife and in anxiety; he is ready to tell the neighbors, the hospitals that she is his long lost wife Miss O’Shea because she is a widow in the eyes of the society and at present she is known as Miss O’ Kelly. The priest is also doubted on the relationship between Henry and a widow. So, there is a conversation in between the priest and Henry:

The priest didn't look surprised. He'd bigger shocks.

You married out of the parish, he said.

It was a long time ago, I told him.

Her surname isn't Smart, he said.

She thought I was dead, I told him. She thought I'd been dead for years, before she met the other man.

But she'd no proof of your death. (221)

From the above cited lines, the priest is surprised to hear the secret about Henry and Miss O' Shea because Henry has the surname Smart and Shea has the surname Kelly. Therefore, the priest is doubted on their relation. Then, Henry makes him clear that they have departed while boarding a moving train. Furthermore, he convinces the priest about the doubt by justifying that after she has waited him for a long time, she loses the hope to find him. Then, later she has married to another man. Henry's memorization is like an engaging in a discourse, it is also a discourse of mourning, and that also involves critique which is also another form of working-through. The critics Shoshana Felman and Dori Laub in the text *Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History*, they explored the role of testimony in literature, psychoanalysis and history. They argue, "teaching traumatic texts and histories as such takes place precisely only through a crisis" (6). They further claim that if teaching does not hit upon some sort of crisis, if it does not encounter whichever vulnerability or the explosiveness of a critical and unpredictable dimension, it has perhaps not truly taught. Shoshana Felman describes testimony as fragmented and broken in form, 'composed of bits and pieces of memory that has been overwhelmed by occurrences that have not settled into understanding or

remembrance' (5). According to Shoshana testimony represents a joint process or event, which can only take place in the presence of an empathetic listener. Likewise, Dori Laub bases his notion of testimony on the conventions of psychoanalytic practice. The traumatic event takes place outside of the structure of normal reality; the work of testimony accordingly begins with a 'joint acceptance of the holocaust reality between survivor and listener' (69). Dori helped us to adopt a special 'open' protocol of questioning. He further defines the issue of trauma came up only with the protocol for interviewing and understanding that the survivor had undergone a long time terrible experiences.

In the novel, Henry recalls that after long days wondering here and there, he finds the hospital where Miss O' Shea is admitted. He narrativizes, "She was lying on a bed, under the window, with her one eye open. Still alive- the only thing left living in her looking up at the ceiling" (223). There also, he clarifies the relation with a widow to a nurse. Meanwhile, he meets an old woman who is already sixty-years-old. Therefore, Henry narrativizes, "she was an old woman now, but I was looking at my daughter. The hair was grey but that was my sixty-years-old daughter standing at the door, straight-backed as her mother used to be. It was her face puzzled but sure, and angry. And something too, behind it in her eyes. It was her face behind the face I recognized. But she hadn't a clue who I was" (224). Henry is upset when he knows that the old lady is his daughter. He has missed the opportunity to spend with the childhood of his daughter, he regrets himself:

Who are you? She said.

Well, fuck it, I said. I think I'm your father.

My God.

Now you're talking.

She stood there. Forever. She didn't look at me- not properly.

You took your time, I said.

Excuse me?

I said, you took your time.

I didn't know, she said eventually

You phoned, I said. -1964, was it? Nothing since.

She stepped into the room.

And what about you? She said. – My father? (224)

From the above cited lines, Henry and his daughter have met each other for the first time in a hospital after they have departed, when Henry reveals to an old lady that he is her long departed father. She is also upset and surprised, so she says, “The world's so small place, Mister Smart” (225). Now, there is a father, daughter and mother, three members of their family once again reunited. So, the daughter says “Here we all are” (224). Henry narrativizes the traumatic events which forms an exploration on something; an exploratory form of writing is related to processes of working-through. The critic Paul Ricoeur in a text *Memory, History, Forgetting* argues, “Temporal experience and the narrative operation are directly placed in contact, at the price of an impasse with respect to forgetting, the median level between time and narrative. The priority has been given to the assertion expressed by the well-known adage that all consciousness is consciousness of something; lead us to remember something is at the time to remember one self” (3). He further argues that memory as appearing, ultimately passively, to the point of characterizing as affection, the popping into mind

of a memory. On the other hand, the memory as an object of a search ordinarily named recall, recollection.

In the novel, Henry memorizes that when he is in a hospital, two Clare men come to meet him. They both are dressed like professional revolutionaries with bad jackets and cheap trousers. One of the Clare man depicts the details that of his abduction in a van. Then, Henry realizes that they are watching him from the very beginning. Henry narrativizes, “I tried to remember the faces of the men who’d been there, especially the ones who’d had to stand back while the real talk was going on. There must have been an informer in the van and the car that had carried me to Bettystown and back. It might even, have been an informer who’d hit me with the butt of his gun” (233). Now, Henry is in harassment due to his past reveals through the media.

The activists like the provisional and the Clare man both activist groups try to utilize him for their benefits. If he denies going with them, the activists threaten to kill his wife and daughter. So, he goes with them in calm although he wants to spend the time staying with unconscious wife and long lost daughter. The activists time and again visit to him in a hospital makes him traumatic experience, creates fear in his mind to lose his wife and daughter again:

— Hang on, though, he said. — There’s the daughter. She visits the mammy too, doesn’t she? When she’s here.

I didn’t answer.

— She’s what? Sixty?

— Yeah.

— She’s your daughter too, so.

—He looked happy again.

—Yes, I said

—They'll kill her too, he said. (236-237)

In the above quoted lines, Henry is blackmailed by the Clare man; he wants to take the advantages from war veteran Henry. Clare man forces Henry to give him the every information about those activists who has kidnapped him. Clare man threaten him if he doesn't give all the information that he gets from them, he will tell them that Henry is a fraud and he has never been in the Mansion House when there is the declaration of the republic of Ireland is approved and signed to make official. Furthermore, Clare man not only threatens him also, arise fear in the mind of Henry by saying that those activists will kill him and his wife will die alone. Moreover, Clare man says that they will kill his daughter. Henry's narrativization is a dimension of historiography; enlightenment in a broader sense and working-through itself as a part of the enlightenment process. The critic Mark S. Micale in a text *Traumatic Pasts: History, Psychiatry, and Trauma* argues, "The great range of traumatic events and the diversity of responses to these events serve to problematize and relativize the notion of trauma. Trauma turns out to be not an event itself but rather the experiencing or remembering of an event in the mind of an individual or the life of a community" (20). He further argues that emphasizing the re-collective reconstruction of an event over its actual occurrence by no means trivializes the traumatic experience, psychologizes away its reality or exculpates those who have perpetrated a traumatic act. Rather, it acknowledges the central subjectivity of perceiving and remembering in the psychology and history of trauma.

In the novel, Henry recalls that after the conversation with Clare man, another activists' man has come and take him to Bodestown in a car. On the way Henry asks the man that where they are going, the activist replies him that they are going to Bodestown, it is the graveyard. Henry is surprised and asks that man curiously about the purpose to visit that place, then the man has replied that they are going there to honor their republican dead. They move on with the scenario of nature on narrow road. Then, Henry finds himself in a dark room. Henry narrates, "I was sitting in front of a window. It was mid-afternoon out there. I could feel the heat but I could see absolutely nothing. It was paint. The window had been painted black, recently. There wasn't a scratch or a hint of the day outside" (243). On the way, they let his eyes uncovered but later, he finds himself in a dark room. Henry feels that the place where he is now is not Bodestown. Henry feels that he is surrounded by more than one man. He feels the breath of the man there in the room. Henry narrativizes, "I could hear a baby crying downstairs. Definitely in the same house, under me. It was a farmhouse. I hadn't been blindfolded before we'd arrived. They'd let me see the lane, the new gravel – I'd have heard it hopping under the car if I'd been blindfolded- the wide yard, the whitewash on the walls" (247). After he hears the cry of a baby in the same house where he is being locked, he feels that the place is a farmhouse not the place Bodestown. Thereafter, they take him from that farmhouse to the graveyard for the silent minute of their one of the member; after the funeral is over they take him back to Dublin. After he departs with those activists he immediately goes to hospital. There at the gate of the hospital, Clare man is waiting him. Henry has to explain every detail that he gets from other activist to Clare man to keep his daughter alive. The theorist Henri Bergson in *Matter and Memory* argues, "It is memory that we have to deal has to be expected because memory you should prove in the course of this work is just the

intersection of mind and matter” (7). He further argues that it is perception which has vanished, the perception displays in the midst of the image word, as would their outward reflection or shadow, the eventual or possible actions of the body.

. In the novel, Henry memorizes that he and his daughter have met co-incidentally after fifty years and there is a conversation in between them. His daughter has blamed him for his son’s death; his family has waited him on the street in dirt and wind instead of having bed and food at home. Henry is surprised to see his daughter. She is a child when he is departed with his family. Now, she is an old woman of sixty. So, Henry is confused and feels distance in their relation and doubts on to hug her as before when she is a child. Henry is shocked:

She looked at me.

—I moved to Ratheen, I told her.

How did I hug a long-lost daughter, lost so long she’d caught up with me?

A thin, angry woman whose life I’d destroyed by coming back to life. It was ridiculous. I didn’t love her, and I couldn’t see the girl I’d loved. The room was full of the dead.

We looked at each other. We tried to see something we knew.

Neither of us smiled.

—I saw you on T.V., she said.—There was a report, on N.B.C., I think. On that hunger strike. (262)

From the above mentioned lines, Henry is shocked to see his daughter as an old woman who is weak and thin in the appearance. In the same way, he is upset and feels that he has destroyed his daughter’s life by coming in her life; she is also weak and old to look after him. So, Henry narrativizes, “Don’t worry about that, she said. It

stuck me. She was nice woman. It made me laugh. She didn't join in, but she smiled. You're trying to send me back, she said. Just as we get to know each other again" (273). Both of them are surprised and shocked to see each other accidentally in a hospital. Daughter further clarifies him that she has seen him on television program when there is hunger strike. Henry narrativizes, "I looked out the window every morning, she said. To see you there, waiting for me to open the door. I kept looking behind me-for years. You have no idea how often I was asked if I was looking for someone. How many people- men-gave up; on me because they couldn't live with the man who was over my shoulder" (272). His daughter is also in panic to depart with her father. She is also in hope to meet her father. His daughter doesn't like his involvement in the activities of the activists but the activists threaten him and force him. Henry has tried his daughter's Dublin number but she has never answered his call. He suspects that his daughter has been kidnapped by the activists. Henry has tried her phone for three times, he narrativizes, "I've been out three times and she hasn't answered. Or her phone. It just rings out" (302). Although Henry is upset for missing of his daughter, he goes to the hospital, there also the activists is standing over him. Then, Henry has asked that activist about his daughter. Henry narrativizes, "where's my daughter? She's fine. Where is she? He was still smiling. She's where she wants to be, he said. I want to see her. Aye. Still smiling. And you will. When?" (311). Henry is in fear of losing his daughter; he goes with them to the place where they want. So, Henry narrativizes, "He took me to a commemoration in a cemetery just north of the border. We stood at the grave of a kid who'd been shot three years before. I was keeping my daughter alive. That was what held me. The chance that they'd kill her if I refused, kill her and call her the informer, put the cardboard sign around her neck" (319). Then, his daughter is freed and Henry has asked his daughter

that why she has been hiding. At the moment, she stared at him; he has seen the water in her eyes. Henry narrativizes, “I know what you’re doing. Do you. Yes, she said. Then, why have you been hiding? That much was clear. She was standing in front of me. They said they’d kill you if I talk- she said” (323). Both father and daughter don’t want to lose each other, even father or daughter. Hence, father tries to save his daughter and daughter also tries to save her father.

Remembering needs performance, that is to say, narrations of remembrances, which make use of narrative schema as modes of socially acceptable production and performance of remembrances, of appropriate verbal instruments. In the novel, Henry memorizes that his daughter has thought that he has never tried to search them. Then, Henry wants to justify her that he searches them, with the stories he hears about them. He moves to desert to die after he loses the hope to find them again. Henry’s daughter doesn’t want to blame her mother for second marriage; her mother has waited him for a long time. Henry and his daughter have consoled each other and come to the conclusion that these all have happened due to the fault of the time. Both have the feeling of empathy for each other; there is the conversation in between father and daughter:

— did you make it yourself? I asked.

— My bag?

— On the loom.

— Yes, she said.—I did.

— It’s nice.

— Thank you, she said.

She took out some keys.

—Can I offer you a ride anywhere?

She must have hired a car, or she was driving Ivan's—I didn't know.

— No, I said.—No, thanks; you're grand.

She looked disappointed. But she smiled. (274)

The above mentioned lines show that both father and daughter is annoyed to depart from each other. The conversation in between Henry and his daughter shows that they both have grief and they both console each other. Henry is following her daughter at the front door and he praises the bag on her shoulder. So, his daughter further says that the bag is knotted by her in a loom. Then, his daughter offers him a ride in a car. Although she is disappointed to depart with her father, after the justification of her father Henry, she is in solace and smiled to him. Henry's narrativization creates through the past, the attempt to work through the past without denying our implication in it, and without denying the after-effects of trauma, is part of a broadly conceived enlightenment process. The trauma theorist Judith Herman's work is that she is one of the pioneering clinicians in the field of theoretical debate. She in a text *Trauma and Recovery* writes, "Traumatic events generally involve threats to life or bodily integrity or a close personal encounter with violence death" (33). She discovers a conceptual framework that relates the patient's problem with identity and relationships to the trauma history provides a useful basis for formation of a therapeutic alliance. She introduced the concept of complex post- traumatic stress. She emphasized that the manifestations of trauma are much more varied than commonly psychiatrists who first worked with Holocaust survivors.

In the novel, Henry memorizes that he is anxious toward the worse condition of his wife. He cannot tolerate the panic condition of his loving wife Miss O' Shea.

So, he tells her a lie that the war is over and the cruelty has gone. Furthermore, he says that the British are getting onto the boat in Belfast. To console himself, he thinks that Miss O' Shea may see and hear him too. He is confident that his wife has died of his simple lie. He feels that his simple lie has killed her and now, she is released from the bound. The condition of his wife clearly shows that his desire to stay with her, the remaining life is futile. He cannot bear the pain that of his wife after long days in coma. So, he thinks, she will get tranquility after bearing death. So, he tells a simple lie to release her from the pain which hurt him too:

—The British are getting onto the boat in Belfast, I said.—You should see it.

She'd heard me.

And she died.

Strangle that I knew it, but I did. Nothing went slack, no shock passed across her; she didn't bare her teeth or howl. She was just gone. Dead.

I sat there for a good long while. I still held the hand.

The good news—my lie—had killed her. Released her. There was no new serenity on the face. I knew she was dead but no one else did. The eye was still open. She was as stiff and as livid as ever. (322)

From the above quoted lines, Henry is agitated to see the condition of his wife. He feels that she will get serenity after her dead. To support her to release from the pain that she has bear for long days staying in coma, the pain of his wife has hurt him more. Her eye is open. She is still and angry as ever. The dead of Miss O' Shea is the most pathetic event that has tormented him, he again becomes alone to share his feeling. Henry's narrativization is an enlightenment process which has been shattered

on the level of taken-for-granted assumptions by recent events, and that can still postulate certain goals. The theorist Dominick La Capra in a text *History and Memory after Auschwitz* argues, “the memory lapses of trauma are conjoin with the tendency compulsively to repeat, relive, be possessed by, or act out traumatic scenes of the past, whether in more or less controlled artistic procedures or in uncontrolled existential experiences of hallucination, flashback, dream, and re-traumatizing breakdown triggered by incidents that more or less obliquely recall the past. In this sense, what is denied or repressed in a lapse of memory does not disappear; it returns in a transformed, at times disfigured and disguised manner” (10). He further argues that the special significance among sites for memory and trauma are survivor testimonies, which find an important place in museums and exhibits themselves, along with physical sites, the testimonies of survivors. Testimonial witnessing typically takes place in a belated manner, often after the passage of years, and it provides insight into lived experience and its transmission in language and gesture. Witnessing is a condition of agency and in certain cases it is as much as one can expect of someone who has been through a limit experience. It is altogether crucial as a way in which an intimidated or otherwise withdrawn victim of trauma may overcome being overwhelmed by numbness and positivity reengage in social practice, and acquire a voice that may in certain conditions have practical effects.

. The major character Henry narrativizes that he is now hundred and eight, his daughter is also ninety. She is weak to pick him up from a bed. He confesses that he is going to die, close his eyes finally tonight. The activists want him to declare the next and final republic which quiet makes Henry upset and dissatisfy to the present situation. After the civil war of 1916, there is already the declaration of the republic:

There are six years to go, to 2016. They think I'll be there, on the podium with them, declaring the next and final republic.

But I won't be I'm going to die. Tonight I have to die before my daughter.

But I think that every night. I close my eyes.

This is the last time. The last time I'll let myself be picked up off the bed. She'll understand. She's tired too.

I'll close my eyes, finally, tonight. It's early afternoon, a nice day. I've seven hours left, maybe eight. I've lived a life. I'm a hundred and eight. I'm Henry Smart. (329)

In the above cited lines, Henry has already lost his wife and, now he cannot tolerate the pain of losing his daughter. So, he wants to die before his daughter's death. Henry is sure of that he is going to close his eyes tonight, he has only seven or eight hours left. However, there is still six years left to go to 1916 as the present activists want the declaration of the next republic with Henry on the dais. Henry narrativizes the traumatic events to get recovery. Redemption and narrative are related to each other. Redemptive narrative is a narrative, denies the trauma that brought it into existence. And more experimental, non-redemptive narratives are narratives that are trying to come to terms with the trauma in a post-traumatic context in ways that involve both acting-out and working-through. The theorist Kali Tal in a book *World of Hurt: Reading the Literature of Trauma* argues, "Traumatic events are written and rewritten until they become codified and narrative from gradually replaces content as the focus of attention" (6). Tal further argues that traumatic experience catalyzes a transformation of memory in the signs individuals use to represent their experiences.

Roddy Doyle's *The Dead Republic* is filled up with the narrativization of the traumatic events that the major character Henry Smart has experienced in his own life. Not only this, the writer has presented the novel in the narrative form through the mouthpiece of Henry to explore the exact essence of experiencing the traumatic events as the nostalgia to the immersion in memories; acting-out and working-through. Acting-out is transference means a form of repetition and characterized by unconscious redirection of feelings from one person to another. Working-through is transcendence means cure or harmony of the past. The experience matters then not so much in term of what happened in the past but in term of how future is built. Through the memory, the past of the individual can be revived or made actual again in the sense of being brought into consciousness. Conscious memory consists of recalling or recollecting past experience. Roddy Doyle's presentation of the major character as the narrator is to show that experience of traumatic events physically or psychologically affect in the memory.

III. Interface between Memory and Experience in *The Dead Republic*

This study explores narrativization of trauma in Roddy Doyle's *The Dead Republic*. It tries to depict that the victim or survivor narrativizes the traumatic events which creates a form of memory of the past that he/ she has experienced. In this novel, the protagonist Henry Smart narrativizes his traumatic experiences in order to lessen their impacts on his psyche. Although the events seems minor for other but the victims or survivors directly or indirectly have the experience of the trauma which unknowingly blow the psyche resulted to physical symptoms such as nightmares, flashback, hallucination which is based on compulsion results to acting-out and narrativization is based on desirable results to working-through; two forms of memories related to the concept trauma.

This study derives insights from writers like Cathy Caruth, Dominick La Capra, Michael S. Roth, Paul Ricoeur, Mark S. Micale, Pierre Nora and other critics as well. Dominick LaCapra argues that there are two different kind of memories; acting-out and working-through. He develops the concept from Freud and psychoanalysis. Acting-out is a process of repetition which is the basic sense of transference. Working-through is the process that is not simply therapeutic for the individual, but has political and ethical implications. It is desirable and one acquires the possibility of being an ethical agent. These two are distinct but not contrary in forms. In this regard, the writer Roddy Doyle through the mouthpiece of the protagonist attempts to show that memory which has already acquired the space in the psyche come out in the form of narrativization after the victim or survivor has experienced his/her own traumatic events that results to working-through. The survivors or victims want the relief through narrativization of the traumatic events that he/she has experienced to lessen the impacts as Henry unsuspectingly overwhelmed

the psyche resulted to physical symptoms such as flashback, nightmares and hallucination results to acting-out. The writer tries to relate the novel to the implementation of the tool trauma theory as different trauma theorists' visions with the special focus on psychological trauma.

Doyle has represented the major character as a trail blazer for the whole war veterans as well as the whole survivors and victims of trauma. The war veteran Henry has to depart with his family due to his involvement in the civil war. After knowing the greedy intention of the director, Henry nearly strangles the throat of him. Then, he moves to Ratheen and works as a gardener and caretaker and spends the peace life. Nevertheless, the protagonist of the novel has experienced the events of war; he again has to face the drastic events. He is injured in the bomb blast by the activists. So, he awakes due to nightmare and he is sweated and breathless after he wakes up from dream, with hallucination. The flashback, nightmares and hallucination are compulsive repetitions based on denial results to acting-out.

In addition, it is the memory that creates the form of narrativization flows through the psyche of the survivors or victims which is based on desirable results to working-through; it is total transcendence refers to cure or healing of the past. The writer Doyle has presented the major character as a narrator of the whole novel to excavate the exact essence of the experience of the traumatic events that falls on every human being. Henry's new identity as war veteran through media tortures him; the activists abduct him and threaten him to kill his wife and daughter in place he denies their proposal, different activists group want to utilize him for their benefits. The news of his son and wife's death has knocked his psyche. The acting-out and working-through is not totally different categories but a way to be implicated to each other.

To conclude, Henry narrativizes his traumatic experience that encounters consciousness with the flashback provides a form of recall to get release from the insistent reality of the past. The protagonist has experienced the traumatic events that underwent during civil war, continues until to the last stage of his life due to his involvement in the civil war. Henry is injured in the bomb-blast in Dublin; the accident has resulted into memory that has returned only in the form of nightmares as dreams with hallucination. These symptoms are seen in the form of repetition, based on denial results to acting-out. The novel is presented by Doyle in the form of narrativization is to show the survivor's own experience of the traumatic events to decrease the impact of traumatic events which is based on desirable results to working-through.

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