

I Digging Out the Hidden Reality in Philip Roth's *The Human Stain*

The present research tries to analyze Philip Roth's *The Human Stain* from the perspective of cultural trauma. It shows how cultural trauma reflects in the novel and what makes life of the protagonist, Coleman Silk and other characters Vietnam vet Lester Farley and the narrator, Nathan Zuckerman traumatic. The memory of the violence of history is artistically presented through the character of Coleman Silk in the novel. He hides his cultural identity i.e. black and imitates American identity where he symbolizes a tussle between past and present. The act of hiding the past is an attempt to follow the present consequently leads him to destruction as he fails to abandon his traumatic past experiences. He leaves his past, his family and his root. He wants to live his life as an American. So, he hides his identity in American society and passing as a Jewish due to his light skin black. He is classic professor at small but prestigious Athena College before an accusation. When he insert two students in his class by uttering the word "spooks" which means a nigger or spectator. He suffers whole of his life which is dramatic loss of identity.

Similarly, he loves an illiterate woman, Faunia Farley half of his age. He is sexually abused in Athena College. His sexual scandal knows everyone in the society. His scandal is compared to Clinton scandal which is a national fear to everyone. While adopting his disguise identity, he has lost his power, prestige, dignity and his family. He lives nowhere which traumatized in his whole life till his death. He has lost his identity in American society. He wants to disjoin his past from his present but he cannot do that he becomes failure in American culture. Though, his identity traumatizes all the people in America.

Similarly, other main character in the novel, Vietnam Lester Farley is loyal American. He is in the favor of patriotic duty of his nation in America. He cannot disjoin his past from present. He is suffering from post-traumatic stress disorder

through the flash back technique and memoir. *The human Stain* is the best example of cultural trauma which expresses collective identity through the character of Lester Farley. Twenty six years in Vietnam, he haunts in his whole slife. He is suffering from post-traumatic stress disorder in which he is very numbness or hyperactivity, reoccurring bad dream or spot amnesia. Lester Farley, a crazed Vietnam vet is so much traumatized. . He says that marriage is doomed because his wife runs away from him. He has two sons has killed with suffocation by Jew. His memory is too much haunted for his wife and children. Then, he remembers his friends, Kenney who is dead in Vietnam War. The inscription of Kenney's name on the wall resembles cultural traumatic to the readers. He felt dumb and numb. He could not speak anything. He is thinking about his friend, Kenny's death has sudden connection with history to Farley, and that connects him with the past more important than any memory. Not only Lester Farley suffers but also group of the Vietnam veteran soldiers has been suffered by Vietnam War which is the characteristic of cultural trauma. All in all, his memory is too much haunted.

The novel has been analyzed, criticized and appreciated by different critics from different point of views. Since the time *The Human Stain* appeared on the literary horizon in 2001, it has drawn the attention of good many critics and literary men. There are many critics who have treated the theme of politics and Jewishness and emphasized a sense of disorder. But no one has tried to analyze this book as a cultural traumatic experience point of view.

Parrish Timothy L. has generated perhaps the most critical excitement because of its sensational plot revelation that its typically Rothian hero, a Jewish academic, is, in fact, an African American passing as a Jew. He says:

Yet Roth's novel, despite its protagonist's freedom, cannot and will not erase the role of that race has played in fashioning American identity

and history. Coleman's choice separates him from his family, but more fundamentally it separates him from the historical conditions and opportunities that made his choice both possible and as he saw it, desirable in the first place. In *The Human Stain* "history" is something that cannot avoid and that will catch up with you. (441)

In the above lines he conveys that the protagonist, Coleman Silk, leaves his historical past and he thinks that he is American Whiteman. *The Human Stain*, as he portrays, is Roth's engagement with how traditional understanding of American identity as a pluralistic and malleable form have come under increasing scrutiny.

Themes in his books, particularly in *The Human Stain*, range from issues related to sexuality, power, gender roles, the search for identity, the role of family, to the importance of honesty. Mark Maslan argues:

To become a new being. To bifurcate. The drama that underlies American's story. These are Nathan Zukerman thoughts in Philip Roth's *The Human Stain* when he discovers that dead friend, Coleman Silk, was a black man passing as a Jewish. Classical passing narratives, such as Nella Larsen's *Passing* and James Weldon Johnson's *Autobiography of an Ex-Colored Man*, dramatize the conflict between the performance of whiteness and the persistence of black consciousness that lied beneath. (365)

The above lines describe Roth's protagonist, Coleman Silk who is a black man passing as a Jewish. He mainly catches in the conflict of whiteness and his black consciousness. Another critic and scholar Patrice D Rankine describes the Coleman Silk is as tragic hero. In this context she says:

Although the tragic nature of passing is evident in Johnson's work, one of Roth's achievements is to enlarge the personal and social

dimensions of the tragedy. In *The Human Stain*, Coleman Silk passes as a white man in a heroic, but ultimately damning, attempt to cast off his fate, his perception as an American Negro. He becomes a self-made man in the mold of the defiant Oedipus of Thebes. Processing like many self-made Americans, Silk moves through the academic hierarchy at Athena College. (103)

The above lines Rankine describes that Coleman Silk is a self-made man. He leaves his family and his past back. He wants to live his life as a heroic way in American society by hiding his real identity. When he is passing as a white man, he loses everything as his prestige, power and his wife and at last he dramatically which is compared to Oedipus of Thebes.

Another critic, Michiko Kakutani articulates, the negative black-lash against the claims of deconstructionists that texts are indeterminate and the authority of historical fact and authorial voice are at best incomplete:

Obsessed with the unreliability of language and the relativity of all interpretations, deconstructionists argue that all texts are indeterminate. As more radical deconstructionists see it, the very idea of the author is dead for them, texts are the product not of an individual imagination, but of a collective culture and its language. (23)

The conflict between personal pride and stigma that is associated with ethnicity and race which play an important role in Roth's fiction. The tension is particularly pronounced in novels where the protagonist attempts to come to terms with his own ethnic identity through his relationship with the hegemonic other: someone whose lack of racial consciousness undermines the assumptions on which his own anxiety is based.

In the same way, Elaine B. Safer comments that *The human Stain*, is the novel of sexual scandal in which Coleman Silk and Faunia Farley's love scandal is compared to the President Bill Clinton and Monika Lewinsky. Silk enrages his politically correct colleagues because he unwittingly uses the racial slur "spooks", when he comments ironically on the ghostly nature of two students who have enrolled but never have attended class. He focuses on the novel *The Human Stain*, by Philip Roth. Influence of the book on the attitude of the academic community of Athena College toward moral issues. He says:

The Human Stain connects the highly judgmental and self-righteous attitude of the politically correct academic community of Athena College to the moral righteousness of those Americans who were infuriated by the President Clinton-Monica Lewinsky scandal. The desire for retribution on the campus of Athena College supposedly parallels the socking expression in 1998 of a lynch mob mentally aiming to cleanse the White House. Those supposed to the fury of the crowd glimpsed the moral core. (211)

In the above lines Safer presents an analogy between the President Bill Clinton and Monica Lewinsky's scandal to the protagonist, Coleman Silk and Faunia's scandal in Athena College. Both the scandals are fitting because both affairs are based on a pervasive national fear. David Tenebaum, a renowned critic writes:

Coleman disdains his own pursuit of perfection, and so he chooses to view himself as part of human stain. It is a capitulation to the emptiness of American values that Coleman himself becomes guilty. Roth does not criticize the goals racial tolerance or Coleman's professional aspirations, but does not question the 'drama that

underlines American's story, the high drama that is upping and leaving-and the energy and cruelty that rapturous drive. (49)

In the above lines he portrays the characters of the protagonist, Coleman Silk who try to escape from a shameful element of their cultural heritage.

The primary objective of this study is to bring the cultural traumatic symptoms of the characters. *The Human Stain* is a memoir of the novel's narrator, Nathan Zuckerman about his dead friend, Coleman Silk who has himself a light-skinned black man passing as white. Silk intention is to become a new being by seeing an American dream. So, he disjoins his past from present by leaving his family back. Similarly, the other character Vietnam vet Lester Farley is haunted in his whole life through the post-traumatic stress disorder. His collective memory always wants to memorize his past.

From the above literature review it can be deciphered that though it has been analyzed and interpreted through different perspectives, no one has analyzed or interpreted the text from the point of view of the cultural trauma. The study primarily focuses on the loss of identity and a hunting memory of the characters. Thus, it is unique and a different way to interpret the novel from the perspective of cultural trauma which has not been done yet.

“Cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion” (Ron Eyerman 2). In this sense, the trauma not necessarily be felt by everyone in a community or experienced directly by any or all. While it may be necessary to establish some event as the significant cause, its traumatic meaning must be established and accepted, a process which requires time, as well as mediation and representation. According to Eyerman, Arthur Neal's national trauma is equal to cultural trauma because both are affected by mass media and representation. National

trauma, according to its enduring effects, and as relating to events which cannot be easily dismissed, which will be played over again and again in individual consciousness, becoming ingrained in collective memory. In this account, a national trauma must be understood, explained, and made coherent through public reflection and discourse.

A memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is (a) laden with negative affect, (b) represented as indelible, and (c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions. Memory is collective in that it is supra-individual, and individual memory is conceived in relation to a group, be this geographical, positional, ideological, political, or generationally based.

Memory is always group memory, both because the individual is derivative of some collectivity, family, and community, and also because a group is solidified and becomes aware of itself through continuous reflection upon and recreation of a distinctive, shared memory. Individual identity is said to be negotiated within this collectively shared past. Thus, while there is always a unique, biographical memory to draw upon, it is described as always rooted in a collective history. This collective memory provides the individual with a cognitive map within which to orient present behavior. Collective memory is a social necessity; neither an individual nor a society can do without it. Collective memory provides both individual and society with a temporal map, unifying a nation or community through time as well as space. Collective memory specifies the temporal parameters of past and future, where we came from and where we are going, and also why we are here now. Within the narrative provided by this collective memory individual identities are shaped as

experiential frameworks formed out of, as they are embedded within, narratives of past and present.

Cultural trauma, after all, affects the identity of the people. This identity is not on the individual level, but it comes on the level of collective identity. In this way, the individual identity gives rise to the collective identity where the individual person feels the sense of 'We' forgetting 'I'. In addition, Geoffrey Alexander opines that to be cultural trauma members of collective must be subject to a horrendous event. Such kinds of profound effect may affect the groups identity. In such a situation they develop common sentiments to save their future identity

Aurther Neal also stresses on the collective identity. He associates collective identity with the national identity. Aurther Neal, in his book *National Trauma and Collective Memory*, says that "national traumas are created by individual and collective reaction to a volcano like event that shook the foundation of the social world.

Stressing on the collective identity through cultural trauma, Eyerman says that "collective identity refers to a process of 'We' formation" (74). He also stresses on the resolution of cultural trauma. He express that the resolution of cultural trauma involves the articulation of collective identity and the collective memory as an individual stories meld into collective history through the forms and processes of collective representation. In this sense the collective experience "a massive disruption, a social crisis, becomes a crisis of meaning and identity" (Eyerman 62).

All memories which are related to traumatic effect or injury are not equally created. Similarly, all the traumatic injuries are also not the signs of PTSD. A memories of how a loved one died in a drive –by shooting may very painful but clearly remain just that a memory not a terrifying reenactment.

Times are changing. Several recent historic events combined to initiate recognition of the need to understand victims' suffering and healing one factor was the end of the Vietnam War. The terms shell shock and combat fatigue have long been used to describe the lingering psychological effects of combat experiences. But during and after the ten –years U.S. involvement in the Vietnam War, many more returning veterans seemed to voice such complaints.

Lester Farley is one of the Vietnam vet victims of PTSD. As Lester Farley is a crazy Vietnam vet who is traumatized whole of his life. Sometimes recollection is so real that is called a flashback or a hallucination. Flashbacks often are associated with combat Veteran.

Trauma is a deeply distressing or disturbing experience; emotional shock following a stressful event or a physical injury. It is an emotional response to a terrible event like an accident, rape or natural disaster. The understanding of trauma has frequently been dominated by interpretations rooted in the psychoanalytic tradition. But, now its scope is widen to history, culture and so on. Cultural trauma indicates the individual, community and intergenerational effects of the terrorizing and traumatizing events like genocide, warfare, ethnic cleansing, massacres and forced assimilation and so on. It is the intense feeling of fear, mental stress, distress and grief in response to harmful mental, emotional or physical situations or events. It is associated with the members of the community and their collective memory, which is haunted by the disturbing and distressing events. Cathy Caruth defines trauma in “Unclaimed Experience” says:

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

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

(181)

This definition clearly shows that trauma is described as the response to an unexpected violent that are not fully grasped as they occur, but return later in repeated flashback, nightmares and other repetitive phenomena. The events does not become trauma in itself but its long-lasting haunting effects makes it traumatic. Thus, traumatogenic effects of the events, accidents. Domination and other negative events are known as the cause of trauma.

The Human Stain deals with the issue of the trauma as the characters of it haunted by the cultural memories of their past activities throughout their lives. The main cause of their suffering is the embedded memories of their past activities. Coleman Silk mainly suffered from his rooted identity as nightmares in a number of activities in college and society. Similarly Lester Farley's tortured and bloodshed experience of Vietnam War has lingering psychological effect on him. The experiences of the war as well as elopement of his wife and suffocation of his children repeatedly disturb him and made him numb and dumb.

Thus, *The Human Stain* presents the traumatic experience of Coleman Silk and Lester Farley. To explore traumatic experiences of Coleman Silk and Lester Farley in *The Human Stain*, the research is carried out from the perspective of trauma. The research has been divided into three chapters. The first chapter is the introduction of the research which includes objective limitation of the study, literature review and introduces the theory of trauma. The second chapter is the analysis and interpretation of the text with the theoretical modality of trauma in embedded form. The third chapter is the conclusion of the overall research.

II. Cultural Trauma in Philip Roth's *The Human Stain*

This study has analyzed Philip Roth's *The Human Stain*, a masterpiece novel from the perspective of cultural trauma. The main characters of the novel Coleman Silk, Faunia Farley, Lester Farley and the narrator, Nathan Zuckerman are traumatized. The protagonist, Coleman Silk, is a professor of Athena College who is equally victimized when he speaks the word "spook" in his class two of his students. He is dramatically loss his identity while he is speaking the word "spook". He is failure in America while passing as Jewish-American by hiding his real identity in American society. At last he loses everything his past, his family and his prestige. The narrator, Nathan Zuckerman is presented past history of his dead neighbor, Coleman silk through the collective memory. Similarly, the other character, Vietnam vet Lester Farley is suffering from of post-traumatic stress disorder through the flash back technique and the memoir. He always remembers his friend, Kenney who is dead in Vietnam. He says that his marriage is doomed because his wife runs away from him by killing two of his son in suffocation. He cannot speak anything. He is very numb and dumb. So, all in all his memory is haunted for his life.

Philip Roth' *The Human Stain* is the last trilogy which was published in 2000. It begins with the traumatic narration of the protagonist, Coleman Silk who has a dramatic loss of his identity by speaking the word "Spook" (5) in his class to the two students who were absent in the class. The students turned out to be African Americans who charged him as a racist. Ironically, he himself was a black who was passing as a white. His act of passing as a white is his wish to historical discontinuity, which in a sense is a collective identity. The narrator, Nathan Zuckerman is dealing with the historical moment in Post War American life that has had the greatest impact of his generation. He has used the memoir of his dead friend, Coleman Silk:

Jettisoned it all, the whole ramified Negro thing, thinking that he could not displace it by any other means. So much yearning, so much plotting and passion and subtlety and dissembling, all of it feeding the hunger to leave the house and be transformed. To become a new being. To bifurcate. The drama that underlies America's story, the high drama that is upping and leaving-and the energy and cruelty that rapturous drive demands. (342)

The above lines are the thought of the narrator, Nathan Zuckerman in Philip Roth's *The Human Stain* when he discovers that his dead friend, Coleman Silk, is a black man passing as Jewish. The story of Coleman Silk takes us back to the days of racial discrimination which is rampant in the community in America. Coleman Silk's light skin helps him to pass as white. Though he passes as a white he cannot abandon himself from the identity of his race. He tries his best to separate from his family but could not relinquish every aspect of his African American identity. It haunts him all his life.

Identity is at the center of *The Human Stain*. It is not only related with an individual identity but identity has a communal significance. The identity formation of the protagonist, Coleman Silk is not only related with alone, it portrays a problem of the entire generation of American life.

Coleman silk is the neighbour of the narrator, Nathan Zuckerman, who is living not far from Athena University. Coleman Silk is a retired professor from the Athena College. Coleman Silk is living with a great secret which the narrator alone knows. He lives his entire life being a non-religious Jew but the reality is, in fact, he is a Negro. The original social and cultural identity of Coleman Silk has never let me be freed. He is always entangled into the past events and cultural phenomenon. In the opening description about Coleman Silk, Nathan Zukerman hints his identical reality:

All in all, he remained a neat, attractive package of a man even at his age, the small-nosed Jewish type with the facial heft in the jaw, one of those crimped-haired Jews of a light yellowish skin pigmentation who possess something of the ambiguous aura of the pale blacks who are sometimes taken for white. When Coleman Silk was a sailor at the Norfolk naval base down in Virginia at the close of World War II, because his name didn't give him away as a Jew-because it could as easily have been a Negro's name-he'd once been identified, in a brothel, as a nigger trying to pass and been thrown out. (15-16)

The above sentences Zuckerman presents Coleman as a man who has small nose like Jewish who was also sometimes taken as white. However, besides his attempt to show himself as a Jewish-American, he was identified as a nigger in a brothel. The reality of Coleman was very far from even Zuckerman. He does not yet understand the truth in his first aesthetic observation.

In trauma process, as Alexander calls, when the collective experience of massive disruption, and social crisis, becomes crisis of meaning and identity, the identity of the origin becomes a fate and curse to Coleman Silk. He wants to liberate and achieve a height in American by being a Jewish-American. But he is imprisoned by the African-American identity. He is imprisoned because his secret becomes his identity. He remains nowhere. He is in identity crisis. Coleman remembers:

That's why he liked shadowboxing and hitting the heavy bag: for the secrecy in it . . . some guys just banged away at the heavy bag. Not Coleman. Coleman thought, and the same way that he thought in school or in a race: rule everything else out, let nothing else in, and immerse yourself in the thing, the subject, the competition, the exam-whatever's to be mastered, become that thing. (100)

Coleman Silk becomes proficient at his secrecy. He beats down his identity of origin. He becomes a passing figure. But he is like a disappearing ghost to both his black family and his old identity. He prefers discontinuity of history but he cannot master the social attitude and power. Coleman inappropriately leaves Athena College. He is dragged in racist scandal when he refers to two absent students who is known to Coleman Silk, is black, Coleman rhetorically asks the class, “Does anyone know these people? Do they exist or are they spooks?”(6). He faces dramatic loss of his identity, the word “spook” becomes bone of contention, which finally ruins his career and prestige in society.

Cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion. In this sense, the trauma need not necessarily be felt by everyone in a community or experienced directly by any or all. According to Eyerman, Arthur Neal’s national trauma is equal to cultural trauma because both are affected by mass media and representation. Eyerman defines:

National trauma, according to its enduring effects, and as relating to events which cannot be easily dismissed, which will be played over again and again in individual consciousness, becoming ingrained in collective memory. In this account, a national trauma must be understood, explained, and made coherent through public reflection and discourse. (61)

Here, mass-mediated representations play a decisive role. This is also the case in what we have called cultural trauma. As cultural trauma refers to dramatic loss of identity and meaning, Coleman Silk, the protagonist of the novel loss his identity while trying to represent historical discontinuity. Instead of pursuing his ancestors’ history, he

chooses to discontinue it. The absence of historical continuity further assigned the role of a common historical experience resulting in a group identity.

It is obvious that Coleman Silk grows up as part of a black family. But he made his mind to pass as a white or Jewish-American because he wants to erase his historical identity to survive in American. In this sense, he gives up his individuality and creates a new identity for himself. He comes with new identity when he decides to attend Howard University:

Overnight the raw I was part of a we with all of the we's overbearing solidity, and he didn't want anything to do with it or with the next oppressive we that came along either. You finally leave home, the Ur of we, and you find another we? . . . Growing up in East Orange, he was of course a Negro, very much of their small community of five thousand or so, but boxing, running, studying, at everything he did concentrating and succeeding, roaming around on his own all over the Oranges, and with or without Doc Chizner, down across the Newark line, he was, without thinking about it, everything else as well. He was Coleman, the greatest of the great pioneers of the I. (108)

The crossing of the colour line and coming up with a new identity, Coleman Silk is indeed a symbolic figure which represents a group of people who has adopted such assumption in their life. He is a new brand of Jew in America. He sacrifices everything to achieve a height of success but he loses his dignity, prestige, family and all while adopting his disguise identity.

The rejection of social identity by Coleman Silk under the shadow of so-called social roles and responsibilities is the idea of national or collective identity. The collective identity is formed on the foundation of historical discontinuity. Coleman Silk's family presents him:

Over these last fifty years or more, he was not the first child, either, who'd heard about the harvesting of the salt hay for the Trenton pottery works or eaten fried bluefish and sugared peaches at the Gouldtown reunions and grown up to vanish like this - to vanish, as they used to say in the family, "till all trace of him was lost." "Lost himself to all his people" was another way they put it. (144)

In this sense, *The Human Stain* presents a different overview to the protagonist, Coleman Silk. He is represented by his own world which creates a framework for the collective identity. It can be vividly noticed in the last century that the concept of race's legacy was highly declined which, as a result, formed a collective identity around the world.

As told by Stuart Hall about the approach to group identity initially presents that "Our cultural identities reflect the common historical experience ... which provide us, as 'one people', with stable, unchanging, continuous frames of reference and meaning" (Maslan 360). Coleman Silk, similarly represents the cultural identities of those whose life is shaped by the historical identity. The history of Coleman Silk concerns the repudiation of the past and its consequence. He is in the favor of historical discontinuity, however his traumatic mind frequently reminded him his history and identity. The use of the word "spook" is a traumatic repetition of him which ruined his life completely. The narrator says:

Creating their false image of him, calling him everything that he was and would never be, they had not merely misrepresented a professional career conducted with the utmost and dedication –they had killed his wife over forty years killed her as if they had taken aim and fired a bullet into her heart. I had to write about this "absurdity," that

“absurdity”-I, who then knew nothing about her woes at the college. (11)

In the above lines, mention that when Coleman Silk is representing a professional career and dedicating his behavior as well as respected in society. Due to the racial incident in his class, he loses his wife in forty which traumatized him very much. Not only Coleman suffers but also his family and society have suffered. “ Everyone knows you’re sexually exploiting an abused illiterate woman half of your age” (38). In the novel, Roth focuses that seventy one years, prestigious dean, Coleman Silk and thirty four years an illiterate, Faunia Farley’s sexual scandal is compared to the Coleman and Lewinsky in Athena College. Their sexual scandal rumors spread on in Athena College. The parallel between the Lewinsky scandal and the Athena scandal is fitting because both affairs are based on a pervasive national fear.

Cultural trauma is caused when one culture is dominant over culture and wants to control it. When the people of different cultures live together, there is high possibility of cultural clash and conflict. They fight in order to maintain supremacy of their culture. Thus, cultural trauma is a kind of trauma which gives torture to common people as:

. . . cultural trauma is most threatening, because like all cultural phenomena it has the strongest inertia; it persists and lingers considerably longer than other kinds of trauma, sometimes over several generations, preserved in collective memory or hibernation in collective sub-consciousness, and occasionally gaining salience when conducive circumstances arise. (Sztompka 458)

It is the condition in which one culture is naturally taken as superior and vice versa. There is always a kind of conflict and rivalry between these cultures. They try to replace other opponent ones. They don’t want to leave any of the palimpsest effects of

the other culture. *The human Stain* is a clash between Afro-American and American culture. Coleman whose root is Afro-American hides his original identity and tries to live as white due to his fear of being black.

The Human Stain's three scenes, in which the living converse with the dead are very essential to dig out the traumatic effect on the characters of the novel. One of them involves Lester Farley, a text example of post-traumatic stress disorder. He is presented in the following lines by the narrator:

So the first winter I lived on the pond, and I wasn't myself that winter - goddamn PTSD - I was watching this ice fisherman walk out there and go out fishing. So I watched this a couple of times, so one day I put on my clothes and took a walk out there and this guy was catching a lot of fish, yellow perch and trout and everything. So I figure, this fishin' is just as good as the summertime, if not better. (357)

The narrator has vividly presented him as a person who is victim of PTSD. He is a text quoted post-traumatic stress disorder. Twenty six year after the Vietnam War he not only continues to be haunted by what happened to him then but it is often in capable of distinguishing it from what is happening to him now. He is highly traumatized out of the Vietnam War. Defining the reality behind the concept of PTSD William Cote and Roger Simpson believe:

Times are changing. Several recent historic events combined to initiate a recognition of the need to understand victims' suffering and healing . . . one factor was the end of the Vietnam War. The terms shell shock and combat fatigue have long been used to describe the lingering psychological effects of combat experiences. But during and after the ten –years U.S. involvement in the Vietnam War, many more returning veterans seemed to voice such complaints.(24)

The above definition clarifies the symptoms of PTSD. Lester Farley is one of the victims of PTSD. He has a long lasting memory of Vietnam War. Lester Farley suffers a lot by his haunted memory of Vietnam War. He cannot forget it. He remembers his friend Kenny who died in Vietnam War. He compares Kenny's with his own death. He was traumatized by haunting memory of Kenny:

It was enough once to look up Kenny's name in the book they've got at the VA. After, he was sick for a week. That was all he could think about. That's all he can think about anyway. Kenny there beside him without his head. Day and night he thinks, Why Kenny, why Chip, why Buddy, why them and not me? Sometimes he thinks that they're the lucky ones. It's over for them. No, no way, no how, is he going to the Wall. That Wall. Absolutely not. Can't do it. Won't do it. That's it.

(215)

These activities clearly refer as PTSD. It is recurring and unavoidable recollection. That is not just a lasting and unpleasant memory of a bad event but one that hits so often and so hard that the person cannot lead a normal life which is also called "psychogenic amnesia" (32). Sometimes that recollection is so real that it is called "a flashback or a hallucination" (30). The person repeatedly relives the events.

The flashback or the hallucination comes repeatedly in his life. In Farley's flashback plagued consciousness, the Berkshires of today and war time Vietnam are so intermingled that "the most in human night he ever witnessed" as a soldier "is right these now in his own scumbag, house". Lester says:

I saw it all, everything, all at once, right there in his own house enduring the heat, enduring the rain, the mud, giant ants, killer bees on his own linoleum floor just beside the kitchen table . . . Faster stepping on the booby trap, Quillen drowning, himself almost drowning, freaking

out, throwing grenades in every direction . . . Drago losing a leg, an arm, a nose . . . the terrible smell of Drago's blood there in his own fucking house. (71-72)

Numbing and avoidance, then, can help someone up to point. The concern is PTSD is that this aspect becomes a serious, obstacle to recovery. Journalists interviewing I survivor also can greatly underestimate how much the person still is affected months or years after the violence happened. A man like Lester Farley seems calm, even casual and unconcerned, during an interview about the drive by shooting death of his son may in fact be numb - and may have lost his wife, friends and jobs as a result. It is not in Lester Farley only suffered with PTST. The whole combat veterans are suffered who are involved in Vietnam War-which is the features of cultural trauma.

Lester Farley is a crazy Vietnam vet. When his wife ran away from him and giving the blew job of old. Jew by killing their two kids with suffocation. He was also put in Vietnam administration hospital by force. He says:

They put him on the lockup ward, tied him to the bed, rehydrated him, stabilized him, detoxified him, got him off the alcohol, treated him for liver damage, and then, during the six weeks that followed, every morning in his group therapy session he recounted how Rawley and Les Junior had died. He told them all what happened, told them every day what had failed to happen when he saw the suffocated faces of his two little kids and knew for sure that they were dead. (72)

In the above extract he mentions how he was treated in Vietnam Administration hospital. He is very much traumatized for his two children who were killed by suffocation. He feels numb for his two kids and his mind is blank. Despite feeling as though he "died in already in Vietnam", "Because he is a man who fucking dead" (73). The group consisted of Vietnam vets like Farley except for Vietnam vets like

Farley except for two from the Gulf War. The Vietnam vets were men who, in their past war lives, had themselves been through the words - divorce, booze, drugs, crime, the police, jail, the devastating lowness of depression, uncontrollable crying. So, not only Farley is traumatized on Vietnam, all Vietnamese soldiers are traumatized.

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

Events that give rises to what we categorize today as symptoms of trauma generally involve force and violence. Often this is a threat to those people involved, their lives and integrity as rape, torture or child abuse; sometimes it also witnessing the horrific death and other, for example in war time combat or in concentration camps. The victim of trauma feels they were helpless in their enforce encounter with death, violence brutality. (3)

Being involved in the Vietnam War, Lester Farley had witnessed horrific death in his surroundings. Nathan Zukerman narrates that Lester Farley had not slept all the week. The reason behind this change is that Les Farley is the character in the novel most closely associated with death. After two tours of duty in Vietnam—during the second, a return to action he volunteered for, he witnessed death and destruction. Once they visited a Chinese restaurant called The Harmony Palace. Farley has reacted very furiously to the waiter. The witnessed violence and destruction in Vietnam War has created a traumatic space in his psyche. He speaks:

That's all you have to do. Whatever gets going in you, if it's sadness, if it's anger, whatever it is - the hatred, the rage - we're all going to be there with you, and you're going to try to sit there without running or doing anything."But the waiter" Les would say, "how am I going to

deal with the fucking waiter? I can't, Lou - I'll fuckin' lose it!" "I'll deal with the waiter. All you have to do is sit." (215)

Farley personifies the belief in historical continuity. A self-described "loyal American who'd served his country with not one tour but two" (64), he seems to embody American nationalism a well. If Farley is a "loyal American", however, he is also a fanatical racist and his racism spring from the same source as his nationalism. The disorder that causes him repeatedly to relive the loss of his buddy Kenny "another farm boy, same background except from Missouri" (258) also causes him to confuse the Chinese American he encounters in the present with his Vietnamese adversaries of nearly thirty years before. On a support group excursion designed to help Leister cope with his PTSD, he is taken to the restaurant of a Chinese American named Henry, who accommodates these group, despite their disruptive behavior, because "he takes it as his patriotic duty" (223). But Farley's brand of patriotism has no room for the likes of the public-spirited Henry and making it by (this) smiling gook at the door" is like wedding "through a river of blood" for him (217).

The difference between Vietnamese and Chinese means no more to him than the difference between himself and Kenny whose death he equates with his own. "I am a man who fucking died" (73). By identifying living Americans with dead ones, Farley trauma excludes the possibility to Asians becoming Americans.

Farley is in conflict with his own government. After attacking his ex-wife's boyfriend, He was confined to the psychiatric ward of the Veterans Administration hospital. He was horrified to find that he has been given "a fucking gook psychiatrist, this like chink shit" (69). Farley reminded the moment of Manchurian candidate in which the Chinese psychiatrist is an American agent instead of a communist one. Thereafter Farley becomes so hostile to "a government he could not deal with" that he vows "never to set feet" in Washington DC (213) and can be returned to the Veterans

Administration hospital for treatment, "only by force" (72) not by his will. While Farley's immersion in the past make him appear to be a model of a "loyal American, it actually makes him a "psychopathic" menace to American society (76). As he was the victim of PTSD, it alienates Farley from his government. He thinks:

How it was going through my subconscious mind, and that it was the same with thousands and thousands of other guys. The subconscious mind. You can't control it. It's like the government. It is the government. It's the government all over again. It gets you to do what you don't want to do. Thousands and thousands of guys getting married and it's doomed, because they have this anger and this resentment about Vietnam in their subconscious mind. (355)

He blames his government not for the genuine cause but it was only the psychic dissociation that characterizes his illness. It is only the revelations of his PTSD. As Roth Legs note in *trauma: A Genealogy*, contemporary psychiatry holds that in PTSD" the mind is split or dissociated: it is unable to register the wound to the psyche because the ordinary mechanisms of awareness and cognition are destroyed. As a result, the victim is unable to recollect or integrate the hurtful experience in normal consciousness: instead she is haunted or possessed by intrusive traumatic memories. The experience of trauma ... is perpetually reexperienced in a painful, dissociated, traumatic present" (Maslan 370). According to this explanation trauma makes the past simultaneously present and inaccessible to its victims; indeed, its very presentness is an effect of the mind's inability to integrate it into ordinary memory.

Farley's past is beyond his reach. When he visits a travelling replica of the Vietnam Veterans memorial with his support group, its members hope that seeing Kenny's name on the wall afford the sort of relief that the group's leader, Louie Borrero, experienced on first seeing the name of his deed buddy there. "It's all right

Louie - that's what Mikey told me, and that's what Kenny is going to tell you. What he is telling me, Lies, is that it was okay, I could get on with my life" (248). Louie repeats on the way to the memorial. For Louie, "the wall" is less a memorial to the dead than a device for communicating with them. His dialogue with Mikey allows him to relinquish the past by manifesting its presence rather than acknowledging their loss. When Lester Farley sees Kenny's name on the wall, he was again traumatized.

He is a dumb like:

I didn't hear anything, didn't feel anything . . . But now he knows for sure he's dead because he can't even call up Kenny's memory. He used to be tortured by it, now he can't be connected to it in any way.

Because he's a first-timer, the others are kind of hovering around. They wander off briefly, one at a time, to pay their respects to particular buddies. (252)

Lester Farley visits the wall in which he speaks with the dead. His act of hearing the dead speak is the therapeutic goal. To achieve the therapeutic goal, he visits the wall, in course, he completely forget the dead. Forgetting the dead is altogether an effect of traumatic dissociation. Yet to call Farley's visits to the wall a traumatic event is also to suggest that he does experience a species of communication with the past there - neither with Kenny's memory nor with his voice, but with the initial trauma of his loss.

William Cote and Roger Simpson, in their book *A Guide to Ethical Reporting about Victims and Trauma* writes:

Flashbacks often are associated with combat veterans. A soldier wounded in combat may again see the shell exploding in front of him and hear the screams of the buddy killed at his side. In other type of trauma a woman may feel a rapist grabbing her; a man nearly killed by

a drunken driver may “see” the car careening towards him again. In young children psychiatrics say, the reoccurrence may take the form of playing out a frightening scene over and over- a boy repeatedly struck by his father, in turn, pummel his teddy bear. (30)

His failure to summon up the least token of Kenny's presence on seeing his name on the wall returns Farley to the still unassimilated shock of that moment in Vietnam at which suddenly Kenny is dead. Kenny's death has a sudden connection with history to Farley, and that connects him with the past more immediately than any memory or voice could. Farley tells himself "[I] was right all along to believe [I] was dead"(252) when nothing happens at the wall. He means to explain why he "can't be connected" with the memory of his buddy there (253). But the fact that he considers himself to recall his friend only testifies to his connection with a past defined by Kenny's disappearance.

The inscription on Kenny's name on the wall is arguably such a text of Farley, failing as it does to say anything to him. Farley like Caruth, interprets that failure as a message. But the message he claims to have received does not alleviate his isolation or broaden his historical or cultural horizons. Instead, it deepens his isolation and compels him to do something to overcome it: Lester remembers the following lines:

I went to the wall and there was his name and it was silence . . . I didn't hear anything, didn't feel anything, and that's the point I knew it wasn't Okay with Kenny. That there was more to be done . . . That's why there was no message for me. Because I still had more to do for Kenny.

(258/59)

Farley interprets Kenny's silence as a command: he must demonstrate renewed loyalty to his dead friend if he wants to renew their contract and escape his isolation. To Farley, this means eradicating all signs of subsequent, and therefore conflicting,

loyalties. So he runs his ex-wife, Farley, along with her lover, Coleman Silk, off the road, killing both of them. "Now Kenny can speak to him," he tells himself after the murders. "Showed Kenny that Kenny's not forgotten. Kenny wanted him to do it and he did it" (258).

In a particularly intriguing statement, Caruth is led to indicate ways in which understanding and working through entail what she sees as losses:

The trauma requires integration both for the sake of testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one's own and others' knowledge of the past may lose both the precision and the force that characterizes traumatic recall . . . Yet beyond the loss of precision, there is another, more profound, disappearance: the loss, precisely, of the event's essential incomprehensibility, the force of its affront to understanding. (154)

In this respect, the inscription of Kenny's name on the wall resembles the cultural traumatic text as described by Cathy Caruth. A text most powerfully conveys the cultural trauma to the reader, Caruth says, not when it describes a cultural traumatic event but when its power of representation fail, leaving gaps through which the reader experiences directly the failure of cognition that is cultural trauma. For "central to the very immediacy of the experience of cultural trauma is a gap that carries the force of the event and does precisely at the expense of simple knowledge and memory" (Maslan 372). Indeed, in so far as traumatic historical event resist representation, she maintains that they also escape its mediation, finding their way into language in a way that allows the reader direct access to history itself. For Caruth, texts serve as devices

for the transmission of traumatic events in history from victim to reader not as knowledge, but as experience.

In this way the whole novel is a chain of traumatic effects represented by a number of characters.

The challenge for those who view group identity as a product of shared history is how to connect us with a history in which we played no part. Caruth's ingenious if improbable solution with history is actually a means of connection with it. "For history to be a history of cultural trauma, means that ... can be grasped only in the very inaccessibility of its occurrence (Maslan 373), she writes. Since we can gain unmediated access to history only through an experience of cultural trauma that also makes its occurrence inaccessible, our lack of connection with history must be a symptom of our cultural trauma by it. By adopting trauma "as a paradigm for the human experience that governs history" (Maslan 373), Caruth thus proposes that our inability to remember historical events that we did not experience be viewed as a form of amnesia resulting from those events. Grasping history then entails recognizing our lack of connection as disconnection a recognition made possible, she maintains, by the literature of cultural trauma. While Caruth sees the historical discontinuity inflicted by cultural trauma as a source of shaped experience, Farley does not. Instead, he views his inability to remember Kenny as a command to demonstrate that he does remember. Farley tries to grasp history by remembering it, Caruth by treating historical discontinuity, insisting against all reason on the continuity of past and present, whereas she sees discontinuity as our means of connecting with the past. Roth rejects Farley's position, portraying it as dangerously delusional. However, he elaborates a view of historical identity similar to Caruth's thought his example is cultural trauma.

As Kwame Anthony Appiah observes, however, common history cannot logically define group identity, since "we would have to be able to identify the group in order to identify its history. Someone in the fourteenth century could share a common history with me through our membership in a historically extended century and mine in the fourteenth century and mine in the twentieth. That something cannot, on pain of circularity, be the history of the race" (32). Perhaps in acknowledgement of this difficulty, which is by no means peculiar to African American studies, recent writers have sought to revise Dubois's model to include historical discontinuity. Whereas Appiah views the lack of common historical experience among members of a so-called race as inevitable, however, they see it as an effect of history. In other words, they treat the fact that we cannot experience the historical past as the result of a history characterized by social and cultural disruption. Instead of being understood as something we could not possibly do, experiencing our predecessors' history is seen as something we no longer do because of our history - of colonization, diaspora, trauma, or assimilation. The loss or abandonment of experiential continuity is then assigned the role of a common historical experience defining group identity is embraced as its historical condition of possibility. As narrator says:

Looking back over that time, I know, like my Vietnam veterans, I stayed because of painful memories it would conjure up. ...I left my wife and children at hotel -we were on our way back from Disney world - and visited, stood alone at its apex, close to where I'm standing right now. And the memories came - a whirlwind of emotions came. I remembered people...I remembered my radio operator, Sal. We met in Vietnam. We played the where -you-from game. Massachusetts. Massachusetts. Whereabouts in Massachusetts? West Springfield he was from. I said I was from Pittsfield. And Sal died a month after I left in

April, and picked up a local newspaper, and I saw was no going to meet me in Pittsfield or Springfield for drink. I remembered other men I served with. (239)

In the above lines, Lester Farley's painful memories is haunted his radio operator, Sal who is meets in Vietnam who is from West Springfield and Lester is from Pittsfield. Sal died a month after when he leaves. When he reads the local newspaper, he remembers his radio operator, Sal who is very friendly with him in Vietnam. He also remembers other men whom he serves in Vietnam. So, Farley's collective memory always relates him to think about past that injured him very much. As cultural critique Ball argues:

One important lesson I have taken from Hermon's analysis is her point that the reassimilation of traumatized veterans into a peacetime society precipitated shift in medical, psychiatric, and popular perception of trauma and its aftereffects. In brief the representation of Vietnam veterans' experiences in a variety of venues contributed to the medicalization of trauma in psychiatric terms while allotting it a social cogency that it hitherto lacked Herman's own clinical research has focused on the traumatic effects of incest and other forms of domestic abuses.(5)

The cultural critique, Karyn Ball represents the perception of the Vietnam War as a national trauma. In her view, the last ten years have been a period in which trauma as an object of inquiry has moved beyond the parameters of clinical study to become a preoccupation, if not a fetish, among literary and culture. As Lester Farley is traumatized by Vietnam War and all the veterans who are failure in Vietnam, lose their buddies in Vietnam. They cannot be praised by their nation. They are living their life very separately and calm. Their memories are haunted in the connection of past.

The Human Stain dramatizes the conflict between these two models of collective identity - one grounded in historical continuity, the other in discontinuity. On the side of continuity it places both the ethos of racial uplift exemplified by Coleman's family and the white racism of Coleman's nemesis Vietnam veteran Lester Farley. On the side of discontinuity it places Colman; Farley's ex-wife Faunia, and the novel's narrator, Zuckerman. The contest is far from even, and not only because the novel compasses African American solidarity to racism. What tips the balance is the book's narrative form, which is designed to convert historical discontinuity into a basis for collective identity in the manner of the second model. *The Human Stain* presents itself as a memoir of Coleman by his friend, Zuckerman. This form allows Roth to emphasize the limits of Zuckerman's knowledge: he learns Coleman's history only after his death, and even his information is incomplete. In this sense, Zuckerman's story necessarily bears the marks of historical discontinuity. *The Human Stain*. Yet Zuckerman's lack of factual knowledge gives rise to a subjective bond with his dead friend that enables him not only to reconstruct Coleman's life and death but to do so from the inside - that is, to bear witness to them. In this way, Roth transforms historical discontinuity into a source of shared historical experience. This experience is historical because is not only a fictional memoir but also a historical novel. It recounts, as if through Coleman's eyes, the trajectory of his life, from his New Jersey childhood as the precocious son of upwardly mobile black parents in the 1930 to his victimization, as an apparently white academic, at the hands of 1990s political correctness. By turning Zuckerman's lack of knowledge about Coleman into a means of connection with him, Roth also asks to make the history Coleman underwent accessible to those, like Zuckerman and us, who did not experience it. This is the novel's contribution to national identity formation.

As the critic, David Tenebaum says the "spooks" incident becomes significant insofar as it demonstrates common guilt shared by both Athena's administration and Coleman himself. The parallel between the Lewinsky scandal and the Athena scandal is fitting because of both affairs are based on pervasive national fear. As the narrator says:

Coleman Silk spoke the self-incriminating word that would cause him voluntarily to sever all ties to the college - the single self - incriminating word of the many millions spoken aloud in his years of teaching and administering at Athena, and the word that causes directly death of his wife. The class consisted of fourteen students. Coleman had taken attendance at the beginning to clear their names . . . two names that failed to elicit a response by the fifth week in the semester. Coleman, in the sixth week opened the session by asking, "Does anyone know these people? Do they exist or are they spooks?"

(6)

In the above extracts Coleman uses the word "spooks" for two absent students in his class. He has used the word for primary purpose which means "specter or ghost" but that word is taken as racial slur in which he was called racist. By using the word "spooks" he has suffered the whole of his life. First his wife's death and then he has to resign from the campus and at last he was killed so this "Spooks" incident compared to the Lewinsky scandal. Spooks incident brought whirlwind in his life and that causes his downfall. The protagonist's downfall is the feature of cultural trauma in which Ron Eyerman describes "cultural trauma refers to a dramatic loss of identity and meaning, a tear in social fabric, affecting a group of people that has achieved some degree of cohesion" (2).

For Faunia, the affair with Coleman allows her to “close all the door, before and after” (229), for Coleman, Faunia represents “onslaught of freedom at seventy one, the freedom to leave a life time behind” (171). In the above lines Faunia closes all the doors of Lester Farley and she ran after seventy years old, Coleman Silk. She wanted to take freedom all her life with Coleman Silk. Both Coleman and Faunia forget the past but for Farley’s past is very important and he is haunted in his whole life and he said that marriage was doomed. So Lester Farley’s memory is haunted in his whole life he could not forget his past. In this sense, only Lester Farley is not haunted all the people in the societies are haunted. All the Vietnam veterans are haunted.

The traumatic sense of life has been reflected in the novel through the anguish of woman character, Faunia Farley. She is traumatized in her family. She has been exiled from the entitlement that should have been hers. She is the woman of very poor family who works in dairy farm where she helps with the milking in order to pay her rent. Due to her poverty she also leaves her past and wants freedom to live in present. Lester Farley says to the narrator:

What undid her? A stepfather undid her. Upper- bourgeois undid her. There was a divorce when she was five. The prosperous father caught the beautiful mother having an affair. The mother liked money, remarried money, and the rich stepfather wouldn’t leave Faunia alone. Fondling her from the day he arrived. Couldn’t stay away from her. This blond angelic child, fondling her, fingering her,-its when he tried fucking her that she ran away. She was fourteen. The mother refused to believe her. They took her to psychiatrist. Faunia told the psychiatrist what happened, and after ten sessions the psychiatrist too side with the stepfather ...The mother had an affair with the psychiatrist. That is the

story, as she reports it, of what launched her into the life of tough to make her way. Ran away from home, from high school, at twenty married this farmer, older than herself, a dairy farmer, a Vietnam vet. (27)

The situation of Founia is traumatic because of the socio political and economic status of woman. The sexual activities show that the women are in trap social trauma because they couldn't forget the event forever. What her stepfather did her that she couldn't forget in her life.

In the novel, she tries to show the scenario of life which is related with traumatic experiences. The experiences are based on traumatic memory which are based on vivid description of trauma as in Karyn Ball's *Trauma and Its Cultural Aftereffect*, shows a variety of historical, rhetorical and cultural symptom in which the condition of the marginalization women are suffering from race, class, gender and sexuality. *The Human Stain* of the novel's title is, among other things, a powerful metaphor for the blemish of human fallibility. Zuckerman composes one of the novel's most eloquent monologues for Faunia:

We leave a stain, we leave a trail, we leave our imprint. Impurity, cruelty, abuse, error, excrement, seamen-there is no other way to be here. Nothing to do with disobedience. Nothing to do with grace or salvation or redemption. It's in everyone. Indwelling. Inherent. Defining, The stain is there before it marks. Without the sign it is there. The stain so intrinsic, it doesn't require a mark. The stain that precedes disobedience...It's insane.

What is the quest to purity, if not more impurity? (242)

In the above lines, Faunia represents her freedom and she leaves her past means to leave her previous husband and she runs away with classical, prestigious dean. The local and national mission of purification in Western culture at the turn of the millennium appear all the grotesque when contrast against the twentieth century's greater darkness.

III. Observing Cultural Trauma and PTSD in *The Human Stain*

The historical novel "*The Human Stain*" reflects the traumatic experience of Vietnam vet Lester Farley and non-religious Jew, Coleman Silk. Cultural trauma is based on various factors of society which is related with culture such as gender, race, ethnicity etc. The study has analyzed Philip Roth's *The Human stain* from the perspective of cultural traumatic point of view. Cultural trauma involves the destruction of the culture of origin by the destruction of language, race, socio-political and spiritual through oppression and impression of the ideology of a foreign culture causing loss of identity, community and worldview. The legacy of cultural trauma is manifested in the destruction of history that occurs in African American communities. The memoir of violence is artistically presented through the characterization of Lester Farley, Coleman Silk and the narrator, Nathan Zuckerman.

The protagonist, Coleman Silk is a non-religious Jew but he lives like a Jew-American. He forgets his past, his family and his race. By leaving his past back he cannot rejoin in American society. He loses his identity in American society which traumatizes all the people of American society and African society. For Coleman Silk present is everything. He cannot remember his past. He prefers discontinuity of history but he cannot master the social attitude and power in American society. He sacrifices everything to achieve a height of success but he lost his dignity, prestige, family and all while adopting his disguise identity He lives nowhere which traumatizes in his whole life till his death. On the other hand, he has once used the word "spooks" in the class which means Negro but he has himself is a Negro. He wants to live his life as an individual Jew-American which is very secret to everyone. By using the word "spooks" of two students in the class. His dramatic loss of his identity and meaning in American society is the symptom of cultural trauma.

Similarly, other main character of the novel, Vietnam vet Lester Farley is a loyal American. He is in the favor of patriotic duty in American society, suffering from post-traumatic stress disorder (PTSD) through the flash back technique and memoir. *The Human Stain* is the best example of cultural traumas it expresses the collective identity through the character of Lester Farley. Twenty six years in Vietnam War he is haunted by PTSD. He has been suffering from PTSD. Through PTSD he is very numbness or hyperactivity, reoccurring bad memories or spot amnesia. Lester Farley, a crazed Vietnam vet is so much traumatized. When he remembers his buddy, Kenny's name on wall. The inscription of Kenney's name on the wall resembles cultural traumatic to the readers. He feels dumb and numb. He cannot speak anything. He is thinking about his friend, Kenny who is died in Vietnam in front of him. He cannot forget his past. He is in the favor history which is national one. Kenny's death has sudden connection with history to Farley, and that connects him with the past more important than any memory. He equates his (Kenny) death with his own. Not only Lester Farley suffered but also group of the Vietnam veteran soldiers are suffered a lot in Vietnam War which is the characteristic of cultural trauma.

On the other hand he remembers his wife, Faunia Farley who runs after seventy one years old, Coleman Silk. He is traumatized with the idea of Phallic dignity is an oxymoron, because the phallus is anything but dignified which he cannot forget. He wants to take revenge with ex-husband of Faunia's lover. He says that marriage is doomed. He has two sons are killed with suffocation by Jew. He is also put in Vietnam Administration hospital by force. He is too much traumatized when he remembers the name of his children and also his wife who runs away from him. His wife also preferred history in discontinuity. For his wife present is everything. All in all when he remembers the past, he cannot tolerate what happens to him now. He was

haunted in past. So, his collective memory referred to the history of past. He is traumatized when he is put in Vietnam Administration hospital. Violence is the main cause of trauma. Once he is in Chinese restaurant named The Harmony Palace where he looks Chinese people and he says that all Chinese are gook. He is so anger to see the Chinese people.

Philip Roth's *The Human Stain* deals with the historical events of the twentieth century experience which is full of traumatic. Philip Roth's mouthpiece speaker, Nathan Zuckerman portrays the memoir of his neighbor, Coleman Silk after his death. Through the memoir he connects history of past to present which is incomplete.

In short, the traumatic experiences of the character are artistically presented in this novel as a form of narratives of Nathan Zuckerman. These traumatic experiences are based on culture through the historical presentation of the characters that is account by Philip Roth in this novel.

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