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**Remembering Trauma and Surrogate Victim in Ian McEwan's Novel *Saturday***

**Remembering Trauma and Surrogate Victim in Ian McEwan's Novel *Saturday***

**A Thesis Submitted to the Central Department of English, Tribhuvan University  
in Partial Fulfillment of the Requirements for the Degree of  
Master of Arts in English**

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**Letter of Recommendation**

Narad Adhikari has completed his thesis entitled "Remembering Trauma and Surrogate Victim in Ian McEwan's *Saturday*" under my supervision from April 2013 to February 2014 A.D. I hereby recommend his thesis be submitted for viva voce.

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**Letter of Approval**

This thesis, entitled "Remembering Trauma and Surrogate Victim in Ian McEwan's *Saturday*" submitted to the Central Department of English, Tribhuvan University, by Narad Adhikari has been approved by the undersigned members of the Research Committee.

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## **Abstract**

Ian McEwan's novel *Saturday* has its root anchored in the anxieties, horror and terrible sufferings of British people especially due to the threat of possible attack from Al-Qaida group in Britain. This research explores the traumatized conditions of innocent British who have not any direct affiliations with war. Material and other prosperities of British have overshadowed by threat of life. Individual to community are suffering. Henry Perowne, a neurosurgeon is 'desirable' to elaborate the terrible past and become more intoxicated and overwhelmed. Some characters are totally relived in terrible past. Characters like Theo, Daisy and Rosalind identify themselves with traumatic victim and undergo through 'surrogate victim'. Characters, through verbalization and narration attempt to get rid from traumatic past.

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## **I. Introduction to Ian McEwan's *Saturday* and the Concept of Trauma**

Ian McEwan's novel *Saturday* was set in London in special day of Iraq invasion, Saturday, 15, February, 2003. That was the day of huge demonstration against war in London and all over the world. McEwan exposes the impact of war among British People civilian. Threat of terrorist attack and fear of war are exhibited in powerful manner. Characters are victimized by remembering trauma. Most of the characters are haunted by past. Some characters frequently visit past and some are totally possessed by past. They have suffered from traumatic past. They attempt to distinguish past, present and future but become unsuccessful. They are totally unaware about surrounding activities. Characters are trying to seek joys but fail to achieve it. Aggressive behavior, sleeplessness, paranoia, Huntington Disease can be seen among characters. Because of company with traumatic victim, some characters are suffering from surrogate victim. On the basis of these events, this text is going to be analyzed from the perspective of trauma theory drawing upon the theoretical framework of Dominick La Capra.

The objective of this research is to illustrate how the British civilians are being victimized by war lunched against Al-Qaida groups by British government. Especially after the 9/11 terrorist attack and its aftermath, British people are being traumatic victim. This research also tries to dig out the impact on traumatized people among other where condition of surrogate victimization occurs.

The novel is written in historical background of 9/11 attack and its aftermath. Al-Qaida groups had attacked in United States in September, 11 in 2001, when more than three thousand people had been died. That was terrible traumatic event. With the 9/11 attack, America, British and NATO allied forces began to invade in Afghanistan in 7, October 2001. To dispose the Al-Qaida and Taiwan groups from they are still

running their activities in Afghanistan. Similarly in the name of disarming the nuclear weapon, they are going to attack in Iraq in Saturday, 15 February 2003. British government is supporting the war day by day. But what is undergoing in the mind of peace lover British people is ignored. This traumatizing mind of British people has wonderfully captured by Ian McEwan in this novel *Saturday*.

Like the American people, British people are also experiencing the threat of terrorist attack. Especially the 9/11 attack possible repetition of same attack is haunting in the mind of British civilian. Sleeplessness, aggressive, violent, paranoia and Huntington Disease are being common for British people. Despite of material prosperity they are not satisfied. There is not harmony inside the family. Some are in favor of invasion but some are not. This situation is creating the situation of division in family. Violent men are easily available in Britain, because they are inheriting the war. People from the every profession are not satisfied. There is not any professional link with war of people but being victimized.

Henry is one of the main protagonists in the novel. By his profession, he is a neurosurgeon. He has beautiful wife Rosalind. He is satisfied from the side of wife but his inner suffering does not heal through romantic conversation with wife. He is facing the problem of sleeplessness. He is being aggressive and pessimistic. When he sees the site of burning plane on the sky of London it reawakens the 9/11 attack in United States. That scene haunts him but he does not get relief from it till end of novel. Huge demonstration against Iraq invasion, T. V. interview about war, radio broadcasting are being traumatic trigger for Henry. He prefers himself as if he is conscious person but he is terribly being suffered.

Baxter is another antagonist character haunted by Huntington Disease. He is violent man. As British government is launching the war, Baxter is also internalizing



the violent. Minor mistake of colliding the Henry's car becomes matter of great attack upon him. He does not see anything except fighting. He is aggressive, violent and pessimistic.

Theo, son of the Henry is also facing sleeplessness. His sister Daisy, proved poet is aggressive. There is not harmony inside the family members. All most characters provide their views in the context of war. There is not any character who is untouched with issue of war. In other words, every character is hovering around the war. They war being victimized of war.

With the appearance of novel *Saturday* in literary scenario, it became able to attract the attention of many critics and scholars. Various critics have preferred their own views according to their own understanding. It can be judged from different perspectives. Therefore, the criticism depends on the reader's own interpretation. In this regard critic Micheal L. Rose in his essay "On a Darking Planet: Ian McEwan's *Saturday*" comments:

The terrorist attack on New-York and Washington are recalled in *Saturday* by the flaming Perowne sights upon his premature awakening and while Perowne 's fears of an imminent strike against London prove groundless, they betoken the contemporary drift towards paranoia, an undertow that is global in its repercussions. (78)

From the above mention lines we can explore that Perowne, protagonist of novel is inheriting threat from the terrorist attack. His mind makes the journey from conscious to unconsciousness. He is getting terrified. These lines support that Perowne revisits 9/11 attack. Sight of burning plane is being the traumatic trigger for reawakening the terrific 9/11 Al-Qaida attack. He is being paranoid due to the fear of attack.

Similarly another critic Elizabeth Kowaleski Wallace in “Postcolonial Melancholy Ian McEwan’s *Saturday*” claims that “Indeed familial themes through the novels suggesting that something more is at stake in this representation despite McEwan’s cool, neutral tone” (473). That is to say McEwan seems neutral and exposing as if just familial theme is there in the novel. But how the happy family is being disturbed by 9/11 terrorist attack is depicted. Tone seems neutral but exhibits a lot about people’s suffering because of war.

Likewise in interview with David Lynn, Ian McEwan himself prefers that “The issue still remain what does a rational person on a society that regards itself as rational do in the face of irrational behavior” (39). This means what is done by rational people is accepted as if good but under the cover of rationality many irrational activities occur. Henry Perowne is a neurosurgeon by his profession. Doctor is considered as rational but he is presented as irrational in novel. But his mistakes are presented as normal. In this research Perowne’s irrationality is kept on the court of traumatized one. His irrationality is because of terrible historical event of 9/11 attack and other war programs launched from the side of British government allied group and Al-Qaida group.

In the same fashion another critic Tammy Amiel-Houser in “The Ethics of Otherness in Ian McEwan’s *Saturday*”, by drawing the idea of Emmanuel Levinas’s attempts to unmask the western concept of ‘otherness’ in *Saturday*. He writes:

However, I believe that *Saturday* (2005) represents moral turn that goes against McEwan’s own declarations liberal humanist views and diverge from the common critical interpretation of his literary ethics. Instead, the novel seems to resonate with Emmanuel Levinas’s ethics

of otherness, with its emphasis on the self as infinitely responsible toward the ever strange and incomprehensible other. (128)

From these lines what Tammy is going to explore, is there is consciousness of self and other in the novel. Exposition of white superiority is there through McEwan's representative Henry and another character that has not any information except his name Baxter and his problem of Huntington Disease. Baxter is presented as mysterious or the man of having incomprehensible personality. But this research tries to investigate whether there is any connection of war for misunderstanding and abnormal behavior between Henry and Baxter.

Unlike other, Lee Siegel in his review "The imagination of Disaster" tries to clarify there is not any connectivity of 9/11 attack and trouble in character's psyche. He writes:

Henry's consciousness is haunted by his awareness of the mind's inherent instability, its mutability and fragility ... You could say that this is a state of mind imported into our lives by the attacks on 9/11. But in the context of McEwan's world, Henry's obsessions are also the universal mental soil – the comfortable and technologically protected yet, for that very reason, open and vulnerable Western mind – that has allowed 9/11 to provide moral, political and intellectual pretexts out of all proportion to the events of that day. (36)

These lines also accept Henry's consciousness is being disturbed but taken as normal case. He is not ready to accept that there is nexus between 9/11 attack and his suffering. Rather he tries to hide Henry's irrationality by saying "open vulnerable western mind". Henry's mind is exposed as nothing happen. It means there is not any connectivity between 9/11 attack and inconsistency among characters in novel.

From the above mentions reviews we can see that *Saturday* has been analyzed from various perspectives. Various critics have preferred their own visions. But this novel has not analyzed from the angle of trauma theory. So there lies a strong need of trauma studies. This research aims to view *Saturday* from the perspective of historical trauma theory. It tries to explore traumatic experience among characters which is caused by 9/11 attack and its aftermath.

Trauma emerged in the field of medical science. It has Greek origin which refers “to pierce”. As per the definition prescribed in *Oxford Advance Learner Dictionary*, trauma is defined as “a mental condition caused by severe shock, especially when the harmful effects last for long time.” It means haunting memory for long lasting is called trauma. In other words trauma can be defined as emotionally painful experience or situations, that troubles people’s ability to cope, leaving them powerless. Traumatic situation occurs because of several traumatic events. Sexual abuse, police brutality, employment discrimination, domestic violence, racism, poverty and oppressions are some of the causes of trauma victimization. After witnessing or gone through catastrophic events like earthquake, volcanic eruption, war distress the mind and haunts the memory for longtime.

For the trauma victim some actions help to reawakening of trauma. These actions are called traumatic trigger. Traumatic triggers play the role of catalyst to repeat the traumatic experience. Television and radio broadcasting about trauma related actions, and other symbolic activities which contribute to reawakening of traumatic memory of past are called traumatic triggers. To be trauma victimization traumatic trigger are essential.

Firstly, trauma is employed in the field of clinical study for the treatment of traumatic injuries in war and accidents. Physical and psychological, both chronicle

effect was considered as victimization of trauma. But now, distress in memory or psychological problem which is consequence of stressful moment is taken as trauma victimization. Especially both world wars and Vietnam War produced mental disorder among soldiers and civilians. By accumulating their experiences many films, dramas, novels and other literature were published. It became matters of discussions. To address such situation, trauma theory came on the level of surface.

At first Austrian psychiatrist Sigmund Freud has discussed about trauma in *Beyond the Pleasure Principle* (1919). In this regard credit of pioneer goes to him. Freudian psychoanalysis becomes the model of traumatic subjectivity and various accounts traumatic effect and memory. On the base of First World War victims, Freud has preferred trauma concept to heal the psychological as well as physical wounded people. Emotional numbed, questioning of perception and memory disturbance are results of traumatic effect.

Though trauma theory is introduced by Sigmund Freud, it got systematical development in the decade of 1990. It got the privileged critical category in this time. It is not bounded only area of psychological, rather focus on philosophical, ethical and aesthetic questions about the nature and representation of traumatic event. Lasting damaged in psychological development of person due to the shock event is trauma. It is emotional wound. When the traumatic event haunts the mind, people make abnormal or monotonous, in result distress, disorder and destruction. Cathy Caruth in her essay "Unclaimed Experience: Trauma and the possibility of history" writes:

Trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. (181)

From these lines Caruth tries to define trauma as unusual experience of person who has witnessed the stressing event or traumatic event. Person gets repetition of same experience time and again. Haunting memory overwhelms the person and s/he loses control on his/her emotion. Traumatic triggers fuel to reawake the trauma victimization. Person's reliving in the stressful movement of past through nightmares is traumatic experience.

Dominick La Capra is one of the trauma critics has preferred his idea about historical trauma theory. How one historian or other commentator remembers trauma and gone through the traumatic suffering is matter the most for him. In his writing, La Capra has divided two forms of remembering trauma; desirable one and denial. One observes traumatic events and certain implication are transferred upon observer. La Capra writes:

There are two very broad ways of coming to terms with transference, or with one's transferenceal implication in the object of study: acting-out; and working-through. Acting out is related to repetition compulsion – the tendency to repeat something compulsively. (142)

From these lines we can explore that there are two possibilities of transference implication upon observer. One is acting out and next working through. Here the acting out is prescribed as repeating past. In other words if one is undergoing through haunting memory of past, where s/he fails to distinguish between past and present is condition of acting out. One totally relives in the past except his/her physical appearance.

What makes different from the acting out to working through is victim's ability to distinguishing past and present. S/he can elaborate what makes

overwhelming experience and what is happening now. One desirably repeat the past frequently. La Capra argues:

Acting out is compulsive repetitive. Working through involves repetition with significant difference –difference that may be desirable when compared with compulsive repetition. In any event, working through is not linear, teleological or straightforward development (or stereotypically dialectical) process either for the individual or for the collectivity. It requires going back to problems, working them over and perhaps transforming the understanding of them. Even when they are worked through, this does not mean that they may not recur and require renewed and perhaps changed ways of working through them again. In this sense, working through is itself a process that may never entirely transcend acting out and that, even in the best of circumstances, is never achieved once and for all. (149)

These lines attempt to prove if acting out is compulsive repetition working through is desirable one. Person revisits frequently to past, but unlike acting out it is not teleological. In simple language working through is process of reliving in distressing past, but despite of acknowledgement of it one cannot transcend himself/herself. In working though one is haunted by traumatic event and tries to understand and becomes victimized. Victimizer of working through recognizes what is happening to him/her. There occur the condition of gap between past and present. It means, what terrible past has become the source of suffering can be recognized by victim but unable to escape from it. Acting out and working through are not opposite but only distinctive part of remembering trauma.

If working through and acting out are conditions of undergoing traumatic victimization of person, surrogate victim is their impact upon historian or other observer. It means it is secondary trauma victimization. When one identifies with victimized person and has gone through suffering of trauma is surrogate victim. To be surrogate victim empathy plays the vital role. One exposes extreme empathetic relation towards traumatic victimization. In alternative words observer puts himself/herself on the subject position of observed person. In this time empathetic unsettlement occurs and one loses own emotion. And there occurs surrogate victim. La Capra writes:

Unchecked identification implies a confusion of self and other which may bring an incorporation of the experience of the experience and voice the victim and its reenactment or acting out. As in acting out in general one possessed, however vicariously, by the past and reliving in its traumatic scenes may be tragically incapable of acting responsibility or behaving in an ethical manner involving consideration for other as others. One need not blame the victim possessed by the past and unable to get beyond it to any viable extent in order to question the idea that it is desirable to identify with this victim, or become a surrogate victim, and to write (or perform) in incorporated voice. (28)

From these lines we can say that, surrogate victim occurs when one identifies with victimized person. Like in acting out one relives in the traumatic moment. But it is victimization in the secondary level. One undergoes through suffering due to his/her confusion about self and other. One prefers as if s/he is victimized one. The relation between self and other get blurred. Where one present self on the subject position of traumatic victim. This secondary victimization of traumatic effect is surrogate victim.



## **II. Remembering Trauma and Surrogate Victim in McEwan's *Saturday***

The novel *Saturday* was written in the background of 9/11 attack in America and its aftermath condition in western society, especially in Britain. The novel is set on a specific day, Saturday, February 15, 2003, when mass demonstrations were held in London protesting the coming war in Iraq. In this novel, Ian McEwan tries to expose how the common British people are suffering from threat of terrorist attack. Henry Perowne is one of the main protagonists of this novel. He frequently visits the past. Since beginning to end Henry is suffering from threat of terrorist attack.

Similarly, characters like Baxter, Lily Perowne and Marianne are totally possessed by past action. They are totally detached from present activities. Not only this, some characters are facing the problems because of company with other characters. Theo Perowne, son of the Henry Perowne is being suffered because of his company with his father. Daisy, daughter of Henry also undergoes through suffering. That is not because of her experiences of witnessing terrible activities but her company with father. Burning plane, public demonstration against war, radio broadcasting and television interviews about for and against war are traumatic triggers in this novel which becomes catalyst to increase traumatic situation among characters. Result of remembering trauma leads one to surrogate victim. In this novel, there is not any character, which has direct linked with war but characters are facing psychological problems.

*Saturday* begins with sleepless condition of main protagonist Henry Perowne and his site of burning plane on the sky of British. As common British people, he has threat of attack that's why he is suffering from problem of sleepless. His overall journey of one day has well captured in this novel, where traumatic experience makes his condition sleepless, aggressive and pessimistic. Though he himself tries to prefer

him as conscious people but his mind leads him past, present and future randomly. Condition of working through trauma can be viewed from his character. Not only him, Baxter and Lily who are totally in past except their physical appearance. They don't know distinct between present and past. Condition of repetition and repletion as in acting out occurs there. Among all characters there is no one safe from tension of terrorist attack and Iraq war. That is the condition of surrogate victim. No one has direct link with war but has gone through the traumatic experience.

The word "trauma" is borrowed from Greek word "wound". It is derived from the verb which means to pierce. According to the *Oxford Advance Learner Dictionary* the term "Trauma" is defined as a mental condition caused by severe shock, especially when the harmful effects last for long time. Sigmund Freud in *Beyond the Pleasure Principle* (1919) has used this term to describe a painful event not inflicted to the body but to the mind. Before 1980 trauma was taken as matter of clinical but after 1990 it is not only limited in area of clinical rather ethical, historical, political and aesthetic. Insane people before 1980 were viewed as mad people but with development of trauma theory historical and political eyes try to recount the problems.

Traumatic survivals are carrier to spread traumatic experience not only in present till future too. Cathy Caruth in her essay "Violence and Time: Traumatic Survivals", has mentioned about it. She writes:

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

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

To be victimized by traumatic experience not only destructive event but the act of survival too. After witnessing the traumatic event, if severe shock occurs in the mind it happens. In alternative words, it is considered when person directly participate/viewed traumatic events and got severe shock then there is threat of traumatic victimization. But it is not limited only in this parameter. Even after witnessing the traumatic survivor there is possibility of victimization.

Dominic La Capra, one of the historical trauma theorists has developed the concept of remembering trauma from Sigmund Freud. To elaborate the historical studies he has developed the concept of remembering trauma by making distinction into two groups; desirable one, results in the process of “working through” and denial result in “acting out”. La Capra writes in *Writing History Writing Trauma*:

I’m obviously trying to take the concept of “acting out” and “working through from Freud and from psychoanalysis and them developing them in a way that makes them especially interesting for use historical studies. This mean that I don’t try to be orthodox as a psychoanalyst but really aim to develop the concepts in a manner that engages significant historical problems-and for me, the Holocaust is one of the most important of these problems. (141)

These lines prove that he has developed the notion of working through and acting out from Sigmund Freud. But he is not only limited in the concept of Freud. Traumatic events heavily charged with emotion implication of the emotion and value that always bring out the observer in the observed. That is the condition of transference.

This idea is faithful toward Freud in one way that process of repetition of the oedipal scene in later life the relationship between parent and child. But la Capra does not confine his idea only around Freudian oedipal relationship. He mentions in his book *Writing History Writing Trauma* that:

Hence for me, transference basically means implication in the problems one treats, implication that involves repetition, in one's problems. Transference takes place in relations between people (for example, students, notably graduate students, and professors) and perhaps, more interestingly-because less developed –in one's relationship to the object of study itself. When you study something, at some level always have a tendency to repeat the problems you are studying. Something like transference (or one's implication in the material along with a tendency to repeat) always occurs. This transferential relation helps one to understand contagiousness of trauma-the way it can spread even to the interviewer or commentator-and it provides a possibly thought-provoking way to rethink problem of observer participation. (142)

One observes something emotional object and certain items begin to haunt in his mind. In alternatives words, transference of observed item into observer compels one to rethink time and again. The item that transfers from object to observer is "transferential implication". Working through and acting out are two broad terms. Working through is process of desirable one. In this process person tries to distinguish past, present and future. But unlike working through, acting out is condition of denial. In this situation person relives totally in past. In case of novel *Saturday* there are both kinds of problems. Characters have gone through such problems.

### Working Through in *Saturday*

Working through is process to understand the influence of the past on his/her present situation to accept it emotionally as well as intellectually and to use the new understanding to make changes in present life. It is desirable process. This term “Working Through” is firstly used by Sigmund Freud in the technical paper “Remembering, Repeating and Working-Through” (1914). When one faces this problem s/he tries to distinguish between past, present and future. S/he tries to elaborate his/her condition of what happened, what is happening and what is going to happen. ‘Acting out’ is condition of dwelling in past. But in ‘working through’ person becomes confuse about his own existence in relation to time. To maintain countervailing balance with Acting Out, Working Through has been preferred. La Capra writes:

In acting out, one reviews the past as if one were the other including oneself as another in the past – one is fully possessed by the other’s ghost; and in working through, one tries to acquire some critical distance that allows one to engage in life in the present, to assume responsibility – but that doesn’t mean that you utterly transcend the past. It means that you come to terms with it in a different way related to what you judge to be desirable possibilities. That lost out in the past but may still be recaptured and reactivated, with significant differences, in the present and future. (148)

In case of ‘working through,’ one gets disappointed about his appearance. One frequently visits the traumatic past and forgets the distance between past and present. Distinct between past and present is erased. And one exists in past and present at the same time. But in case of ‘acting out’ one totally relives in past.

Ian McEwan, through the third person point of view, captures the scenario of Henry Perowne, a neurosurgeon. As the novel opens, he is sleeping on his bed with his wife Rosalind. But he has just woken. He does not know the time of his conscious. This is beginning of Saturday. Novel begins with:

Some hours before dawn Henry Perowne, a neurosurgeon, wakes to find himself already in motion, pushing back the covers from a sitting position, and then rising to his feet. It's not clear to him when has he exactly become conscious, nor does it seem relevant. He's never done such thing before, but he isn't alarmed or even faintly surprised, for the movement is easy and pleasurable in his limbs and his back and legs feel unusually strong. (3)

From the above mention lines, we can understand that he himself is getting confusion about his wake up time. In alternative words he is in condition of sleepless. Like other common British people he knows about the upcoming day or day of Iraq invasion by his country British, America and other western countries. He tries to express as if he is conscious. He attempts to relate himself with present but past is haunting him. Al-Qaida's attack in U.S. and U.S. invasion in Afghanistan were terrible traumatic incidents in world history. And repetition is going on rising day Saturday, 15, 2003. That's why he is in the situation of in between of past and present. In case of desirable trauma, one tries to create distinct between his/her present appearance and traumatic events of past. He is conscious about his action of sleeping but he does not know whether it is healthy time or not to wake. He himself recognizes about his motion later. He is neurosurgeon by his profession but his waking in unusual time refers his problem. Despite of his attempt to care himself, he is facing sleeplessness. He is haunted by past traumatic events of terrorist attack in U.S. and its aftermath. He

knows what is going inside him but unable control himself from being sleeplessness.

This is condition of working through as preferred by La Capra.

In working through one exists in both, present and past at the same time.

When traumatic triggers appear it force to person revisit his/her past. At the same time person is conscious about his appearance. In this time person tries to create certain distance between past and present. La Capra views:

In memory as an aspect of working through the past, one is both back there and here at the same time, and one is able to distinguish between ( not dichotomize) the two. In other words, one remembers perhaps to some extent still compulsively reliving or being possessed by- what happened then without losing sense of existing and acting now. This duality (or double inscription) of being is essential for memory as a component of working over and through problems. At least in one operative dimension of the self, one can say to oneself or to others: “ I remember what it was like back then, but I am here now and there is difference between two.” (90)

According to La Capra, mind or memory is the main object for ‘working through’, because it carries person to his/her traumatic past frequently. One, who is facing the problem, becomes able elaborate his/her past and present.

In *Saturday* Perowne has woken early. He is unable to sleep. In this time a burning plane passes through his house. This traumatic trigger makes him revisit the terrorist attack in U.S. in 9, 11/2001. It disturbs Henry’s whole day. Even in his family romance is haunted by images of possible war. He is on bed with his wife and thinking about her beauty and at the same time his conscious leads him towards his

terrible image of Saddam. His romantic imagination is destroyed. McEwan prefers this situation in following way:

Perowne shifts position and nuzzles the back of Rosalind's head, inhaling the faint tang of perfumed soap mingled with the scent of warm skin and shampooed hair. What a stroke of luck, that the woman he loves is also his wife. But how quickly he's drifted from erotic to Saddam - who belongs in a mess, a stew of many ingredients, of foreboding and preoccupation. Sleepless in the early hours, you make a nest out of your own fears – there must have been survival advantage in dreaming up bad outcomes and scheming to avoid them. This trick of dark imagining is one legacy of natural selection in a dangerous world. (39)

At first Henry Perowne is lured by body his wife. He is feeling romantic. He recognizes perfume and other cosmetic items. He judges physical beauty one by one. But at the same time he thinks about terrible image of Saddam. His erotic mode is immediately destroyed by image of Saddam. He rethinks about his sleepless condition of night. These all prove that Henry is present and past at the same time. In present he is being erotic. But burning plane makes him revisit of past and he loses his desire. Site of burning plane of early morning comes in his mind time and again. That becomes traumatic trigger for him. And he remembers 9/11 attack, Afghan invasion and upcoming attack upon Iraq. In this matter terrible war is destroying his pleasure moment of present. This condition of visiting past and present is condition of working through. He is beside of his wife and dwelling in his fantastic imagination. But at the same time image of war leads him to past. Not only this, structure of paragraph is also supportive for duality of person.



In the same paragraph, narrator exposes the flow of Henry's mind. Paragraph is initiated with romantic experience but in the same paragraph Perowne's threat of war is exposed. This means, he is present and past at the same time. As the present and past is included in the same paragraph that exhibits the inconsistency in the mind of Henry. He is not limited in present rather being governed by past too. Such condition of reliving in the past despite of his ability to recognize what is going on is condition of working through. In this way structure of paragraph is also being helping hand to exhibit traumatic condition of Henry in the novel *Saturday*.

In this novel, Henry has not direct relation with war. He is one of the neurosurgeons. But in this special Saturday, he gets encountered with traumatic survivals; Baxter and his friends. His restless thinking about Saturday's Iraq invasion and site of burning plane, early at the morning causes the accident of collide his car with Baxter's vehicle. That was minor accident but Baxter punches him. He immediately finds out his diseases of Baxter. That was "Huntington Disease". He recognizes it as product of violence. Henry analysis Baxter action of attacking him as normal because of his disease but up to long time it haunts him. Baxter was traumatic survival and his abnormal act disturbs him in his enjoying time. When Henry plays game with his colleagues Jaya Strauss, expresses his aggressive behavior. When he is playing Baxter face comes in his memory and make him lose game. And he exhibits unnatural expressions.

Perowne manages to resist the lure of self-hatred as he walks to the left-hand court to receive the serve. But as the ball floats off the front wall towards him, unwanted thoughts are shaking at his concentration. He sees the pathetic figure of Baxter in the rear-view mirror. This is precisely the moment he should have stepped forwards for a backhand

volley-he could reach it at a stretch – but he hesitates. The ball hits the nick – the join between the wall and the floor – and rolls intrusively over his foot. It’s lucky shot, and in his irritation he longs to say so. Seven – all. But there’s no fight to the end. Perowne feels himself moving through a mental fog, and Jay takes the last two points in quick succession. (104)

In the above mentioned lines Henry Perowne is suffering from act of traumatic survival. Here traumatic survival is Baxter. Baxter is totally reliving in his past. He knocks Henry for minor accident. Henry also recognizes Baxter’s suffering from “Huntington Disease”. Baxter’s abnormal condition reappears in the mind of Henry in the time of playing game with Jay Strauss. He is not being concentrated in his game. Past act of abnormal behavior by Baxter haunts in his mind time and again. He tries to be conscious but pathetic image of Baxter disturbs in his mind. He has history of playing wonderful game with his friend. But in this time, he is not in present. Baxter, traumatic survival revisits in his mind time and again.

Baxter is always terrified with betrayal. As common British people, he has witnessed war. He always relives in past. His unnatural act of attacking Henry makes him revisit of past. As the traumatic survival passed on the memory of Henry he gets totally disturbs his mind. It becomes not only cause of losing the game for Henry rather loses the temper and he also exposes the abnormal behavior. When he tries to hit the ball it gets block time and again. Frequent glimpses of Baxter come in his mind. That makes to fail Henry to control the ball. Here the condition of Working Through is seen. Because Henry’s past tries to rule in his present. He is playing long tennis in present but past encounter with traumatic survival, Baxter reapers in his mind. Henry knows what is going inside his mind but fails to defend himself to be

haunted by past. Lines itself speaks what is going in his mind. His is paused by past and resumes his present and gets confuse. That becomes helpful to lose the game. In this way, structure itself is supportive to express condition of Working Through in *Saturday*.

‘Working thorough’ is desirable one. In this remembering trauma person stays in past for some moment and returns in his/her present. S/he becomes also tries to define his/her future or what is going to happen in upcoming days. But in case Acting Out, it is compulsion. Here a person totally relives in past. Repetition of past occurs compulsively in victimized person. Working Through is also repetitive but just for a moment. Dominick La Capra writes in his book *History In Transit*:

*Working- through means work on Posttraumatic symptoms in order to mitigate the effects of trauma by generating counterforce to compulsive repetition (or acting-out), thereby enabling a more viable articulation of affect and cognition or representation, as well as ethical and sociopolitical agency, in the present and future. Hence, at least as I am using the term, working-through does not mean total redemption of the past or healing its traumatic wounds. Indeed there is a sense in which, while we may work on its symptoms, trauma, once it occurs is a cause that we cannot directly change or heal. And any notion of full redemption or salvation with respect to it, however this-worldly or deferred, is dubious. (119)*

These lines expose that; the condition of doing something while person is undergoing the experience is ‘working through’. It is not the process of get rid from traumatic past rather One can experience present and past at the same time.

In *Saturday* Henry Perowne is playing game. But his concentration is not totally towards it. Burning plane of early morning is reappearing in his psyche. With the site of burning plane threat of attack by Al-Qaida comes. Traumatic event of 9/11 attack is still haunting him. He is victimized by Post Traumatic Stress Disorder but he is playing game. In this time he is suffering from past history of terrible attack by Al-Qaida.

Generally game is played for enjoying. But he is not enjoying there. Ian McEwan narrates:

He's spoken too soon. Jay's serve is on him, but his own word 'crash', trailing memories of the night as well as the morning, fragments into a dozen associations. Everything that's happened to him recently occurs to him at once. He's no longer in the present. The deserted icy square, the plane and its pinprick of fire, his son in the kitchen, his wife in bed, his daughter on her way from Paris, the three men in the street – he occupies the wrong time coordinates, or he's in them all at once. The ball surprises him – it's as if he left the court for a moment. He takes the ball late, scooping it from the floor. At once Strauss spring out from the "T" for the kill shot. And so the second game begins as the first. (107)

From the above mentioned lines we can see what is happening to Henry Perowne. He is playing game but his mind is not concentrated towards game rather towards plane crash. Suddenly he utters the word 'crash' and that makes him revisit of terrible plane burning site of early morning. In fact burning plane is traumatic trigger for him. That reawakens the terrible traumatic event of 9/11 attack. He is playing but his undercurrent is not there. He is haunted by past. After witnessing the burning plane

early in the morning hallucination comes time and again in his psyche. He is being victimized by PTSD. And work on PTSD is Working Through. In alternative words, playing game by Henry who is being victimized by PTSD is Working Through. First game has already over but his concentration towards traumatic events makes him as if he is playing first game again. That is time of enjoying but his mind's act of borrowing terrible incident at the same time and frequent remembers of his family members is condition of Working Through. He is getting salvation through playing game rather hallucinations make him relive in past. His act of playing ball shocks him. It helps to click his mind and aware about present. This situation of frequent visit of terrible past and relive for some moment is Working Through which is included in novel *Saturday*.

In Working Through victimized person is also conscious about what is undergoing inside him/her. S/he can elaborate what was happening in his past, what is happening now and what is going to happen in the future. In other words, one can redefine about his condition. Despite of difficulties person tries to identify himself/herself in relation with time. Dominick La Capra in *Writing History, Writing Trauma* writes:

In Working through, the person tries to gain critical distance on a problem and to distinguish between past, present and future. To put the point in drastically oversimplified terms: for the victim, this means the ability to say to oneself: "Yes, that happened to me back then. It was distressing, overwhelming, perhaps I can't entirely disengage myself from it, but I 'm existing here and now, and this is different from back then." There may be other possibilities, but it's via the working

through that one acquires the possibility of being an ethical and political agent. (144)

Person, who is undergoing through 'working through,' attempts to create critical distance between past and present. Person is overwhelmed by his traumatic past. Traumatic victimizer even able to say what is undergoing upon him or her, but becomes lost in confusion between past and present.

Henry Perowne was sleeping with his wife, Rosalind when he had seen terrible burning plane. But he didn't try to wake her. Similarly losing game is minor things but these all scenarios disturbing him. Minor accident of breaking mirror of Baxter's car and his neurological problem hazards him to reply his wife as she asks. He tries to keep secret all the actions but fail. When he is doing rest call of wife excites him to expose about all activities. He could elaborate about site of burning plane early the morning. Losing game was also minor but he tells it hurriedly to his wife.

'Last night when I couldn't sleep I was at the window. I saw the Russian cargo plane.'

Darling. That must have been scary. What else?'

He hesitates, and his hand, by its own volition, caresses the area around the bruise on his chest. What would be the hearing, as she sometimes puts it? Road-rage showdown. Attempted mugging. A neural disease. The wing mirror. The rear-view mirror

'I lost at squash. I'm getting too old for this game.' (149)

This conversation is about Henry's attempt of creating critical distance between past and present. In the early morning he had seen it but suddenly he is sharing it with his wife on phone at day time. He did not inform in morning but telling now means

everything is haunting his memory. He deliberately changes his topic of discussion from his family to plane burning site. All at sudden he thinks about burning plane, minor accident of breaking mirror of Baxter's car, Baxter neurological problem and loosing in squash game with Jay Strauss. On the one hand he is informing he is going to take shower but at the same time, he expresses what is in his memory. This means he tries to create critical distance between past and future. He can elaborate what is occupying in his mind. His past actions are haunting him. He can expose these actions are playing the role of catalyst to overwhelm him. In this case it is beautiful example of Working Through. Historical incident of 9/11 attack by Al-Qaida and post 9/11 scenarios are in the memory of common British people. Henry is one of the representatives of British civilian. How the burning plane, news about Iraq invasion on T.V. and radio are functioning as traumatic triggers are well embedded in this novel *Saturday*.

Henry is trying to distinguish between past and present but get suffering. There is not any private cause of being aggressive, pessimistic and facing the situation of sleeplessness by him. But since beginning to end he is getting suffering. He knows what is happening to him. He knows what the causes are and what is undergoing inside him. He relives in past for some moment but immediately comes in present. His frequent visit in the past, attempt of distinguishing past and present, his ability to elaborate even what is happening to him are evidences of Working Through in novel *Saturday*.

Acting Out in *Saturday*

Both 'working through' and acting out are part of remembering trauma. If 'working through' is reliving the person in the past for a moment and return to present, 'acting out' is reliving in past. In alternative words, if a person totally

possessed by the past and treating as if s/he is totally in past is condition of 'acting out'. It is also called traumatic memory. It means his/her mind is occupying by full of traumatic events. If one is able to distinguish between past and present in 'working through', which is not possible in 'acting out'. In 'acting out', person does not recognize difference between past and present. One's action of dwelling in past and becoming unknown about surrounding activities is 'acting out'. La Capra in his book, *Writing History, Writing Trauma* writes:

Acting out is related to repetition, and even the repetition compulsion – the tendency to repeat something compulsively. This is very clear in the case of people who undergo trauma. They have a tendency to relive the past, to be haunted by ghosts or even to exist in the present as if one were still fully in the past, with no distance from it. Victims of trauma tend to relive occurrence, or at least find that those occurrences, or at least find that those occurrences intrude on their present existence, for example, in flashbacks or in nightmares or in words that are compulsively repeated and that don't seem to have their ordinary meaning, because they're taking on different connotations from another situation, another place. (143)

In 'acting out' person is totally reliving in past except his/her physical appearance. One has no consciousness about his/her present. Instead of this, person is lost in traumatic past. On so many forms, like nightmare and flashback, terrible past haunts the person. Haunting past is repeated time and again. It is continuous victimization of past. One fails to escape from terrible past. One is totally possessed by past.

In novel *Saturday*, one of the main antagonists is Mr. Baxter. He is violent man. Even in the minor mistake of Henry he becomes more aggressive. He was under



the caring of doctor. His entire friends are violent and habituated to take cigarette. They all are interested to live in world of intoxication. Minor mistake of Henry is replied by mad fist. Henry is neurosurgeon. After witnessing the violent behavior and abnormal treatment, he recognizes the disease of Baxter and that is “Huntington Disease.” As effect of 9/11 attack Baxter is being violent. He always becomes violent. He prefers himself as if he is doing well too. But when he sees demonstration he forgets everything. McEwan narrates:

As Baxter stares at the marchers, he makes tiny movements with his head, little nods and shakes. Watching him unobserved for a few seconds – Baxter is unable to initiate or make saccades – those flickering changes of eye position from one fixation to another. To scan the crowd, he is having his head.

As though in confirmation, he turns his whole body towards Perowne and says genially, ‘Horrible rabble. Sponging off the country they hate.’ (91)

There was minor mistake of breaking the wing mirror by Henry. Henry and his friend Nigel and Nark are there to deal about this mistake. When they are discussing about it Baxter sees the demonstration against Iraq invasion by British people. In this time he gets shock. Demonstration becomes traumatic trigger. Henry recognizes his Baxter suffering. When, he express as if great pain is going in his mind and utters “Horrible rabble,” Henry becomes fix he is not in present. Henry determines Baxter is reliving in his past. That’s why he prefers the beneficial proposal with Baxter. Just giving his address instead of money is witty proposal of Henry. In fact Henry is going to play game. But he lies by saying ‘I’m late for important meeting’. This means Henry is neurosurgeon. He recognizes the problem of Baxter of totally reliving, makes him

easy to escape from violent man. Here totally reliving in past of Baxter is condition of acting out. Though it seems Baxter is discussing in present, there is just his physical existence. He doesn't know difference between past and present. History of 9/11 attack and its aftermath has occupied in his mind.

In 'acting out' person does not know the gap between present and past. In case of 'working through' trauma victimized person can elaborate what is happening inside him. One able to describe about what is distressing, what is going inside in him/her and what is going to happen. But in case of Acting out difference between past and present collapses. One is totally possessed by past. In other words, victimized one totally relive in past. Dominick La Capra writes:

I would argue, or at least suggest, that undecidability and unregulated *difference*, threatening to disarticulate relations, confuse self and other, and collapse all distinctions, including that present and past, are related to transference and prevail in trauma and in post-traumatic acting out in which one is haunted or possessed by the past and performatively caught up in a melancholic feedback loop. In acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene. Any duality (past and present or future) is experientially collapsed or productive only of aporias and double binds. (21)

According to these lines 'acting out' is the condition of reliving in past. Person who is suffering from the 'acting out' loses gap between his/her past and present. Distance between past and present gets collapsed and person relives totally in past.

Henry, protagonist of novel time and again visits his mother. But there is not any meaning of visiting his mother Lily Perowne. She does not know who has visited her.

She gives answer of any question in her own way. She is physically fit but mentally weak. It makes no difference whether her son Henry visits or other are there. It means Lily Perowne is totally possessed by past. On September third 1939, she had taken first lesson about swimming. That day was declaration of war of British against German. It means her carrier of swimmer had begun with war. It means, cause of reliving in past of Lily Perowne is war. She does not know about what is happening around the surroundings. Change of time and situation do not touch her. For example McEwan writes:

His mother is watching him closely, pleased and anxious all at once. She thinks she knows his face – he might be the doctor, or the odd-job man. she’s waiting for cue. He kneels by the chair and takes her hand, which is smooth and dry and very light.

‘Hello Mum, Lily. It’s Henry, your son Henry.’

‘Hello darling. Where are you going?’

‘I’ve come to see you. We’ll go and sit in your room.’

‘I’m sorry dear. I don’t have a room. I’m waiting to go home. I’m getting the bus’. (160)

From the above lines we can understand Lily Perowne is not living in present. She is living in past. She does not recognize to her son. She becomes more anxious when Henry comes close. She is in her room but she said “I don’t have room.” Henry is there to meet him but she asks as if he is going to somewhere else. She herself is old but still expresses eager to join her mother. All scenarios prove that she is living in her present. She is totally possessed by past. She has witnessed so many wars since Britain war against German to Afghan invasion by Britain, America. This is the root cause of her mental death. Because there is not any reason has prescribed by McEwan

but he links beginning of her swimming carrier with British war against German. Such wars organized by British are traumatic events for her. That's why she does not recognize whether her family is visiting or other. She fails to distinguish between past and present. There occurs collapse of gap between past and present. This is the condition acting out as define by La Capra. Due to the growing war participation of British and other countries civilian are facing psychological problem. Lily Perowne's situation of dwelling in the past is one of the examples of impact of war. Past action is compulsively repeating in her mind. She can not elaborate what is overwhelming her as in working through situation. In this way Lily Perowne's condition of totally reliving in her past is condition of acting out.

Acting out is defined as traumatic memory. Because in acting out memory is totally occupying by haunting memorial items. Victimized one is totally fail to understand what is happening inside him and surroundings. In alternatives words, s/he is being governed by traumatic incidents. La Capra writes:

In traumatic memory the event somehow registers and may actually be relived in the present at times in a compulsive repetitive manner. It may not be subject to controlled, conscious recall. But it turns in nightmares, flashbacks and anxiety attack and other forms of intrusively repetitive behavior characteristic of an all compelling frame. Traumatic memory (at least Freud's account) may involve belated temporality and period of latency between a real or fantasized early event and a later one that somehow recalls it and triggers renewed repression or foreclosure and intrusive behavior. But when the pass is uncontrollably relived it is as if there were no difference between it and the present. Whether or not the past is reenacted or

repeated in its precise literality, one feels as if one were back there reliving the event, and distance between here and there, then and now, collapses. (89)

These lines exhibit 'acting out' as the condition of repetition of traumatic past. In the form of nightmare, flashback and anxieties one relives totally in past. One can not elaborate the present activities.

In case of person haunted by traumatic past, s/he becomes unable to understand his/her own surrounding. Traumatic memory rules upon person. Traumatic trigger reawakens his/her past and lost him/her in the whirlpool of traumatic past. One only possessed by past. One forgets 'here' and 'there' and only treats 'there' as 'here'. In other words, traumatic past is treated as his/her present by traumatic memory. Henry's mother in law Marianne Grammaticus is preferred as loving and caring. Especially Marianne's daughter Rosalind used to praise her. But she committed suicide. It means her own daughter had not understood the haunting memory of mother. She was reliving in her past. She was being victimized by traumatic memory. Her memory was covering by nightmares, flashbacks and anxieties. Marianne seems as if loving and caring, but traumatic memory was leading her towards death. Ian McEwan writes:

The death was too senseless to be believed – a late-night drunk jumping traffic lights Victoria Station – and three years on, at some level, Rosalind didn't accept it. She remained in silent contact with an imaginary intimate. She referred everything back to her mother whom she'd always first-named, even as little girl. She also talked about her freely to Henry, mentioning her often in passing and fantasizing about her reactions. Marianne would have loved that, Rosalind might say of a

movie they had just seen liked. Or; Marianne showed me how to make this onion soup, but I can never get it to taste as hers. Or referring to the Falklands invasion the funny thing is, she wouldn't have been against this war. She simply hated Galtieri. (47)

From these lines we can explore that Rosalind prefers her mother as loving and caring, but at the same time she mentions an incident that was a suicidal case. Marianne had drunk before committing suicide. It means she had been haunted by terrible anxieties. Rosalind also claims that Marianne also supports Falkland invasion. It means something terrible; nightmares, flashbacks or anxieties were torturing her mind. Falkland war is a little hint that it may be the cause of her sufferings. That means wars organized by British and other countries were haunting her memory. That was the cause of her suicide. Rosalind claims that she has close intimacy with her mother. She even praises her mother for her mastery in the kitchen. Such closure fails to stop her mother from committing suicide. That was a matter of shame for Rosalind that's why she remained in silence with an imaginary intimate.

Rosalind's claim of close intimacy with her mother is totally fake. Her mother had been victimized by traumatic memory. She was habituated to drink. Taking alcohol was one of the good options to remove traumatic memory. She used to return home so late. Nobody was caring for her. That's why Marianne's haunting memory led her towards death. In other words, she was reliving her traumatic past. She became unable to control herself and ultimately she had committed suicide. It means acting out made her unconscious. She did not recognize her present existence. With her failure of recognition of present and past she lost her life.

In this way, characters in the novel are haunted by traumatic memory. Acting is totally reliving in the past by forgetting any distance between past and present. In the

same fashion, Baxter act of violent and fail to understand what is happening in his present surrounding, Lily Perowne's behavior of not to recognizing her own son and room, and Marianne's heavy drinking and committing suicide are examples of acting out in the novel. In other words, acting out is embedded in novel *Saturday*.

#### Surrogate Victim in *Saturday*

According to *Oxford Advanced Learner's Dictionary* the term 'surrogate' is defined as "used to describe a person or thing that takes the place of, or is used instead of, somebody/something else." If we link "surrogate" term with "victim" we can explore surrogate victim as condition of secondary suffering. After witnessing the other's suffering and historical evidences if somebody goes through traumatic victim that is called surrogate victim. People whether suffering from working through or acting out, if their suffering get transfer to other secondary person, and then situation of surrogate victims occurs. To be surrogate victim there should be condition of first hand suffering whether in the form of traumatic survival or historical evidences of trauma victimization. After hearing the story from traumatic survival, reading the historical books, watching videos of genocide and other traumatic incidents and on the time reporting and commenting news condition of surrogate victim occurs. In single line, impact of working through and acting out is surrogate victim.

Dominick La Capra has mentioned about surrogate victim. He has employed the term 'surrogate victim' especially in case of an impact upon historian and commentator. After identification of person with trauma survival and undergoing through suffering is surrogate victim for him. La Capra while providing the answer of question "Where do acting out and working through affect the historian? (146)" has mentioned that:

They affect the historian in secondary ways. As the historian studied certain process, there are tendencies toward identification – or toward negative identification, total denial. In a sense, there are at least two extreme identificatory possibilities for the historian: the first is the extreme of full identification with participants. In a case such as that of the Holocaust, the figures with whom the historian has at least implicitly identified have often been bystander, because the identification with the bystander is at least superiority closet to the other possibility for the historian – that is, the idea of full objective neutrality, nor being player, not being a participant. There's also the possibility that the historian (or any observer) might go to the extreme of full identification with the victim. There is something in the experience of the victim that has an almost compulsive power and should elicit our empathy. This empathy may go to the point of fascination or extreme identification, wherein one becomes a kind of surrogate victim oneself and assumes the victim's voice. (146)

From these lines it is clear that historian or any observer after witnessing traumatic survival or historical documents there is huge possibility of victimization. In other words, after having gone through traumatic survival, whether working through or acting out there may occurs secondary victims or surrogate victims. Witnessed person identifies himself/herself with trauma participants and trauma victim, and there comes the situation of surrogate victim.

In *Saturday*, due to the traumatic suffering of Henry, his son is also facing the traumatic victim. Site of burning plane was so early at the morning. If that was terrorist attack he could have seen through his window. But he just hurried. He did not



say anything to his bed partner wife. But after an hour he explained it with his son, and then son Theo also gets hurried. McEwan writes:

Theo sits down and slides the coffee cup across the table, within his father's reach. He has made none for himself. Instead, he snaps the lid off another half-litre bottle of mineral water. The purity of the young.

Or he is warding off a hangover? The point has long been passed when Henry feels he can ask, or express a view.

Theo says, 'You reckon its terrorists?'

It's a possibility. (31)

These lines are after narrating the scene of burning plane by Henry with his son Theo. Henry has already gone through the working through. He has much hurried. Scene of burning plane is functioning as traumatic trigger for Henry. He is getting suffocation. Theo had not seen this incident. If he had seen it he might have taken it as normal case. But due to the terrific gesture of Henry, flashback of 9/11 attack haunts him. He also gets suffering that's why he took mineral water instead of hot coffee. To make cool himself from the terrible scenes as narrated by his father he chooses water not coffee. But despite of his attempt of chill himself flashback of 9/11 haunts him. In this regard, Theo also has gone through the traumatic victim. That was possible through terrific gesture of his father. That is indirect consequence. In this way, Theo's suffering can be explored as surrogate victim.

To be surrogate victim one prefers own position on the subject. First of all, s/he acknowledges indirect information. Person may listen or overhears then s/he identifies this problems as if own. Observer prefers the self as victimized one. First of all empathy plays the important role to be surrogate victim. If person witnesses but s/he does not share empathy and takes as normal acts, there is not possibility of

surrogate victim. One identifies oneself as if trauma survival. Transference of other's sufferings to observer is surrogate victim. La Capra writes:

I have intimated that the experience of trauma may be vicarious or virtual, that is, undergone in a secondary fashion by one who was not there or did not go through the traumatizing events themselves. In the vicarious experience of trauma, one perhaps unconsciously identifies with the victim, becomes a surrogate victim, and lives the event in an imaginary way that extremes cases, may lead to confusion about one's actual participation in the in the actual events. (125)

The condition of 'surrogate victim' occurs, when one identifies himself/herself with trauma victimizer. Person unconsciously identifies himself/herself with traumatic victimizer. Person imagines the traumatic event and undergoes through trauma victimization is 'surrogate victim'. In this case, person gets traumatic victimization without any consciousness. Though s/he has distance with traumatic event, through imagination he becomes victimized.

Perowne's daughter Daisy is a poet. She had not participated in any war. That day or day of Iraq invasion she had come from France. She had faced so many difficulties due to the huge demonstration in London. She prefers herself as if cool and loving at first but while discussion about Iraq invasion emerges between Daisy and her father Henry both become aggressive. They forget the familial relation. Both prefer as if they are enemies. Love between father and daughter changes into hatred. Henry was eager to meet his daughter and same had happened to Daisy. They greet each other in loving fashion but the issue of war emerges there, and debate made both aggressive. McEwan mentions:

Her surprise has turned to distaste. He raises the bottle and offers to top up her glass but she shakes her head and sets her champagne down and moves further away. She isn't drinking with the enemy.

'You hate Saddam, but he's a creation of the Americans. They backed him, and armed him.'

'Yes, and then the French, and Russians and British did too. A big mistake. The Iraqis were betrayed, especially in 1991 when they were encouraged to rise against the Ba'athists who cut them down. This could be a chance to put that right.'

'So you're for the war?'

'Like I said, I'm not for any war. But this one could be the lesser evil. In five years we'll know.'

That's so typical.'

He smiles uneasily. 'Of what?'

'Of you.' (188)

From these lines we can say Henry and Daisy are not treating as if they are father and daughter. Rather they prefer as if they are enemies. Henry is haunted by suffering working through. Site of burning plane is still carrying him words flashback of 9/11 attack. But instead of celebrating family gathering Henry plants seed of war between them. Similarly Daisy, proved poet also fails to maintain understanding. She identifies herself with Iraqis and exhibits her in aggressive manner. She has stayed in France. She has just back from France to own home. There is not any connection of Daisy with Iraqis people. But she has already felt how war victimizes the people. She even treats America and other western countries that are going to attack Iraq as war mongers. She gives equal priority people from all over the world. And would be

victimization of Iraqis is taken as if her suffering and exhibits her aggressive behavior. La Capra has mentioned that empathy plays vital role to be surrogate victim. In the same fashion, she exposes her empathy towards the people of Iraq. She internalizes the suffering of civilian of the battle field. She identifies with the Iraqis and posted herself on the position of subject people or Iraqis. In this way, for task of supporting war of Henry, Daisy prefers herself as if she is on the side of Iraqis. It means she is exhibiting empathetic intimacy with would be war victimized people. While doing so she seems more aggressive and forgets her familial relations with her father. It is consequence of going through surrogate victim.

Empathy plays important role in case of surrogate victim. To be identified with traumatic participants or traumatic victim, observer has empathic intimacy. In alternative words, if empathy is aroused in high volume after witnessing the traumatic victims, there occurs the possibility of surrogate victims. If one has not empathic relation with trauma survival and traumatic events then there does not occur surrogate victim. While exhibiting empathy, it loses its limit and empathetic unsettlement happens. This situation is initiation of surrogate victims. La Capra argues:

Emphatic or compassionate response may be seen as distinguish able from incorporative or projective identification and as involving a heteropathic or projective identification and as involving a hetropathic mode of identification in which the difference between self and other is recognized. However it is figured, empathy, in the sense I am using the term, takes one out of oneself toward the other without eliminating or assimilating difference or alterity of the other. (76)

One when shows his/her empathetic relation with traumatic victimizer, s/he forgets the self and identifies with victimizer. His/her identification with traumatic victimizer

suffocates himself/herself. Person forgets the distance between 'I' and 'S/he'. 'I' is lost in the 'S/he'. 'I' itself becomes victimized by traumatic memory of 'S/he'.

After Baxter's surprise entry and violent behavior with family members, whole Henry's family is in tension. By recognizing the Baxter's weakness of Henry makes safe landing of possible violence in home. As doctor, he has to go on his duty in hospital. There comes the emergency call from hospital too. But in this time his wife exposes terrible frightened about his security. Going hospital is normal for doctor but Henry's terrific elaboration about site of plane on the day and violent activities which has just seen by Rosalind makes her suffering. She has not any direct link with war but her attempt of identified with her husband is cause of suffering for Rosalind.

'Are you going to be all right?'

She's lowered her eyes as orders her thoughts. When she lifts he sees himself, by some trick of light, suspended in miniature against the black arena of her pupils, embraced by a tiny field of mid-green iris.

She says, I think so. Look, I'm worried about you going in.'

'Meaning?'

'You're not thinking about doing something, about some kind of revenge are you? I want you tell me.'

'Of course not.'(239)

These lines expose the undergoing suffering of Rosalind. They have just maintained the safe landing of violent treatment of Baxter. Rosalind has engaged in job of media lawyer. She has to face any kind of people in her field. That is to say she has to make strong heart. But when she remembers Henry's elaboration about site of burning plane and all activities of violent man, she became more furious. She does not believe about

Henry's act of going in hospital. Despite of safe managed of Baxter's violent action she thinks as if Henry is going to take revenge. Henry had already punished by knocking down. Henry has recognized Baxter's suffering of 'Huntington Disease'. That's why by alluring him of better treatment he deceives and punished him. That issue had closed but by identifying herself with her husband she internalizes sufferings.

She expresses her empathy towards Henry that becomes cause of suffering for Rosalind. She knows Henry is in great tension since morning. He has seen site of burning plane. He has lost friendly match with game. Baxter is giving tortures to him. He is interested in politics and it is being worse. Everything she knows about her husband Henry. In this context, she expresses her doubt about Henry's hospital visit. As a doctor, he has to go hospital. But Rosalind is thinking that Henry is not going hospital rather he is going to take revenge with Baxter. In his way, we can define Rosalind's suffering about Henry's security is because of her empathetic unsettlement. It is condition of surrogate victim.

Theo, son of Henry is a musician. He was doing rehearsal of song since morning. His band performed at the evening. At this moment Henry and other reached there. Everyone was intoxicated with the song. In the lyrics of the poem also related with war. They are encouraging to demonstrate against any kind of war. Theo and his band members had not participated in war. History of war is haunted them.

Baby, you can choose despair,  
 Or you can be happy if you dare.  
 So let me take you there,  
 My city square, city square. (170)

Theo was not engaged in war. History of war like Falklands war, Vietnam War, latest 9/11 attack and post-9/11 activities are bitter reality for peace lover. Such war is haunting them. Even youth through jazz music they are expressing their suffering. Jazz music is good option to express own words freely. It is considered as music for freedom. That's why they are expressing their pain and suffering, and requesting to all peace lover to participate in the antiwar demonstration at the city square. They are not directly linked with war. But history of war has taught them, it only gives despairs. They are experiencing the terrific glimpses of war despite of their faith in peace. In this regard, this is also surrogate victim.

The observer's internalization of stress of other traumatic victim results into surrogate victim. In case of historical trauma one reads terrific history and identifies himself/herself with victimized one. Observer transfers himself/herself in the subject position of traumatic victim. Then situation of surrogate victim comes on the surface level. La Capra in his essay "Trauma, Absence, and Loss" writes:

Historical trauma is specific and not everyone is subject to it entitled to the subject-position associated with it. It is dubious to identify with the victims to the point of making oneself a surrogate victim who has a right to the victim's voice or subject position. It involves a kind of virtual experience through which one put oneself in the other's position while recognizing the difference of that position and hence not taking the other's place. (722)

These lines expose that, person by identifying himself/herself with traumatic victimizer, undergoes through traumatic victimization. One puts himself/herself on the place of traumatic victimization and gets suffering.

In the *Saturday* demonstration against war was being held. In this marching program people from various sectors are participating. They are being engaged in this demonstration because they are identifying themselves with war victimized. It means they are internalizing the suffering of trauma victim. McEwan narrates:

They've hung their banners from the windows, along with football scarves and the names of towns from the heart of England – Stratford, Gloucester, Evesham. From the impatient pavement crowds, some dry runs with the noisemakers – a trombone, a squeeze-ball car horn, a lambeg drum. There are ragged practice chants which at first he can't make out. Tumpy tumpy tum. Don't attack Iraq. Placards not yet on duty are held at a slope, at rakish angles over shoulders. Not in my Name goes past a dozen times. Its cloying self-regard suggests a bightnew world of protest, with the fussy consumers of shampoos and soft drinks demanding to feel good, or nice. Henry prefers the languid, Down with this sort of a Thing. A placard of one of organizing group goes by – the British Association of Muslims. Henry remembers that outfit well. It explained recently in its newspaper that apostasy from Islam was an offence punishable by death. Behind comes a banner proclaiming of Swaffham Women's Choir, and then, Jews Against the War. (72)

These lines explore that that preparation of demonstration against Iraq invasion. People are being engaged voluntarily. They are participating because they are identifying themselves in the position of Iraqis. Even Jews are being participating. They have history of terrific war victimization. That's why they are positing themselves on the position of would be victimized Iraqi people. Demonstration



participants are internalizing would be suffering of Iraqis. In this regard they are going through surrogate victim.

At last, identification of one with trauma victim is condition of surrogate victim. When person shows empathetic relation with trauma victim, one undergoes through suffering of surrogate trauma victimization. In Ian McEwan's *Saturday* characters like Daisy, Theo and Rosalind are facing the problem of surrogate victim. They expose their empathy towards trauma victimizer resulted into the trauma victim of themselves. It proves that there is the condition of surrogate victim in this novel.

### III. Articulating Trauma in Ian McEwan's *Saturday*

This research in Ian McEwan's *Saturday* exhibits the traumatic experiences of British people due to the threat of attack from the side of Al-Qaida group and continuous war programs of British and other western countries against them. In post-9/11 periods, various terrorist attacks have run from Al-Qaida group against western countries. As a reaction, Britain and other western countries declared war against Afghanistan and Iraq by assuming that, these countries are supporting terrorist groups. Continuous attacks and wars from the both side are producing threat of life among British people. That is the root cause of traumatic experience in *Saturday*.

This novel *Saturday* provides the real pictures of British people in post 9-11 period. Since beginning to the end characters are suffering from the traumatic experience. It is collection of one day's activity, on the day of Iraq invasion. Despite of material succession people are not satisfied. They are facing the traumatic experiences. Henry, a neurosurgeon faces the traumatic experience. His experience of sleepless condition is an example of traumatic experience. Sight of burning plane at early morning is a traumatic trigger, which reawakens the traumatic experience in Henry. Not only this, radio and television broadcasting about war are also reawakens the traumatic experience in characters. In this novel, characters have undergone through traumatic suffering. Characters have victimized of 'working through', 'acting out' and 'surrogate victim'.

Working through is condition of frequently visit of terrible past. In *Saturday*, Henry Perowne since beginning to end frequently revisits the past. As a neurosurgeon he should be conscious man, but he is facing the problem of sleeplessness. He knows what is happening to him. He can elaborate it but cannot escape from it. Sleeplessness, aggressive behaviors and continuous anxieties of Henry

are product of 'working through'. He desirably elaborates his experiences. He becomes more intoxicated while elaborating the terrible past. That is his attempt to getting rid from traumatic past. Henry repeats the past but is not totally possessed by past. He knows the gap between 'now' and 'then'.

Unlike 'working through', 'acting out' is condition of denial. In alternative words, it is compulsive repetition of traumatic past. Characters like Baxter, Lily and Marianne have relived in their traumatic past. They are totally detached from present. Baxter is suffering from 'Huntington Disease'. He only knows violence. He has learnt to be violent due to the war practices. He is reliving in the world of violence. Lily Perowne does not recognize her surroundings. Marianne commits suicide due to traumatic sufferings. Drinking habit fails to decrease her traumatic suffering and chooses death. In this way, condition of 'acting out' can be found in *Saturday*.

Likewise, characters are facing the problems because of company with traumatic people. In other words, 'surrogate victim' can be seen in the novel *Saturday*. Characters like Theo, Daisy are suffering from surrogate victim. They are being traumatized not because of direct eyewitness of terrific scenarios but because of their company with traumatic victimizer. Theo and Daisy are son and daughter of Henry and facing problems due to the company with their father Henry who has undergone through the traumatic experience.

This research not only exposes the traumatic experience of the British people, but tries to prove that character are seeking peace and harmony. War is indigestible everywhere. Characters who are suffering from 'working through' are surviving their life by verbalization or narration of traumatic experience. Those who are the condition of 'acting out' have encountered with deathly or death condition. That is to say, though every kind of traumatic suffering are problematic, through verbalization and

narratevization of terrible past like in 'working through', one can exist for long time.

That can be found in Ian McEwan's novel *Saturday*.

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