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War, Memory and Scriptotherapy in Barker's *Regeneration*

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Letter of Approval

This thesis entitled “War, Memory and Scriptotherapy in Barker’s *Regeneration*” by Gita Poudel submitted to the Central Department of English, Tribhuvan University, has been approved by the undersigned member of research committee.

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Abstract

Literary depiction of violent historical trauma can be taken as a response against violent oppression. This study aims to explore trauma, testimony and witnessing as depicted in Pat Barker's Regeneration (1991). This novel deals with historical atrocities of the First World War. The novelist wrote this novel from a belated position trying to understand, to comprehend and to mediate a memory which had no direct experience. The novel is framed by the intention of bearing witness as a writer and to use fictions as a means to create and transmit knowledge of genocide. The present research work makes a modest investigation into the ethical role of memorization through the means of trauma narrative in Pat Barker's Regeneration and argues that the fictional way of memorizing the violent historical trauma of World War I. It further explores that Barker's intention of bearing witness as a writer holds the ethical value for her fictional narratives of memory creates and transmits the knowledge of genocide. Likewise, it investigates the therapeutic elements, by bringing the insights from Julia Watson, Scriptotherapy, in the novel. It argues that Regeneration is a book that inscribes scriptotherapy and offers the possibility of healing both to the author and her audience. In doing so, the research incorporates the theoretical insights from Avishai Margalit's The Ethics of Memory in order to strengthen the major argument. It also includes the theoretical ideas of trauma theory by Dominick LaCapra to discuss on the importance of trauma narrative as a tool for 'working through' and bearing the witness to trauma. In this way, act of memory contains the ethical responsibility that will contribute to the domain of knowledge in the field of traumatic memory.

Key Words: Memory, Trauma, History, Time, Psychology, Working Through

This research studies about the ethical memory of the writer analyzing the setting, characters and their way of thinking, mental life and their activities. It also tries to show how memory is used to heal the trauma. It tries to give the clear picture of the effect and causes of World War I and wide ranging study of the effects of war on individuals in terms of responsibility and identity in particular. This paper also explores the connections between violence, the effects of trauma that it produces and forms of political community.

In *Regeneration* the writer deals with the effects of World War first on the British officer and soldiers who are recovering at the Craiglockhart War Hospital in Scotland. The novelist sets in 1917 and 1918 in the final years of the brutal conflict. This novel focuses on several patients' trauma, memories, and recovery. The novel represents a significant departure for Barker, whose early works focused primarily on the lives of working class women in the Northern England.

As a work of fiction, Barker relied heavily on historical fact to construct her characters and narrative. Barker's novel deals with the World War first not with the actual fighting but rather with the emotional and psychology consequences of it. She chose to present the war from an officer's point of view. Images of war are conveyed through accounts of different soldier's experiences. Though she has not experienced First World War, she was grown in the lap of her grandfather who was World War veteran. She was heavenly influenced by her grandfather's experience of war, had many scars and war stories. She had better knowledge on history and also had studied and taught international history. Barker had experienced traumatic condition of ex-soldier, her grandfather which she presented in her novel. Siegfried Sassoon and Wilfred Owen, the two main characters, were both officers and well-known World War I poets who actually resided in Craiglockhart and developed friendship during

the time frame of the novel. Dr. W.H. Rivers, a celebrated anthropologist, served as Sassoon's psychologist. The novel begins with the actual antiwar letter published by Siegfried Sassoon in July 1917 and follows his subsequent placement at Craiglockhart Hospital for military officers. Sassoon's psychologist, Dr. Rivers, serves as the book's centerpiece, tying together the disparate stories of his patients into a single narrative. The characters of the novel suffer from the war trauma. At Craiglockhart, Sassoon and his fellow patients begin the difficult process of recovery.

This novel explores the horror of the Great War from an entirely new angle, that of military doctor and the shell shocked patients at Craiglockhart War hospital. Among the inmates are the highly decorated officer and war poet Siegfried Sassoon as well as Wilfred Owen, at the time of an aspiring poet. Real characters are represented in the novel like Sassoon, Owen. Being antiwar personality Sassoon finally joins the war.

Barker projects World War first, horrified events being influenced by her grandfather's war experience. She is also trying to give justice to the characters by making them feel how cruel and brutal is the reality focusing on the experiences of character, like River, psychiatrist who attends his patients. Barker heightens the conflict between duty and sympathy. She tries to show how the memory is used to heal the traumatic condition of victims. The depiction of major characters like Dr. River as psychiatric to deal with traumatic situation of soldiers and Sassoon's unwillingness to go back to history seems to carry writer's ethical appeal for the end of war. However Sassoon eventual return to the war suggests the inevitability of soldier's ethical role to join war as a soldier. It is further strengthened by the use of real characters like Sassoon, Owen. Bringing real characters who express their feeling in their text characters are trying to get rid from their pain and suffering. Barker here

also tries to use the memory of patients in the hospital to deal with traumatic condition.

In a series of fragments that are narrative discontinuous but imaginatively interwoven to describe the events of World War I, the novel includes the voices of different characters: perpetrators, victims, and in-betweens. This *mélange* of first-person accounts is presented in a sequence-before, during and after the genocide.

Drawing upon the character River, who experiences the traumatic condition of the people all around him who were victims of the independence war, this project highlights the negative consequences of war. In the novel, Anam examines the consequences of war, the hazards of an uneasy peace, the gains and losses of nation-building, the rewriting of history. River's desire to be "good for something" will lead to another family, while her articles bring her into conflict. This project makes significant condition of traumatic transference analysis of the characters where they find storytelling and people's experience that creates traumatic transference analysis of the characters where they find storytelling and people's experience that creates traumatic past and present.

Avishai Margalit, in his book *The Ethics of Memory*, talks that memory has two types: Shared memory and Common memory. For him, shared memory is experienced in different angle by individuals but common memory aggregates the memories of all those people who remember a certain episode which each of them experience individually. In the novel with the help of character Pat Barker shares the memory of the shoulder which can be taken as shared memory as told by Avishai in his book.

Before talking about the memory, Avishai talks about the difference between ethics and morality. Ethics depends on comparisons to paradigmatic cases. So for

him, ethics bases on thick and involved relations in which emotions toward the other plays a major role, on the other hand morality walks in a thin rope with a very little emotion among mere human beings to keep the rope tight. He compares ethics to the litmus test and more likely to a wine test and says, "Ethics might turn out, in Gilbert Ryle's metaphor, to be less like a litmus test and more like a wine testing, with its contrast comparisons to good examples. Ethics seem to be more suitable for what I have called i.e. philosophy and morality for i.e. philosophy" (38-39).

Because of the enmeshed with caring, memory belongs primarily to ethics, not to morality. So he concludes, we should take the adjective moral in the expression moral witness as systematically ambiguous between ethics and morality.

People filter memories according to what is meaningful in the present. Through current meanings, memories interpret the past events in people's lives as people try to make connections between past, present and future. "Memory, then, is knowledge about the past" (Margalit 14). Memory can be viewed as a human, cultural practice that is moral. Avishai Margalit, in his book *The Ethics of Memory*, talks that to remember now is to know now what you knew in the past, without learning in-between what you know now.

In this trauma narrative stemmed from the act of memory, the novel postulates a fuller historical picture emerging, including the extensive planning, training, and propaganda that led up to the massacres, the very real terror of the killing fields. This novel reflects the horrible memories from the perspective of the fictional characters, Owen and Sassoon, war victimized soldiers. Barker takes us back to the graphic picture of World War 1st through their fractured and unpleasant experiences of warfare like Avishai Margalit points out Barker selects those events and incidents that bear the potential to impose the painful meaning of traumatic reality

of war. Barker's trauma narrative represent the war in a very conscious and selected manner in order to shed light on the ethical weight of memory that rather responds against the violent oppression during genocide.

Here in the novel, Pat Barker's perception towards the war has been changed as she writes. As Suzzette A Henke calls this as Scriptotherapy. In the novel *Regeneration* the space is created for the writer to remember the past which has helped her to give the voice. Scriptotherapy is a term that comes from the Latin root *Scriptum*, meaning 'things written' and *therapia* means 'to nurse or cure'. For Henke: "Scriptotherapy is a discursive space within which all the psychological wounds one suffers from are re-enacted with the purpose of making them heal" (4).

In the *Text River*, the doctor practices Scriptotherapy. Drs. Technique questionnaire, inquiry, discussion has played important role to change the patient.

Rivers took a deep breathe. 'You say you'd just woken up?'

'Yes. I used to sleep quite a bit during the day, because I was afraid to go to sleep at night.'

'When did all this stop?'

'As soon as I left the hospital. The atmosphere in that place was really terrible. There was one man who used to boast about killing German prisoners.

You can imagine what living with him was like.' (15)

Here the doctor is trying to heal the trauma by asking or inquiring about the past incident of the character Sassoon.

Also, the novel serves as the process of working through. In this regards, Dominic LaCapra in his text *Writing History, Writing Trauma* mentions:

Working through is an articulator practice: to the extent one works though trauma (as well as transferential relations in general). One is able to

distinguish between past and present and to recall in memory that something is happened to one (or one's people back then while realizing that one is living here and now opening to the future). This does not imply either that there is pure opposition between past and present or that acting out- whether for the traumatized or for those emphatically relating to them- can fully transcend towards a state of closure of full ego identity. (22)

Here, LaCapra means that if an individual is traumatized by different frightening and terrible incidents. He frequently suffers at present with different frightening things like nightmares, flashbacks and anxieties. Past events hunt him time and again in repetitive manner. The reality of the past event is recalled and it triggers an individual with new repression. Traumatic events never give solace to the wound rather it continues the wound, which means ruins the psyche of the victim. As the writer presents:

Sassoon looked taken aback. 'Graves really has talked, hasn't he?'

'It's the kind of thing the Medical Board would need to know.' Rivers hesitated. 'Taking unnecessary risks is one of the first sings of a war neurosis.' 'Is It?' Sassoon looked down at his hands. 'I didn't know that.' 'Nightmares and hallucinations come later.'

'What's an "unnecessary risk" anyway? The maddest thing I ever did was done under orders.' He looked up, to see if he should continue. 'We were told to go and get the regimental badges off a German corpse. Full moon, not a cloud in sight, absolutely mad, but off we went. Well, we got there- eventually- and what do we find? He's been dead a helluva lot longer than two days, and he's French anyway.' (14)

Sharing the relation between the traumatic experiences and representation in writing one of the pioneering trauma critics, Cathy Caruth stresses on the fact that the trauma is a text which speaks certain voice of message in the form of wounds. Cathy Caruth in *Unclaimed Experience: Trauma, Narrative and History*, questions the reference and representation. Where she talks about how trauma becomes the text and how wound becomes voice. Caruth sketches trauma theory from an analysis of *Moses and Monotheism* and ends in reading of Freud's interpretation of the burning child, Commenting on it, Berger further says:

Caruth sketches a theory of trauma as instigator of historical narrative through an analysis of *Moses and Monotheism*; describes the intersections of traumatic narratives in the Alain Resnais-Marguerite Duras film *Hiroshima, Mon Amour*; outlines a theory of reference as the imprint of a catastrophic fall in a discussion of de Man and Heinrich von Kleist; and ends with a reading of Lacan's gloss on Freud's interpretation of the dream of the burning child, in which she proposes testimony as providing an ethical relation to trauma.

(577)

Cathy Caruth sets her idea upon Freud to provide a framework of her examination of trauma, returning again and again to the passage of *Beyond the Pleasure Principle* and *Moses and Monotheism*. She argues that trauma as it first occurs is incomprehensible. Later, after a period of latency, it can be placed in a narrative. Barker's traumatic representation through the medium of memory serves as the ethical purpose of reproducing the history with the creation of knowledge that resists against any trauma evoking activities like war.

Many critics have reviewed this novel in different viewpoint in different time period. *Regeneration* is a work of historical fiction focusing on Craiglockhart War

Hospital in Scotland in 1917. By focusing many critics viewed novella in the category of historical piece of novel. Sharon Monteith in her introduction to critical perspective to Pat Barker (2005) indicates that in Barker's fiction, history is a broad and encircling pressure on the life of her characters. Although narrating traumatic experience, especially the traumatic experience of War veterans, will help to gain a pure image of history. Monteith acknowledges that the characters in Barker's novels have reached significant insight about their social and psychological circumstances and yet are usually drawn back into the frame works that control and oppress them.

In a search for analytical framework, this dissertation is particularly drawn to the ideas of testimony and bearing witness to explore the novel. This dissertation argues that trauma is useful concept in the study of contemporary genocide literature. A central claim of contemporary literary trauma theory is that trauma creates a speechless fright that divides or destroys identity. Judith Herman advocates 'talk-therapy' as a means of assisting survivors in reconstructing the story of the trauma. She posits that traumatic memories as "non-verbal, fragmented, and static, and it is necessary to narrate the past in the presence of an attentive other.

However, the differentiation of issues and analysis of discussions and style in characters' lives considerably include the contemporary social realities for feminine liberty. That's why; both writer and his works are inevitable production of the same society.

How the narration of trauma can lead to the reproduction of history? This a highly significant question to pose while reading Barker's novels. Anne White head is a major contributor in the field of trauma studies and the interrelation of trauma narratives with history. Since *Regeneration* (1991) and *Another World* (1998) are explicitly the composition of the World War First period through the retelling of the

traumatic experiences of traumatized soldiers, Whitehead argues that these novels are the apparent proofs to indicate that trauma narratives can reshape, rewrite and recapture the past history. In the critical essay open to suggestion: Hypnosis and history in the *Regeneration* Whitehead argues that, Barker is negotiating throughout the novel *Regeneration*, issues of historicity. For Whitehead, *Regeneration*, Regenerates the past is to returns us to the event. The function of trauma narrative in the reproduction of past history is that is alters that events and new perspectives are taken on it, in short it is transformed. It is a piece of social contemporary novel; so it comments on the system of patriarchal society where the group of women's or minorities is deprived of from their right and the exploitation of male centered culture. It draw the lively picture of grief, disgust, anger towards patriarchy, desolation, domination, alienation, punishment, confinement, basic human rights, power struggle, identity crisis, romantic imagination, difficulties of existence, nature and functions of patriarchy, and so on.

The twentieth century is an era of war that witnessed genocides, ethnic cleansing, forced population expulsions, shifting national borders, and other massive disruptions. Representation of war and genocide in the twentieth century became the massive platform in the literary genres and novels dealing with past traumatic experiences depict historical atrocities and trauma demanding the need for violent actions to be admitted into public consciousness.

The notion of the time is also focused by the contemporary critics in this area. David Waterman in his critical analysis of Barker's works turns toward the notion of time in her novels in relation to trauma. In his well known book, *Pat Barker and Mediation of Social Reality* (2009), Waterman indicates that despite the overriding theme of regeneration, time in Barker's novels is not necessarily linear and cyclical,

since the notion of recovery depends on "constantly following of stream" of time" (5)

Barker's novel is ultimately an act of collective and personal remembrance of the great War enacted through conversations as deprived from Rivers version of the talking cure and its complex intersections with Freud contemporary trauma discourse. Barker's textual dialogue with both the historical Rivers and his fictional equivalent reverberates in interview about her writing process, in which she says that "until, the character have, started talking in a sense independently of me, I have made no head way at all" (Gerland 191). This frequently noted feature of other writing process reveals the reliance on dialogue at the root of her aesthetic.

By using historical figures and drawing on their memoirs and poetry, Barker reopens the canon of Great War literature for discussion. Memory is one's ability to remember things. So it is the period of time that somebody is able to remember events happened in the past. Memories interpret the past events as people try to make link between past, present and the probable future. It is not simply a personal, subjective experience. It is socially constructed and present oriented like Avishai insisted on the nature of shared memory and thus it reconfigures experience. Repetitive action makes the memory problematic. In the novel Sassoon states that, "I have seen and endured the suffering of the troops, and I can no longer be a party to prolong these sufferings for ends which I believe to be evil and unjust. I am not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are being scarified" (7).

Here, Sassoon shares his memory which is against the war for the welfare of soldiers which can be define as shared memory as Avishai talks in his book *The Ethics of Memory* as memory a means of remembering past events which can be shared memory.

Psychological trauma is also strongly interrelated with the post-traumatic stress disorder though it is related with other trauma too. Judith Herman, a pioneer in the study of PTSD and the sexual abuse of women and children, believes that victims who feel powerless because of a traumatic event may become paralyzed, submissive entirely shutting down their defenses. This is relived as constriction, a defense in which the trauma victim escapes from, a situation not by action in the real world, but rather by altering her state of consciousness.

The interpretation of testimony shifted from truthful report whose unique source of validity is its underlying first-hand experience gained, to the past occurrence that the discourse is supposed to reconstruct. The constructs of testimony and witness have been central to the field of literary trauma studies that seeks to understand the presence and role of trauma in literature. Since the 1980s, testimony is supposed to have formed the subject of the analytical framework for numerous literary works and cultural studies. Trauma is a complex form of memory, and a person is traumatic because of his/her horrible past events and memories, Avishai Margalit, in his book *The Ethics of Memory* depicts the ethical significance of memory. He argues that it is a matter of fact that each and every one belongs to one or more "encompassing groups", which play a central part in constituting personal identity. He believes that we do have obligations to memorize people or events of the past. Such obligatory aspect of memory shares the proximity with the ethical responsibility of trauma victims whose act of memorizing testifies the gruesome reality of trauma instigating activities like war. Barker's fictional attempt to memorize the history of World War first atrocity undoubtedly justifies her ethical efforts to critique the war activity. In the conversation of Sassoon and River, Sassoon tries to give justice to his claim that war should be end by remembering his past memory, "A

friend of mine had been killed. For a while I used to go out on patrol every night, looking for Germans to kill. Or rather I told myself that's what I was doing. In the end I didn't know whether I was trying to kill them, or just giving them plenty of opportunities to kill me" (14).

Here, Sassoon view can be taken as a thick relations which are grounded in attributes such as parent, friend, lover, fellow-countryman which is the main point of Avishai Margalit in *The Ethics of Memory*. Sassoon appeal to stop the war seems that he doesn't want to continue the war. His morality deals on the welfare of people.

This dissertation assumes that trauma can be understood in the light of therapeutic tools to past suffering. The novels, which analyzed in this dissertation, use historical events in a purposeful and deliberate manner. Thus, the repetitive memory leads a person to the trauma. Trauma itself is a complex form of memory. Trauma is a kind of wound results after a severe injury, which also refers to the action shown by the abnormal mind to the body. It provides a method of interpretation of disorder, distress and destruction. In traumatic situation a person fails to maintain physical, emotional and psychological senses. Sigmund Freud first uses the term 'Trauma' to describe a painful event not inflicted to the body but to the mind. The experience of trauma repeats itself, exactly and unremittingly through the unknowing acts. The traumatic incident may be an accurate one but it is beyond the conscious recall and control of human beings. Though trauma has its various kinds, this research moves ahead its study under the psychological trauma and its related aftermaths. This research has presented its study to explore how a person's traumatic experiences are based on memory and desire to way out a pathetic life in which the experiences are caused by power politics and notorious impact of Holocaust. The model of trauma theory that has been developed through the cross fertilization of psychology and the

humanities in the mid-1990s asserts that conventional and teleological narratives are inadequate to represent trauma. On the other hand, there is some assumption that trauma can solely be represented through the anti-narrative post-modern techniques, considering that trauma; itself is characterized by a failure of representation.

Barker's fictional representation of trauma through the vehicle of memory also adopts the anti-traditional narrative that fails to portray the fragmented, fractured and displaced psychic experiences as encountered by characters such as Owen, Sassoon, etc. These war victims are hypnotized by psychiatric River to provoke their deeply tortured memories of war. The whole narrative comes from their testimony as they narrate it to the doctor. Even River finds difficult to heal his patients by asking them their past which still hurts them and are dying because of it. This way, Barker seems to indirectly suggest the psychological impact of trauma of war as a part of his ethical endeavor to remind the readers of the extremity of war.

The primary purpose of this research is to lively sketch how a sixteen years old adolescent boy is traumatized by survivor's guilt psychology and ultimately becomes able to be healed. By forcing the reader to identify with a variety of characters, the text breaks down the stereotypes of victim and perpetrator and the binary division is created through multiple first person narrative perspectives.

She further postulates: "trauma is relived literally in the nightmares, flashbacks and intrusive thoughts of its victims, the lack of its integration into the consciousness, of the victim does not allow conscious recall and thereby restricts access to it (4). The novelist presents:

Prior looked slightly disconcerted, then smiled. 'I don't suppose anybody could choose to be seen in such a state. I don't really see why they had to call you. 'They were afraid the fear might bring on another attack. Though in fact

you seem to be breathing more easily.’ Prior took a trial deep breath. ‘Yes, I think I am. Do you know I detect something in myself. I...’ He stopped. ‘No, I don’t think I want to tell you what I detect. (19)

Here, the war victim Prior seem traumatized. He is trying to remembering the events that had happened in his life when he was fighting as a soldier in the war for the benefit of the people. He is sharing his memory. He thinks for the welfare of people and country which is his morality as Avishai talks memory as the way of remembering the past. He also means that in an ethical context , a person is someone with personality, and the personality is constituted by memory. Memory is not the criterion for personal identity, where the notion of person is taken as a thin relation. Rather memory is essential for personality identity.

Herman postulates by asserting 'traumatic memories lack verbal narrative and context; rather, they are encoded in the form of vivid sensations and images' (38). Thus significant aim of trauma narrative is to reshape common memory through personal context by adopting testimonial trait to bear witness against such repetitive atrocity.

The protagonist, Rivers, is the main victim of trauma who is haunted by the guilt psychology. The major cause for his guilt psychology is sudden sibling death. Buck his elder brother. Buck and Rivers are friends like sibling. They seem to be an intimate friend more than brothers. They most of the time spend together in swimming. There is no long age gap between them that’s why their choices and thoughts are quite similar. They feel incomplete without each other’s friendly company. Psychological trauma is simultaneously interrelated with post traumatic stress disorder, memory and ethics.

Recovery can take place only within the context of relationships; it cannot

occur in isolation” (133). Narrative is integral portion in testimonial literature by revealing past traumatic suffering to the community in which it occurred. Ruth Leys notes that the construction of traumatic narratives as “a means of integrating a past which has been inaccessible, frozen in static and silenced images of pain into collective consciousness” (109). Here Ruth Leys emphasis on the fact that the traumatic narrative be it realist narrative like memoir or fictional narrative like Barker’s novel, *Regeneration* is a powerful device to integrate the inaccessible, frozen and silenced past into the present consciousness. Barker’s fictionalized trauma narrative in the form of memorization in facts aim at retreating the past history of World War First. So that the present generations remain aware of the traumatic history of war and learn a lesson from it. Thus, memorization, like Avishai argues helps in constructing a collective memory which forces its members to reproduce the meaning from the past experiences by putting the value of ethics at the centre.

Shoshana Felman and Doris Laub are two eminent theorists and they have put forward a theory of how non-survivors can function as supportive community of second order witnesses for trauma survivors. In “*Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*”, Shoshana Felman and Dori Laub explore the construction of the trauma story, and focus on the verbal or written account of the historical atrocities. Felman asses:

The reconstruction of trauma produces a particular kind of speech act, one that is performative and constative. Testimony is . . . a discursive, as opposed to a pure theory. To testify – to vow to tell, to promise and produce one’s own speech as material evidence of truth- is to accomplish a speech act, rather than to simply formulate a statement. (5)

They are particularly interested in literature that testifies to large scale trauma and the

witnessing role of readers who encounter trauma. They represented testimony as an impossible but yet a necessary act. Testimony cannot be confounded with traditional forms of storytelling that reconstructs historical occurrence. Thus, the project of traumatic testimony involves the production of story, which is invested with great symbolic weight, and testimony is to be extracted from its narrative gaps, lapses of memory and trembling voice that provide a glimpse of the catastrophe event.

Similarly, Gay Becker, Ken Pulin and Yewoubdar Beyene, in their *Memory, Trauma, and Embodied Distress* write, memory is one aspect of social practice that can be viewed as a human, cultural practice that is moral rather than “a natural process that is technical, instrumental or intellectual” (321). Memory is never morally or rationally neutral. Memories are powerful symbols of the self. They are immersed with individual’s moral authority, their view of how life has been and should be accounts of the past are culturally organized to make sense of the world and one’s place within that world. And as such, memories are incomplete, reshaped interpretations to create a work that makes sense.

Traumatic narrative is taken to be flourished since 1980s with emergence trauma theory in the literary field. Narrative may be varied in depth and structure, but these narratives present trauma as subject matter or character study. The integral part of these narratives is that taking trauma as collective experience and an instrument of past oppression. They attempt to preserve personal and collective memories from assimilation and repression. The trauma literature reflects a growing awareness of the effects of historical oppression on the individual psyche. Traumatic narratives are framed to show the nature of traumatic experiences as overwhelming, alien, amnesiac, need testimonial, and representational approaches to interpret traces of evidence. Barker in her novel also deals with the traumatic condition of the soldiers who are

recovering in the hospital. In the novel while discussing about the traumatic condition of Sassoon River and Bryce talks the given lines:

Any trace of....er....religious enthusiasm?’

‘No, I’m afraid not. I was hoping for that too.’

They looked at each other, amused. ‘You know, the curious thing is I don’t think he’s even a pacifist? It seems to be entirely a matter of horror at the extent of the slaughter, combined with a feeling of anger that the government won’t state its war aims and impose some kind of limitation on the whole thing. That, and an absolutely corrosive hatred of civilians. And non-combatants in uniform.’ (18)

Here, the traumatic condition of the soldier as well as a writer Sassoon is shown very clearly which as the description given by Sassoon by remembering his past event which can be called as a memory.

Herman postulates by asserting ‘traumatic memories lack verbal narrative and context; rather, they are encoded in the form of vivid sensations and images. Thus Gay Becker, Ken Puhle and Yewoubdar Beyene, in their *Memory, Trauma, and Embodied Distress* write, memory is one aspect of social practice that can be viewed as a human, cultural practice that is moral rather than “a natural process that is technical, instrumental or intellectual”(321). Memories are powerful symbols of the self. They are immersed with individual’s moral authority, their view of how life has been and should be accounts to the past are culturally organized to make sense of the world and one’s place within that world. And as such, memories are incomplete, reshaped interpretations to create a work that makes sense. Traumatic narratives endeavor the distortion of time, which works to mimic the effects of trauma.

Pat Barker in her novel *Regeneration* narrates:

There's going to be, I'm afraid. The Declaration's going to be read out in the House of Commons next week.'

'By?'

'Lees- Smith.'

Rivers made a dismissive gesture.

'Yes, well, I know. But it still means the press.'(5)

The novel glimpses the memory power is fragmented in the narration. The novelist draws the protagonist through his surrounding towards the picturesque. Caruth points out in her introduction to *Trauma: Exploration in Memory*, "the issue of trauma emerged from an originally fragmented (psychiatric, psychological and sociological) discourse on reactions to catastrophes in the wake of the Vietnam war" (333). She explains as violent traumatic takes place later on it disguises into the form of repeated flashbacks and horrible nightmares which leaves the victim of trauma in excessive pain. The novelist presents, "You're in no state to stand a court-martial.' Graves clasped his clenched fist. 'If I had Russell here now, I'd shoot him.' 'It was my idea.' 'Oh, pull the other one. And even if it was, do you think anybody's going to understand it? They'll just say you've got cold feet'"(8).

In the hospital, mostly doctors find the characters to recognize the social, military, and other pattern to know however he does not clearly understand the meaning and picture. There is also a similar kind of therapy known as EMDR (Eye Movement Desensitization and Reprocessing) that is very fruitful for PTSD. It is a promising new treatment that often rapidly alleviates PTSD symptoms. It helps to change how victims react to memories of their trauma.

EMDR is a new nontraditional short-term therapy for treating trauma victims that utilizes rhythmical stimulation such as eye movements or hand taps. PARAGON

says “EMDR is not currently well understood in terms of its underlying mechanisms, it still shows good evidence of effectiveness in some populations of survivors (58)”. The text itself is separated into four different parts, and the first and third sections are further divided up into smaller narratives from various individuals. Alternating with Cornelius’s story in the second and fourth parts are eleven first person narratives presented by eight other characters. These fragments provide a synecdoche of a multitude of perspectives, ranging from victims and survivors to perpetrators and participants of the genocide.

The protagonist in the novel suffers from schizophrenia, whatever he is given a treatment the semi memory of the character does not response well in the narrative form. Furthermore, there is next appropriate treatment called Exposure therapy. In this type of therapy, victims’ goal is to have less fear about the memories. It is based on the idea that people learn to fear thoughts, feelings and situations that remind them of a past traumatic event.

By talking about trauma repeatedly with a therapist, victims learn to get control of their thoughts and feelings about the trauma. They learn that they shouldn’t be afraid of memories though it may be hard at first. Freud had discovered that the symptomatic behavior of returning soldiers resembled that of the hysterical women in the wake of the First World War. Moreover, the survivors often revisited traumatic events in their nightmares. In *Moses and Monotheism*, one of the last works he published during his career, Freud developed a model for understanding trauma, based on his study of how the survivors of a train crash act afterwards. He found out that when someone had suffered a grave accident, he or she could get away apparently unharmed. The most important Freudian concepts that are related with trauma theory are ‘latency’, ‘acting-out’ and ‘working- through’. It might be strange to think about

stressful things on purpose. The novelist narrates, " There was no particular reason why Anderson, who was, after all, a surgeon, should be well informed about Freudian therapy, but his misconceptions had resulted in a marked reluctance to reveal his dreams (34)". With the help of therapist, victims can change how they react to the stressful memories. Talking in a place where they feel secure makes easier. Victims may focus on memories that are less upsetting before talking about worse ones. This is called "desensitization" and it allows victims to deal with bad memories a little bit at a time therapist also may ask to remember a lot of bad memories at once. This is called "flooding" and it helps learn not to be overwhelmed.

The treatment can be applied in the narration regarding the notion of memory gain. For this situation, the novelist also narrates to acknowledge the therapy on the overlooked circumstance. Avishai exposes at the beginning of the book that it is not about the debate on his parents about a soldier who was killed under the command of an officer. He says again, this book is not about the Holocaust but about a Philosophy. He further says, "Some philosophy starts at home. And my parents' debate hovers above the abyss of my concern with the memory and the obligations- if there is any-- to remember: or for that matter, to forget and forgive" (ix). Barker writes, "The voice was slightly slurred, the flow of words sometimes hesitant, sometimes rushed. A disguised stammer, perhaps, but a life-long stammer, Rivers thought, not the recent, self-conscious stammer of the neurasthenic. 'While I remember, Captain Graves rang to say he'll be along some time after dinner. He sent his apologies for missing the train'"(12).

The therapist makes victim to understand how the past affect the way they feel at the present situation. This sort of therapy helps finding ways to cope with intense surviving guilt psychology due to the past traumatic event contributes identifying the

stressful memories and other symptoms, becoming more aware of thoughts, feelings and raising the self-esteem for the victim of psychological trauma.

The shifting between different characters suggests that Barker is trying not simply to replicate those subject positions or experiences but rather to investigate them and their more complex, hybridized forms. In adopting this technique, Barker is, thus, going further relating a story of the genocide to the reader and exploring the nature of trauma and representation. The novelist writes:

Mrs. Prior was a small upright woman, neatly dressed in a dark suit and mauve blouse. 'I won't stay long,' she said, sitting nervously on the edge of the chair. She was playing with her wedding ring, pulling and pushing it over the swollen knuckle. 'I'd like to apologize for my husband. I thought he was just stepping outside for a smoke, otherwise I had stopped him.' (63)

There are good treatments available for the victim of post-traumatic stress disorder (PTSD). When people have PTSD, instead of sharing with others they keep their feelings bottled up. But talking with a therapist can help to get better health.

Psychotherapy may be helpful for person who suffers from PTSD; it is often useful to talk about the event with a "safe" person, who is a trained professional. Such kind of information is main content of this movie. Therefore, many critics have appreciated this movie and director at the same time.

According to Todd McCarthy, Redford's *Ordinary People* concerns psychological suffering and family explosion. He claims Conrad's surviving guilt psychology is the responsible factor for his suicidal attempt and vice-versa. Such fragmented psychology becomes more problematic after the suicidal case.

Likewise, Smith and Watson define:

Life narrative is inextricably links memory, subjectivity and the morality of

the body. For them Scriptotherapy is the struggle to tell and understand women's traumatic embodied experience. Sidoinie Smith and Julia Watson define the memoir as the mode of life narrative that historical situate the subject in a social environment, as either observer or participates : the memoirs directs attention more towards the lives and action of others than to the narrator. (47)

In the novel the characters are also struggling to share their past memory.

Prior produced an elaborate shrug. Out of the corner of his eye Rivers saw Sister Rogers's lips tighten. 'What did you dream about?'

Prior reached for the notepad and pencil he kept beside his bed and scrawled in block capitals, 'I DON'T REMEMBER.'

'Nothing at all?'

Prior hesitated, then wrote, 'NO.'

Rivers was looking at Prior as he asked the question, and thought he detected a flicker of uneasiness. (37)

Through this desired affective reaction to the text and the situation presented within the narrative, the trauma of the genocide is communicated to the reader on a level that goes beyond the provision of facts and statistics. The novelist writes:

Rivers took his clasped hands away from his mouth. 'I couldn't agree

With you more.' 'What's infuriating is that basically he knows it better than anybody.

He's the one who can communicate with the ordinary soldier. It is just that he got taken over by Bertrand Russell and Ottoline Morrell. You know, I used to admire them. I used to think, well, I don't agree with you, but, on the other hand, I can see it takes courage. . . He shook his head'. (26)

The more world is being modernized, the more people suffer from problems such as alienation, depression, fragmentation, complexity, mental stress and so on. No people are free from these problems though the civilization is in developing way. The size of family is day by day getting tiny but the problems are rapidly increasing in same ratio. What it indicates is the piles of complexity of society, family and individuality itself. Due to the science and technology, these days the world is more widen, people are conscious of individual freedom, personal privacy and choices.

The novelist in concern of World War I suggests and recalls the narratives in the genocidal view and presents:

Oh well, then...' Prior glowered. 'There's another reason I want to go back. Rather a nasty, selfish little reason, but since you clearly think I'm a nasty selfish little person that won't come as a surprise. When all this is over, people who didn't go to France, or didn't do well in France – people of my generation, I mean – aren't going to count for anything. (139)

The traumatic memory of the historical atrocity is exemplified through text structure and the characters' personal dreams. At the very beginning of the novel, the reader learns that many of the characters are haunted by their nightmares.

The characters share their nightmares with one another and in doing so find relief in confessing to one another. They even connect through their dreams. The novelist presents:

'No. I do dream, of course, but not about the war. Sometimes a dream Seems to go on after I've woken up, so there's a kind of in-between Stage.' He hesitated. 'I don't know whether that's abnormal.' 'I hope not. It happens to me all the time.' Rivers sat back in his chair. 'When you look back now on your time in the hospital, do you think you

Were “shell-shocked”?’ (15)

Rivers too conducts the group therapy for his soon recovery. While in group therapy, he often meets and makes phone calls to friend met in hospital, who had also tried to off herself like Rivers. They share their feelings, sufferings and thoughts. The novelist visualizes:

Willard didn't reply, though Rivers thought he detected a slight relaxation of tension. The bone structure of Willard's face was strong almost to the point of brutality, and his eyes were a curious shade of pale blue. There was a sheen on his hair and skin like the gloss on the coat of an animal. He'd been something of an athlete before the war, though Rivers suspected he had never been remarkable for depth of intelligence. 'Your wife's coming to see you this afternoon, isn't she?' (116)

Rivers feels hesitation even to talk to the people except her. Both of them energize each other to come in normal life like other people do forgetting all the past.

Doctor always consoles and encourages him. To some extent, Rivers is affected by her vibrating in the hospital during treatment. The person to whom Rivers talks happily without any hesitation is only Karen. It may be so because their sufferings are same and able to understand each other's mentality. Such kind of group therapy assists to reduce the trauma and paves the way of healing. The novelist reveals in his narrative, "Yes, very much. Research more than teaching probably, but...' He shrugged. 'I enjoy teaching.'

As they express the dissociative effects of trauma on the self, the fragmented memories represent a split voice of individual and historical trauma. Prior serves as mediation between private and public, past, present, history, and silenced memories. The novelist points out, "Thank you, Campbell. Much appreciated.' Rivers stood for a

moment at the foot of the stairs, unconsciously shaking his head" (30).

On the other hand, there is some assumption that trauma can solely be represented through the anti-narrative post- modern techniques, considering that trauma; itself is characterized by a failure of representation. The novelist visualizes:

Rivers got up and walked across to the window. It was a fine day, and many of the patients were in the hospital grounds, watching a game of tennis. He heard the pok- pok of rackets, and a cry of frustration as a ball smashed into the net.

‘I suppose he is – “shell-shocked”?’ ‘According to the Board, yes.’ (4)

Traumatic narrative is taken to be flourished since 1980s with emergence of trauma in the literary field. Narrative may be varied in depth and structure, but these narratives present trauma as subject matter or character study.

A central claim of trauma narratives is that the concept of fractured selves and belatedness on the wounds that haunt until they can be witnessed. The novels, examined in this dissertation, insist on the continuing relevance to the historical atrocities and trace the traumatic legacy of the events. Barker’s depicts the representation of a sensational crime on humanity.

The survivors are unable to locate their allies, are left having bereaved, and alienate them even from the selves they had once been. It is notable that the novels analyzed here, do not titillate the reader, rather invites an attentiveness and responsiveness to approach historical atrocities.

Dominick La Capra states, “In Freud’s widely shared view, the trauma as experience is ‘in’ the repetition of an early event in a later event- an early event for which one was not prepared to feel anxiety and a later event that somehow recalls the early one and trigger a traumatic response” (81).

The novels of trauma and testimony directed at readership and this political

goal clearly expressed in the novel. Testimony is taken to be document of social memory and the novel breaks the historical silences, and insist on recounting the historical crime against humanity. Similarly, by understanding the impact of the trauma ,learning to communicate the needs, managing anger, dealing with traumatic memories recapturing lost intimacy, and recognizing the resiliency in family or in friends circle a 'self-help programmed' can be conducted.

Memories interpret the past events to make link between the past, the present and the probable future. It is not simply a personal, subjective experience but it is socially constructed and present oriented. Therefore, it reconfigures the past experiences. Repetitive action makes the memory problematic. The repetitive shock of the past leads a person to trauma. Trauma itself is a complex form of memory. Trauma therefore, is a kind of wound that is resulted after a severe injury, which also refers to the action shown by the abnormal mind to the body. It provides a method of interpretation of disorder, distress and destruction. In traumatic situation, a person fails to maintain physical, emotional and psychological senses

Regeneration reverses narrative, in which a narrator memorizes the life of the protagonist in chronologically reverse order. The whole narration becomes the intensive flashback of memory started from tomb to the womb. The memory traumatizes the protagonist and his escapement from past is politicized in order to seek the new order as in pre- post war era. Barker achieves to reproduce the history of First World War through the means of memorization of the war traumatized soldiers and recreate the knowledge of trauma that speaks against the declination of humanity in the time of war. While many work at memory from its political nature, Barker's trauma narrative inspired by character's memory imparts the ethical message on the atrocity of war and its unrecoverable consequences upon individual psyche along with

the psychology of those aren't witness to it. By creating the fictional trauma narrative from memory, Barker's *Regeneration* opposes the idea of war and bears a witness to its horrible effects. It succeeds to regenerate the history of war by challenging it from its ethical perspective that war endangers the ethical values. This way, Barker's *Regeneration* valorizes the ethical importance of memory which, through act of memorizing recreates the dark past and critique it with enlightened message.

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