

I. Historico - cultural Trauma in Jean Sasson's *Love in a Torn Land*

This research tries to analyze the historico-cultural trauma in *Love in a Torn Land*, a text by Jean Sasson. Trauma means 'wound' in Greek, often the result of an overwhelming amount of stress that exceeds one's ability to cope or integrate the emotions involved with that experience (Caruth 1). They are the circumstances that are outside the realm of normal human experience. A traumatic event involves one experience or repeating events with the sense of being overwhelmed that can be delayed by weeks, years, or even decades as the person struggles to cope with the immediate circumstances, eventually leading to serious, long term negative consequences, often overlooked by mental health professionals. Dominick Lacapra states: In historiography there are transferring relations between inquirers and the past, its figures, and process. Indeed that "the historical text is a substitute for the absent past." (36). Historical trauma refers to cumulative emotional and psychological wounding exceeding over an individual life span and across generations, caused by significant group traumatic experiences. The historical trauma response is a constellation of features in relation to this trauma. For example, the devastating trauma of genocide loss. Culture, forcible removal from family and communities are all unresolved and remains a wound in the heart of people who faced it. Its response often includes other self-destructive behavior suicidal thoughts and gestures, depression, anxiety, low self esteem.

According to Lacapra: Writing about trauma is an aspect of historiography related to the project of reconstructing the past. In historical trauma, the traumatizing events may at least in principle be determined with a high degree of determinacy and objective. These would include events of holocaust, slavery, apartheid, child abuse and rape (116). Historical Trauma is an example of trans- generational trauma. For

example the effects of any kind of traumatic events can be transmitted to people for further generations.

Cultural trauma is culturally defined and interpreted as a shock to the cultural issue of a society and presents a model of the traumatic sequence, describing typical conditions under which cultural trauma merges and evolves (Sztompka 10). A cultural trauma refers to an invasive and overwhelming event that is believed to undermine or overwhelm one of several essential ingredients of a culture or the culture as a whole:

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways: (Alexander, 18) cultural trauma are, for the most part historical made, not born".

Love in a Torn Land is a historical text about the historico-cultural trauma, it is a memoir written by Jean Sasson, about a real story of Joanna Al-Askari Hussain. The text presents the historico-cultural context of Iraqi Society and Kurdistan counter culture from the 1918 to 1980. The memoir depicts several decades in the life of the central character, Joanna Al-Askari Hussain and Sarbast, who witnesses some of the defining events of that contemporary period in Arabian countries.

In this regard, this research aims to show the reasons that causes the traumatic situation in the character due to several events which occurred during that period. Not only this, this research work will help the reader to get clarity on the issues which are related to the cause of historico-cultural trauma and also will know how some

characters in the memoir get success in working through of trauma while others just act out trauma.

Love in a Torn Land is a real text that is based on the historico-cultural events of that contemporary situation between Iraqi war and Kurdistan war. The central character narrates the events that occurred during the life time and its influences on different characters in the text. The text gained several trauma of different aspects of society like, race, status, culture and soon. In this regard, Robert Ross argues in his article: "While reading *Love in a Torn Land*, I thanked God thousand times for giving me a 'normal life' in a "normal country". A good book can change your life and thoughts completely and this is one of those books. I would think twice from now on words before disturbing God for my silly problems" (3).

Jean Sasson states: In the text even the citizen condition goes too critical, neither politician makes any good decision to control the war nor the union of institution makes unity of fight against enemies. So, the country moves in a degrading order. Even a poor shelter, crawling with scorpions, with no electricity, no running water, and no toilets seems like heaven (235). "Rhonda Esakov views the text as containing the sense of admire that the spirit of the Kurdish people and their unfathomable faith in the right to survive in the harsh environment of war, suppression and genocide (3)".

The text gives the message to the readers. Sasson tells us how to face the problems and how we can make right decision to overcome the problem. The text gives us a message to see the world in a practical way. The protagonist Sarbast was very intelligent and clever, who sees the future very closely and do work introvertly. He gets success in everything he does. In the text, many people are traumatized by the

war. For example some people were injured in war, some are handicapped and few act out and work through trauma.

Basically, in the war many women and children were the victims of trauma as well as protagonist Sarbast and Joanna Al-Askari Hussain in the traumatic situation. A Kurdish woman living in Iraq, to tell the broader story of ethnic tensions between the kurds, Iraqis, Turks, Iranians and Syrians. Written in the first person, Joanna's story covers her romance with a Kurdish freedom fighter, marriage and taking up the struggle against the Iraqis herself. She recalls times of raining dead and injured birds after a missile attack and of a desperate flight after her village was attacked by enemies. Some 200,000 of her fellow kurds were killed in genocide campaign. Photographers and personal recollections a wedding without a groom, a husband who hogs the covers, the adjustments of a pampered woman to a life of privation and personal demands offer a very human look at the struggle of the kurds in Iraq and one women's heroism. Neither they want to forget this event nor the criminal was punished. The historical events makes the victim towards the path of trauma.

Though, different critics have analyzed this text from multiple perspectives and since no researchers have researched and analyzed this text, *Love in a Torn Land* from the perspective of the historico-cultural trauma studies, my research tries to prove the implication of the narrativization of historico-cultural trauma in the text *love in a Torn land* especially with the reference to several main character who are the real representatives of the traumatized victims of different events. This research attempts to show different events that occurred during that period the life of people living in that period and the struggles they made to come along trauma. Furthermore, this research aims to show the historico-cultural events such as war, declination of

Saddam Hussain, women's movement, freedom against tyrannical rule. This movement results into loss of life, physical disability, mental and physical illness etc.

Generally, trauma is caused by manmade problems including wars, abuse, violence, earthquake, mechanized accidents and horror events. Judith Herman argues, "Traumatic events are extra ordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptation to life" (4). In addition, to terrifying events such as violence and assault, which are more subtle and insidious forms of trauma such as discrimination, racism, poverty are pervasive and when experienced chronologically, have a cumulative impact that can be fundamentally life-alerting. For Jeffrey C. Alexander, "Trauma occurs when members of a collective feel, they have been subjected to a horrendous event that leaves indelible marks upon their unconsciousness, marking their memories for ever and changing their further identity in fundamental and irrevocable ways" (10).

Trauma shatters an individual or collective actor's sense of well-being. It affects the inner psyche of an individual and leads his/her life toward suffering. Trauma seems to connote a sudden overwhelming experience and stress a prolonged aggravating condition (Caruth 3). It results from a sudden unmediated conversion of inside and outside, good and evil, security and destruction. It turns the life upside down and makes people depressed which often results into the death of an individual. There is a sense in which trauma is out of context experience that upsets experience and unsettles one's very understanding of existing contexts. The experience of trauma poses even greater difficulties, perhaps difficulties of a different order of magnitude.

There was a war between Iraqi people and Kurdish people which made many people victim of trauma, History faces the problem of both writing about traumas. When any kind of accident, disaster, shock, public disgrace or break down of social

control occurs, an almost inevitable first response is to assign responsibility and blame. According to Neil J. Smelser : A cultural trauma refers to an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole (38).

Historico-cultural trauma that can be seen in the text and its effects on the life of characters is the main focus of the thesis. Cultural trauma theory which was developed by theorists like Jeffrey Alexander, Ron Eyerman, Kali Tal and Dominick LaCapra is related to depict the trauma that makes the life suffer and the upcoming events that shatter individual or collective ideas will be the central ideas that will be discussed in this research work. Historical events like racial discrimination between Iraqi war and Kurdistan war are the main causes of trauma for several characters in the text.

For Jefferey C. Alexander, "cultural trauma occurs when members of a collectivity feels, they have been subjected to a horrendous event that leave indelible marks upon their consciousness, marking their memories forever and changing their future identity in fundamental an irrevocable ways" (10). Iraqi culture which values race, class and genocide, suppressed and oppressed to Kurdistan culture, which causes trauma many normal people in the text. In the text, only two character Sarbast and Joanna Al-Askari Hussain have dream to make the country peaceful and free which makes them involved in war activities that makes them frustrated and at last moves far from their country to make the future of their son.

Iraqi war was the main cause of trauma in the text. Lots of people live have been victimized due to this event. Many innocent people lost their life and their dream was shattered. Joann's beloved, Auntie Aisha, was murdered in the chemical attacks of 1988. Similarly, destruction after saddam's army bombardment. But Joanna

wouldn't like to lose her family members and her relatives. Her brother Road helps her too in every step of her life. Many kurds were the slave by Iraqi. Specially, many women and children were the slave of Iraqi, because of their boast behavior. Iraqi people wants to subvert the kurds politics. Though he gets success in working through of trauma, the scars given by war remain forever in his heart and mind. Iraqi politicians betray Kurdish polities. It has to involve a betrayal of trust as well.

Jenny Edkins states : What we call trauma takes place when the very powers that we are convinced will protect us and give us security become our tormentors when the community of which we considered ourselves members turns against us or when our family is no longer a source of refuge but a site of danger (4).

The testimony of survivors can challenge structures of power and authority (5). When there is a mismatch between expectation and event we have what is experienced as a betrayal. As far as memory is concerned, how we remember a war, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views, that is, by the state. However, it isnot determined by them their influence, and the state structure itself, can be contested and challenged (11). From this point of view, an event can be described as traumatic if it reveals this pretence. It is experienced as a betrayal.

The overall thesis will be in the form of an essay which includes introduction, textual analysis and conclusion. In the first part, a brief introduction to the thesis, its objectives and problems, literature review, major argument and outline of overall thesis are included. Similarly, in the second part, the textual analysis and review of critics are included. In the final part, a summary along with finding of the thesis will be given to conclude the essay.

The text *Love in a Torn Land* represents the historico-cultural trauma faced by different characters. It centers on the hardships, pathos, trouble, Misery and hurdles faced by characters due to influence of Iraqi culture. The central characters Sarbast and Joanna Al-Askari Hussein and other character's Raad, Saad, Muna, mother and her uncle Aziz suffer through many events face trauma in the text.

The memoir also presents gender inequality in that contemporary society; which can be seen in Iraqi society and Kurds society. Not a single person but the whole society is affected. It was 1987, and Saddam Hussein had ordered his cousin 'chemical Ali' to bombard Joanna's village, Bergalou, with chemical weapons. Temporarily blinded in the attack, Joanna was rescued by her husband a Kurdish freedom fighter. This two protagonist of the text, faces many difficulties and obstacles in their life. Kurds many hopes and expectations were smashed by Iraqi.

In *Love in a Torn land* the protagonist of the text is seen remembering the past event which she feels very happy and gorgeous in that moment. At the ten years Old spending her life with full of happy mood also feeling and emotion with their family member. Throughout the story, the protagonist narrates the whole story. Actually, Joanna has told the story of her eventful life to Jean Sasson. Through her narrativization, we came to know the trauma faced by other characters in the text that are related to him. She describes the events that occurred during the period between 1972s to the 1989s and its negative influence on the people of the contemporary Iraqi and Kurdish society Trauma causes "tear in the fabric of the society" (Eyerman 2). Many people lost their life due to war and other moments and those who survived also go through traumatic situation due to loss of their beloved family members, being disabled and getting betrayed from political condition of country.

In a text, Esakov's argument, it is proved that Sasson is trying to rewrite the history of unhappy past from the perspective of margin by giving emphasis on the minute things (3). Even a poor shelter, Crawling with scorpions, with no electricity, no running water, and no toilets, seems like heaven (235).

Jean Sasson is an American writer who calls herself "a voice for women of the middle East." She is the author of the worldwide best sellers princess, Daughters of Arabia, Desert Royal and Mayada, Daughter of Iraq. She lived in Saudi Arabia for twelve years before moving back to the USA in 1990. She has recently returned to live in the middle East. She made her debut with "The Rape of Kuwait" in 1991. In a same manner the author herself shares the reason behind the writing of this book, in an question process of writing Joanna's story she evokes:

"I'm Joanna through her brother, Road. Although I had read of the Kurdish struggles since the end of the world war I, I didn't really know now adversely individual Kurdish lives were affected by the decisions made on behalf of kurds by other governments, or even their own, Joana describes the events that occurred during the period between 1972 to the 1989. (409)

Historical trauma often includes other types of self destructive behavior, suicidal thoughts and gestures, depression, anxiety, low self esteem, anger and difficulty recognized and emotions. It associates the unresolved grief that causes trauma.

The historical trauma poses even greater difficulties of a different order of magnitude. It is itself a shattering experience. Moreover the radically disorienting experience of historical trauma often involves dissociation between cognition and effect. In brief, in historical traumatic experience one typically can represent numbly

or with aloofness what one cannot feel, and one feels overwhelming what one is unable to represent, at least with any critical distance and cognitive control (117).

For LaCapra, the characteristic symptom of historical trauma includes self-destructive behavior like suicidal thoughts, depression, anxiety which is itself a shattering experience. It makes one numb and hear she becomes aloof from the whole surrounding. While suffering from this kind of traumatic situation, a person engages himself in self-destructive behavior.

Saddam Hussein, and all the while innocent Iraqis had been thrown into holes in the ground and were being tortured and killed for no reason (103). Not also this but also Saddam Hussein rape many innocent women and girl, in front of their husband. This type of behavior develops the trauma in innocent women. This activities shows the failure of Iraqi government and negative effects of Iraqi culture. That traumatic event causes her anxiety and difficulty for the rest of the rest of her life. That type of traumatic people didn't get the true love and care.

He represents negative influence of Iraqi culture that creates cultural trauma. The text *Love in a Torn Land* is that type of memoir which include true story'. The beginning of the text starts from the protagonist Joanna Al-Askari Hussain, when she was only ten years old. She narrates her true story to Jean Sasson, Jean Sasson also curious to know more about her and her life story. In the text, in different places, events, creates many people which was totally true people, not a fanciful. The genre of this text was both a thriller and the romance which moves both simultaneously. In this text the voice uses language. The text of this plot as a casual and logical structure, which connects events. The detail of this text was fact and the locations and places, were also true, the text *Love in a Torn Land* uses plain prose style which makes the reader simple and also curious to know more than that.

The historical event which shatters the life and dream of so many people in the text *Love in a Torn Land* is Iraqi and Kurdistan war, protagonist along with other characters was traumatized by the event. Many people had lost their life. Some get disable and some lost their relatives. Historical trauma refers to cumulative emotional and psychological wounding, exceeding over an individual life span and across generations, caused by significant group traumatic experiences. The historical trauma response is a constellation of features in reaction to this trauma.

Regarding the historical trauma, the theorist Dominick LaCapra in his book, *History in Trans* argues:

In historical trauma, the traumatizing events may at least in principle determined with a high degree of determinacy and objective. These would include the events of Holocaust, slavery, child abuse, or rape. In practice the determination of such events in the past poses the problems of various degrees of difficulty. The experience of historical trauma poses even greater difficulties of a different for the obvious reason that our mediated access to such events is through various traces or residues memory, testimony, documentation and representations or art and cognitive control. (117)

Cultural traumas are for the most part historically made, not born, Cultural trauma is culturally defined and interpreted shock to the cultural issue of a society that can be treated as a link in the ongoing chain of social changes, depending on the number of social changes, it may be a phase in the constructive morphogenesis of culture or in the destructive cycle of cultural decay certain changes that occurred in the cultural aspect of the society affect the whole society. If a kurd was found with a pair of binoculars, he would be hanged. If a kurd owned a type writer without permission, he

could be arrested and tried. Cameras had always been suspected and now a camera with a zoom lens could cost a kurd his life. Kurds could be arrested on a whim. An Arab night report a kurd for criticizing the regime, and even if the report was untrue, the kurd would be automatically punished (35).

Human right critic like Darren J-o' Byrne, who talks now the suffering of people is depicts in the text either such presentation promote or violate people human right (12). Trauma is a sorrowful experience which shatters the belief of an individual and leaves incredible marks in their psyche cultural trauma transpires when the components of a collectively feel they have been subjected to an awful event that leaves ineradicable marks upon their group awareness, making their memories forever and changing their future individuality in basic and irrevocable ways. Neil J-smelser argues, "cultural traumas to the effects of process of social change are able to produce a formidable list that includes mass migrations, war, mass employment and dislocations" (31) cultural trauma is culturally defined and interpreted shock to the critical issue of a society and presents model of traumatic sequence describing typical conditions under which cultural trauma emerge and evolves.

In that contemporary period, Joanna faced many difficulties in her life. When she was in pregnancy period, because of her Iraqi east, nurse behave her as a enemies. I (Joanna) was informed that there was no doctor available to deliver my baby but I would be provided with a mid wife or a nurse according to the difficulty of the labour. Kurds nurse behave Iraqi pregnancy women as a enemies. In that moment, Joanna feels she was the most uninformed woman in the world about what was coming. My ignorance made me frightened (395). At that moment she need her mother or sister. Tears of fear and loneliness rolled down Joanna's face. Throughout the story, it was the pain of the climax, so, Joanna's feels very loneliness in that condition.

Instead of getting love and care, she hated everybody around her except Sarbast. According to the text, there was a discrimination between Iraqi people and kurd. There was the discrimination between Iraqi soldier and kurd soldier.

Cultural trauma is shown in the text in which kurd's nurse, a Iraqi pregnancy women behave as a slave. Even in the public hospital, there was no equality, according to the law and order there must be equal health service without discrimination. But we cannot see that type of equality. Ron Eyerman argues that trauma is linked with the creation of collective identity. The notion of cultural trauma is also linked with subordination too.

As a cultural process trauma is linked to the formation of collective identity and the construction of collective memory. Kurds were oppressed and suppressed by Iraqi people kurds are like in the form of slave, in the eye of Iraqi politics. The trauma of forced servitude and hearty complete subordination to the will and whims of another was thus not necessarily something directly experienced by many of the subject of this study, but came to be central to their attempts to forge a collective identity of its remembrance.

For Eyermen, trauma of nearly complete subordination to the will and whims of another is thus not necessarily something directly experienced by many of the subjects of this study, but come to the central to their attempts to forge a collective identity of this remembrance.

Kurd soldiers who fought in the war were always in fear of getting killed. They were differentiated for their race and weren't given proper facilities during the war. In the text, most of the people who fight in war belong to race. They lost their life for the welfare of country. Rather their family suffers after their death. The dream

of the kurds get scattered curing to their death in war. There are so many wars in the world if we go to the inside of history.

There are so many wars in the world between the countries if we go to the inside of history war between Vietnam soldier and American soldier, in this war many Vietnam soldier were killed, loss their life and dreams were scattered. At least, if some soldiers were survived they are disabled as well as crippled and traumatic, like this soldier, Iraqi and kurds phesmerga also in traumatic situation. The bombing of Hiroshima and Nagasaki in August 1945 was horrific and overwhelming in its brutality. In this two cities many people were killed and survive people were disabled, dumb and creates trauma to the people.

Chaim Shatan, psychiatrist and pioneer of trauma research, explains that the victim enters the catastrophic environment of trauma through the "membrane" that separates sense from nonsense, narrative from chaos, and "Reality is torn a sunder leaving no boundaries and no guide posts" (15). Similarly, September 11, 2001 in America was in the attack of Osama Bin Laden's team attack, where many people killed in that violence. And remaining people's condition was so miserable condition. Because of this war many people goes in trauma."The victim of trauma feels they were helpless in their enforced encounter with death, violence and brutality." (3)

Sovereign power, the power of the modern nation state. Sovereign power produces and is itself produced by trauma: it provokes war, genocides and famines. But it works by concealing its involvement and claiming to be a provider not a destroyer or security.

Milan kundera reminds us in his book of laughter and forgetting:" the struggle of man against power is the struggle of memory against forgetting."(1)

Alison Landberg coins the term 'prosthetic memory' to describe historical events one has personally witnessed throughout his life and tells it to people he meets in his life (8). The central character Joanna Al-Askari Hussain witnesses many traumatic events in her life and later on she tells those experiences to people whom she meets in her life. By narrating her traumatic experiences with others, she helps herself to reduce the burden of trauma. She wants to keep her nation emancipation and freedom from that Iraqi. Furthermore, she wants to see the people of Kurds peace and prosperity. She was the wife of peshmerga freedom fighter. Her husband Sarbast and Joanna both are well-educated and intelligent and clever while they were in Kurdistan there was the extreme point of war so they moved from Kurdistan to the England; after spending ten years in Kurdistan peshmerga freedom fighter's life for the future of their son Kosha. Though they stayed in England they were always in the contact of their nation what was going on about the condition of Kurds?

Before going to the England they were faced many difficulties in the path of plane. Either in official document or in the security guard. But in her life, Raad helps her too much. In a world so corrupt, money can solve most official problems, (402). This all condition was arise by Iraqi government. Iraqi government's betrayal of Kurdistan government. In relation to betrayal trauma Jenny Edkins states:

In some case the situation is called to be traumatic when it produces the symptoms of trauma an event has to be more than just a situation of utter powerlessness. In an important sense, it has to entail something else. It has to involve a betrayal of trust as well. There is an extrememenace, but what is special is where the threat or-violence comes from. What we call trauma takes place when the very powers that we are convinced will protect us and give us security become our

tormentors: when the community of which we considered ourselves members turned against US (4).

Trauma occurs when we get betrayed by the person whom we trust, when we get unexpectedly hurt by them and when they broke the belief. This can be devastating because who we are, or who we think may be, depends very closely on the social context in which we place and find ourselves (Edkins 4). If that order betrays US, the meaning of our life changes, though we continue to live.

According to text *Love in a Torn Land* shows the betrayal face by kurd's nurse from the person whom Joanna has trust. In spite of giving love and care to the pregnancy women, kurd's nurse threatened her and insult her. Because the reason it that she was Iraqi. There was the discrimination of cast though both countries are Arabian. Despite of giving her love and care she was scolding from the nurse. Not only this but also saddan betrays innocent kurds. He Massacre's many people in the battle. This shows now the country politics is playing with the career of the people. In this regard, cultural trauma theorist Kali Tal argues:

The cultural and political inquiry moves back and forth between the effects of trauma upon individual survivors and the manner in the larger collective political and cultural world. Both 'experience' and 'syndrome' metaphors are historical experiences that entirely subjective and emotional and syndrome partake of the objective terminology based in national law, and thus lie outside of society. (50).

An individual is traumatized by a life threatening event that displaces his or her preconceived notions about the world. Trauma is enacted in a liminal state, outside of the bounds of "normal" human experience, and the subject is radically ungrounded

Accurate representation of trauma can never be achieved without recreating the event since, by its very definition, trauma lies beyond the bounds of "normal" conception.

Sarbast, the central character in the text is the one who has been traumatized by several historical events. Sarbast is the Kurd and Joanna is the Arab. Both are the Kurdish freedom fighters for the welfare of their nation. They want to see their nation free from Saddam's tyrannical rule. His despotic rule has made the Kurds oppressed and suppressed, which they want to fight against. In the ten-year period of the Peshmerga freedom fighter's life, Sarbast and Joanna travelled many places such as Kirkuk, Halabja, Sulaimaniya, Beryalou, Merga, Serwan, Saqqez, Dohlakoga, Sangaser, Al-Wattani etc. During the war period, they travelled various places, up hills and mountains which is very difficult to walk and survive. While travelling mountains and rivers, they face many traumatic situations in their life.

Though the war creates many difficulties in their life, they two both are like two pairs of pigeons. They are always united and can't separate though any other struggle comes in their life. This text captures the traumatic mood of the protagonist Sarbast and Joanna At-As-Kari Hussain who faces many traumatic situations in his life.

Trauma occurs when a society and a group of people are affected due to some events which cause harm to the society and make the people suffer. It means not only an individual but the whole society and its people are affected by that event. It creates disorder in the society.

For example, in this text, the Iraqi war has been a cause of trauma for the whole Kurdistan society. The horrific events that have reshaped the author's construction of reality can only be described in literature, not recreated. Only the experience of trauma has the traumatizing effect. Each of the traumas discussed has its victims or

certain group of persons definable by characteristics of race, sex, religion and/or geographical location. (124)

Cultural trauma theorist Ron Eyerman states:

As opposed to psychological or physical, which involves a wound and the experience of great emotional anguish by an individual, cultural trauma refers to a dramatic loss or identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion. In this sense the trauma need not necessarily be felt by everyone in the community or experienced directly by any or all. While it may be necessary to establish some event as the significant cause, its traumatic meaning must be established and accepted a process which requires time, as well as meditation and representation. (2)

The trauma of war is experience by the person who fights in the war and the family who lose their relative but indirectly the whole groups of people are harm by that event. In the memoir, *'Love is a Torn Land'* there are several events which affects and the life of many people living in the contemporary Kurdistan's society. Many soldiers get killed in the war, some became disabled and some gets into life time trauma due to los of their beloved and relatives.

Trauma occurs when we get betrayed by the person who we trust, when we get unexpectedly hurt by them and when they broke the belief. This can be devastating because who we care, or who we think may be, depends very closely on the social context in which we place and find ourselves (Edkins 4).

for Jeffercy C. Alexander, " Cultural trauma occurs when members of a collectivizing feels, they have been subjected to a horrendous event hat leave indelible

marks upon their consciousness, marking their memories forever and changing their future identify in fundamental and irrevocable ways" (10).

According to the text, *Love in a Torn Land* the events that occurred during the period between 1972 to 1989 and its negative influence on the people of the contemporary Iraqi and Kurd's society. The protagonist of two characters Sarbast and Joanna Al-Askari Hussain depicts the picture of war. When they faces many difficulties and struggle in their life. Because of the war many people became the victim of disable, loss of their beloved, family members and those who survived also go through traumatic situation.

Iraqi culture which values race, class and genocide, suppressed and oppressed to Kurdistan culture, which causes trauma many normal people in the text. Both the countries war is the main cause of trauma in the text. Many Kurds were the slave by Iraqi specially, many women and children were the slave of Iraqi, because of their proud attitude and behaviour. Historical-cultural trauma a that can be seen in the text and its effects on the life of characters in the main focus of the thesis. Historical events like racial discrimination between Iraqi war and Kurdistan war are the main causes of trauma for several characters in the text.

Historico-cultural trauma often includes other types of self destructive behavior, suicide thoughts and gestures, depression, anxiety, low self esteem, anger and difficulty recognized and emotions. It associates the unresolved grief that causes trauma. The historical trauma poses even greater difficulties of a different orders of magnitude. It is itself a shattering experience. Moreover the radically disorienting experience of historical trauma often involves dissociation between cognition and effect. In brief, in historical traumatic experience one typically can represent humbly

or with aloofness what one cannot feel and one feels overwhelmingly what one is unable to represent, at least with any critical distance and cognitive control (111).

The historical event which shatters, the life and dream of so many people in the text *Love in a Torn Land* is Iraqi and Kurdistan. Many people of Iraqi and Kurdistan were traumatized by the event. Historical trauma refers to cumulative emotional and psychological wounding, exceeding over and individual life span and across generations, caused by significant group traumatic experiences. The historical trauma response is a constellation of features in reaction to this trauma.

Cultural trauma is a culturally defined and interpreted shock to the cultural tissue of a society that can be treated as a link in the ongoing chain of social changes, depending on the number of social changes; it may be a phase in the constructive morphogenesis of culture or in the destructive cycle of cultural decay certain changes that occurred in the cultural aspect of the society affect the whole society. Since March 1970, when the Iraqi government finally concluded that it must negotiate with the Kurds, who are defeating the Iraqi army on the northern front. An agreement was reached that granted Kurdish Autonomy. The accord promised to recognize Kurdish as an official language. An amendment to the constitution stated, "The Iraqi people are made up of two nationalities, the Arab and the Kurd." From that time, we were given the right to support Kurdish parties. But in reality, the Iraqi government broke the agreement from the moment it was signed. Kurds who took their newly granted civil liberties seriously were targeted for imprisonment and worse. In their naivety, many Kurds had been murdered for showing support for Kurdish leaders. (79)

Cultural trauma occurs, when members of a collectively feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, making their memories forever and changing their future identity in

fundamental and irrevocable ways. Neij J-Smelser aruge, "Cultural traumas to the effects of process of social change are able to produce a formidable list that includes mass migration, war, mass employment and dislocation" (12). Cultural trauma is culturally define are interpreted shock to the critical issue of a society and presents model of traumatic sequence, describing typical conditions under which cultural trauma emerges and evolves.

In text *Love is a Torn Land* the protagonist Sarbast and Joanna Al-Askar: Hussain wants to see the country in totally radically change either in political or in economic condition of the country. Thought they were not in their own country Kurdistan they always optimistic towards their nation's progress. Kurdistan was oppressed and suppressed by Iraqi Government. The text captures traumatic mood of the protagonist Sarbast and Joanna Al-Askari Hussain who faces many traumatic situation in his life.

Trauma occurs when a society and a group of people were affected due to some events which causes harm to the society and make the people suffer. It means not only as individual but the whole society and its people were affected by that event' It creates disorder in the society. In the text, Iraqi war has been a cause of trauma for the whole Kurdistan society.

In the text, *Love in a Torn Land* like the war between Iraq and Kurds war. In world there are so many wars which lost their life for the welfare of country. Rather their family suffers after their death. The dreams of Kurds gets scattered during to their death in war. They were differentiated for their race and weren't given proper facilities during the war.

An individual is traumatized by a life threading event that displaces his other preconceived nations about the world. Trauma is enacted in a liminal state, outside of

the bounds of "normal" human experience, and the subject is radically ungrounded accurate representation of trauma can never be achieved without recreating the event since, by its very definition, trauma lies beyond the bounds of "normal" conception. In the text *Love in a Torn Land* Sarbast, the central character in the text gets traumatized. Not only the protagonist of the text but the whole people of the country gets traumatized.

The victim of trauma feels they were helpless in their enforced encounter with death, violence and brutality. (3) For Eyerman, the trauma of nearly complete subordination to the will and whims of another is thus not necessarily something directly experienced by many of the subjects of this study, but come to the central to their attempts to forge a collective identity of this remembrance.

According to the Dominick LaCapra, in his book there are two types of trauma, work through of trauma and act out of it. if we go back to the text *Love in a Torn Land* some characters also in the position of act out and some are work through of trauma. Joanna's Al-Askari Hussain's Aunt Aisha was act out of it. Because in the battle she was killed by Saddam's army and could lived her life again. Similarly, another character Joanna was injured in the battlefield. Because of Iraqi and Kurdistan's war. In the battle field, her eyes were injured by the chemical. But later treatment she was cured. In this way we can say that Joanna's condition was getting well day by day. Her position was in working through of trauma.

For LaCapra, a sufferer acts out of trauma when he becomes unable to forget his past traumatic situation and indulge itself destructing behaviour's like talking drugs, attempting suicide and feeling depressed. He works through of trauma when he becomes able to make peace with his past realizing that it was all the past and he had

to move forward and keep faith with it. In the text some characters acted out of trauma, while some become success in working through it.

But as a whole we can say that those people who live injured in the war and were the victim of trauma. In acting out, tense implode, and it is as if one were back there in the past reliving the traumatic scene. Working through is an articulatory practice: to the extent one works through trauma, one is able to distinguish between past and present and to recall in memory that something happens to one back then while realizing that one is living her and how with openings to the future. This doesn't imply either that there is a pure opposition of between past and present or that acting out whether for the traumatized or for those empathetically relating to him can be fully transcended toward a state of closure or full ego identify. But it doesn't mean that process of working through may encounter act the force of acting out and the repetition compulsion. These process of working through, including mourning and modes of critical thought and practice, involve the possibility are recognized as problematic but still functions as limits and as possibly desirable resistance to undesirability (28).

In this way, we can say that not all traumatized person can get well in future. It shows the condition of traumatized people; whether he/she can get will in future or not. These traumatized by extreme events, as well as those empathizing with them, may resist working through because of what might almost be termed a fidelity to trauma, a feeling that one must some now keep faith with it.

Joanna, the central character in the text is the one who has been traumatized all her lifetime by several historical events. She involved in pshmerga's life and to flight in the war against Iraqi. Where she loses her dear friend, the Kurdistan's country was betrayed by the political side of the country. This all situation makes her

depressed. To overcome that trauma, she starts immigration from one country to another. According to Lacapra states:

Any sort of trauma either it is historical or cultural; it affects the life of an individual it makes an individual numb and she alienates herself from society. Trauma is a disruptive experience that disarticulates the self and creates holes in experience, it has belated effects that are controlled only with difficulty and perhaps never fully mastered. (41)

Joanna and Sarbast were getting traumatized by war and other events, so they conform to leave their scars behind and start a new life. They decided to move forward and live a peaceful life within themselves. Though they moved from one place to another the memory of trauma is still in their mind.

Historical trauma refers to cumulative emotional and psychological wounding exceeding over an individual lifespan and across generations caused by significant group traumatic experiences. It includes several self-destructive behaviours like taking drugs, attempting suicide, anger, depression and so on. The person who is traumatized is haunted time and again by those harsh situations that he/she has gone through. Thus, he participates in several things to keep himself busy to overcome the stress. Regarding historical trauma the theorist Dominick Lacapra argues:

The experience of historical trauma poses even greater difficulties perhaps difficulties of a different order of magnitude. It is itself a shattering experience. Moreover, the radically disorienting experience of historical trauma often involves dissociation between cognition and affect. In brief, in historical traumatic experiences one typically can represent numbly or with aloofness what one can feel, and one feels

overwhelmingly one is unable to represent, at least with critical distance and cognitive control. (117)

Any sort of trauma either it is historical or cultural; it affects the life of an individual. It makes an individual numb and he alienates himself from society. After facing so many traumatic situation, he want to live his life peacefully with the person he loves and cares but when his expectation gets hurt, he do such things that helps him to overcome that sorrow. Trauma can't say elder and younger. Different types of trauma attached in different events of people. For example: According to the authors who rage and accuse, as Martyo. Dyke does in "Year I 'm Blaming you".

Yeah I'm blaming you

You prick hole prick Fuck Flap Jack

I'm blaming you.

And I'm blaming you good.

Yeah I'm telling you.

You're full of shit, you "innocence".

I despise

All the drivel shivel slime grime semen-webbed words deeds

I KNOW

SHE KNOWS

WE KNOW

WHAT YOU DONE

AND YEAH I'M BLAMING YOU,

you prick fuck flip fuck dick duck (123).

Above, this type of condition makes people to the path of trauma.

During and after Iraqi-Kurds war was the period in which post-traumatic stress disorder became prevalent in Kurdistan's society. Many soldiers were killed, betrayed and get handicapped in the war and they face trauma due to the pathetic condition after war. Their sudden manifestation of anger, heavy drinking, nightmares, flashbacks and numbness are the results of trauma that they face by the war. In this text, innocent people of kurds who exhibits the suffering of post-traumatic stress disorder. This traumatic condition and their involvement in self destructing behaviour like drinking alcohol, getting angry with friends and frustration show their traumatic situation in clear way. Alex Clichy opines:

Post traumatic stress disorder is an anxiety that is portrayed in many different lights. In the text, *Love is a Torn land* we see this disorder portrayed by an innocent people who survived the Iraqi–Kurds war. By analyzing the crucial scene in the text and Joanna's behaviour can one form a diagnosis of her disorder and fully come with the term what it means. Her exhibits clear suffering of post traumatic stress disorder.

(1)

For Clichy, post-traumatic stress disorder was depicted in the text, *Love in a Torn Land* in two ways. The first explanation for freedom fighter's wife Joanna's PTSD is because she was attacked of poisonous gas, so she becomes blinded, injured in where she fights the war against Iraqi. As she comes so close to death, she maynot be able to overcome her emotional and physical trauma. The second trigger explanation of Joanna's disorder is when she survives in war injuries and is forced to live in the war; she was traumatically injured by being ripped away from her dusting.

Sarbast, who was the life partner of Joanna also being traumatized; because of extreme pain was caused by Iraqi soldier. They search for Joy and peace. Though they

moved to England; they always want the country to see peace and freedom from Iraqi soldier. According to LaCapra states : Trauma is a disruptive experience that disarticulate the self and creates holes in experience, it has belated effects that are controlled only with difficulty and perhaps never fully mastered (41). Some loses may be traumatic while others are not, and there are variations in the intensity or devastating impact of trauma. Those who cannot overcome through the trauma act out those who can, work through the trauma. After getting traumatized by war and other events, they decided to leave those scars behind and start a new life. Sarbast and Joanna Al-Askari Hussain started new life in England for the future of their son Kosha.

While in England, they were always aware about the Kurdistan and hope one day the country moves in the path of peace. This text shows the success achieved by the Characters, Sarbast, Joanna Al-Askari Hussian. They struggle too much in their life; actually in the ten years of the war between Kurdistan and Iraq. They faces many obstacles and hurdles in their life. Though the memory of trauma is still in their heart and mind, they decided to move forward and live a good life by making peace within themselves.

In the memoir, *Love in a Torn Land*, Lacapra's notion of act out and work through of trauma is clearly applicable through different characters. This historico-cultural events like Iraqi-Kurdistan's war make many character traumatized psychologically as well as physically. Though some characters get success in work through of trauma, some act out of it. Doninick Lacapra, in his book, writing history, writing Trauma talks about trauma and its symptomatic after math that creates problems in historical representation and understanding. We also talks about the crucial role of post traumatic testimonies. He gives his idea about the theoretical and

historical elucidation of problems related to trauma and makes his readers clear about the importance of acted out and working through of trauma by giving many examples of historical events. He further argues:

Undesirability and unregulated difference, threatening to disarticulate relations confuse self and other, and collapse all distinctions, including that between present and past, are related to transference and prevail in trauma and in post traumatic acting out in which one is hampered or possessed by the past and performatively caught in the compulsive repetition of traumatic scenes-scenes in which the past returns and the future is blocked or fatalistically caught up in a melancholic feedback loop. While, working through is an articulator practice to the extent one works through trauma (as well as transference relations in general), one is able to distinguish between past and present and to recall in memory that something happened to one (or ones people) back then while realizing that one is living now and now with openings to future. (22)

For Lacapra, a sufferer acts out of trauma when he becomes unable to forget his past traumatic situation and indulges himself in self destructing behaviour like talking drugs, attempting services and feeling depressed. He works through of trauma when he becomes able to make peace with his past realizing that it was all the past and he had to move forward and keep faith with it. In the text, some characters acted out of trauma while some becomes success in working through it.

Aunt Aisha also dies in battle field leaving her dream unfulfilled. But two characters becomes success to make peace with in themselves and worked through of the trauma. Both of them become successful.

In acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene. working through is an articulatory practice : to the extent one works through trauma, one is able to distinguish between past and present and to recall in memory that something happened to oneback then while realizing that one is living here and now between past and present or that acting out with openings to the future. This doesn't imply either that there is a pure opposition whether for the traumatized or for those empathetically relating to them can be fully transcended toward a state of closure or full ego identity. But it doesn't mean that process of working through may counter act the force of acting out and the repetition comparison. According to Dominick LaCapra states:

Those process of working through, including mourning and modes of critical thought and practice, involve the possibility of making distinctions or developing articulations that are recognized as problematic but still function as limits and as possibly desirable resistance to undecidability. (28)

In text, *Love in a Torn Land* the protagonist shows us how the characters got success in living a good life which we talk about the two types of trauma, act out and working through Aunt Aisha got killed in war which we called act out. And the protagonist Joanna was injured in war and after treatment she gets well, which we called working through trauma. During the war, her eyes were attacked by chemical. In that condition, she feels so uneasy and gets blinded; where Sarbast hopes of recure was disappointed. Later, treatment she gets her eye well. In this way, both of them faced many difficulties in the war. After went to the England, both of them are looking happy and refreshed. The eagerness and enthusiasm to live a beautiful life is seen in the eyes of both characters. Trauma is a socially mediated attribution. It is the

meanings that provide the sense of shock and Fear, not the events in themselves whether or not the structures of meaning are established and shocked is not the result of an event but the effect of as socio-cultural process. Trauma is not the result of a group experiencing pain. It is the result of this acute discomfort entering into the core of the collecting sense of its own identity (10).

Jeffrey C. Alexander states: Trauma theory helps us understand, instead is a central paradox, not about the causes of genocide but its after effects. Why have these genocidal actions, so traumatic to their millions of immediate victims, so rarely branded themselves on the consciousness of the wider populations? (26).

According to Neil J. Smelser states : A cultural trauma refers to as invasive and overwhelming event that is believed to undermine or overwhelm one or the culture as a whole. Cultural trauma differs greatly from a psychological trauma in terms of the mechanisms that establish and sustain it (38).

According to the Jeffrey C- Alexanders, cultural trauma occurs when members of a collectively feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways. (1)

In historiography there are transference relations between inquiries (especially pronounced in the relations between professor and graduate students) and between inquiries and the past, its figures and the processes.

In the regards, the memoir, *Love in a Torn Land* is about the effects of historico-cultural events and negative effects of Iraqi-Kurds culture on the life of several characters. This text represents the unbearable traumas that the characters face due to their participation on those events and also due to the betrayal of country politics. Some characters loss their life, others become disabled and the ones who live

are also haunted with the memory of those traumatic events. This text centers historical and cultural trauma on the life of Kurdistan people along with that of the protagonist Joanna Al-Askari Hussain.

Thus, this research proves now the different characters along with the protagonist becomes the victim of the Historico-cultural events that occurred in Kurdistan between 1986 to 1998 in the memoir *Love in a Torn Land*, now they had suffered from those events, what steps they took to overcome the trauma and what result they get through that.

The events shown in the text and its effects on the character prove the issue that is discussed in this research work. The Historico-cultural events like Iraqi-Kurds war and the negative effects of Kurds mainstream culture is clearly depicted by the trauma face by the protagonist as this characters.

The central character Joanna, who witnesses all those events after whole events and tells other people how he has been the victim of those events and how his friends and relatives are directly and indirectly affected by those events. The pathetic condition of the character due to the trauma is shown through different scenes from the text.

Iraqi-Kurds is the main cause of trauma in the text. Aunt Aisha dies in battlefield and Joanna and Sarbast is betrayed and traumatized by war. Moreover, the nature of Saddam and his action shows the failure of Iraqi dream and negative impact of Iraqi-Kurds culture. In one day or the other, the life of all characters in the text is affected by historic-cultural events that occurred in contemporary Iraqi-Kurds society. The traumatic experience faced by different characters due to the events shatters their life with full of pains and sufferings. Some of them are actors of trauma and some others work through it.

In this regard, this research has proven how the different characters in the text become the victim of the historico-cultural events that occurred during the period between 1986 to 1998, now some of them act out trauma and some others get success in working through of trauma and live their life making peace with themselves. From the narrativization made by the central character, Joanna, we can very clearly understand the nature of trauma that has been caused by different events and now burden of trauma can be reduced through narrativization.

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