

I. War Trauma in Tahmima Anam's *A Golden Age*

This research explores Tahmima Anam's novel *A Golden Age* in the perspective of traumatic experience. *A Golden Age*, as a war representation, depicts the vivid incidents of Bangladesh war of independence. The Bangladesh independence war was an outcome of autocracy by Bhutto and Yahiya Khan upon Bengali people. And at the same time, the power of Sheikh Mujib also exercised among the political parties and his socialist absolutism ultimately made Bengali movement inevitable. Therefore, Anam in this every work pasteurizes the traumatic vision through the vivid depiction of the war chipped Bengali society. Objectively, Anam's major characters Rehana, bears of the Bangladesh war independence, who is the witness of mass destruction, she projects herself with the pathetic lives of Bengali people triggered by long times independence war. Rehana, who is the mother of freedom fighter in the novel, bears witness to the fear and anxiety of the cataclysmic situation of Bangladesh. And she relates herself and the Bangladesh citizen's sorrowful psychological condition. Rehana presents herself anxiety and fearful condition due to Bangladesh war of Independence and Bangladesh's people traumatic condition.

A Golden Age is a war representation of Bangladesh War of Independence. Mrs. Chowdhary, as a citizen of Bangladesh, exposes the fearful condition of war chipped situation: "[A]t ten o'clock the tanks began to fire. It was the sound of a thousand New Year firecrackers of metal pipes being dragged across a stun road of chilies popping in a smoking pan. "Yah Allah!" Mrs. Chowdhary cried. "What's happening?"(55) This horrible and destructive picture of war conducted by Pakistani Armies reflects the ongoing civil war movement and its consequences. Similarly, Rehana, as a convinced democrat, shows her sympathy towards war victimized

people: [A]ll the beds were pushed up against each other, so that it looked like an unbroken stretched of bodies. She walked through the aisle, stepping over people (222). Above mentioned reference provides the actual war picture and its dreadful consequences. Likely, Rehana deeply sympathizes with the sufferings. Thus, she projects herself with their agony and empathizes with the victimhood.

Rehana is traumatized basically because of her own objectively participation in the war. Subjectively she was not participated in the Bangladesh war of independence but her children were involved as a freedom fighter for Independence of Bangladesh. Rehana suffers from anxiety, fear, frustration and helplessness. It is because her children's fearful lives and also Bengali people. The seed of the destruction of Bengali civil war was the irresponsible political parties of Pakistani leaders. Especially Yahiya Khan and Bhutto shows the autocracy, who did not want to give chance for rule all over Pakistan even come from the legally elected government of 1971. That, as a colonial zed country, Bengali people and Sheakh Mujib revolted against Pakistani army and political leader, by demanding independence nation. Bengali people attempted to overthrow the Pakistani regime from Bangladesh. Hence, Rehana as an individual becomes traumatic and her pathetic living in pain, agony and anxiety represent the entire traumatic Bengalis-self.

The basic symptoms of trauma recur in this war narrative in the form of frustration, anxiety, agony, and suffering and as well as fear. Because of these mental agony, traumatic figure increases mentally disorder, loneliness, anxiety upon lives and psychological fear. In this regards, Anam writes that: [R]ehana wondered if she should begin to prepare herself imagine a life without her son, carve out a hole where he used to be familiarize herself with the shock of his absence" (101).

These remarks justify anxiety of Rehana by being frame away her son Sohail. Thus, this revolutionary novel is filled with traumatic vision.

Similarly, Cathy Caruth in her essay "*Unclaimed Experience: Trauma and the Possibility of History*" defines trauma as perplexing experience and other contrastive responses. She further elaborates:

Trauma describes an overwhelming experience of sudden cataclysmic events, in which the response to the events occurs in the often delayed, and uncontrolled receptive occurrence of hallucination and other intrusive phenomenon. The experience of the soldier faced with sudden and massive death around him, for example, who suffer this sight in a numbed state, only to relive it later on in repeated nightmares, is central and requiring image of traumatic our century. (181)

Frustrated situation, anxiety, sleeplessness, disorder, irritation, demoralization of past events which become obstacle for the progress and failure to maintain psychological equilibrium are the general characteristics of trauma. These characteristic effects the daily survival to an individual, and in this sense trauma is described as a metaphor of existence.

Modern man's life clings in dream hallucinations, imaginations, fantasy and flashback so that the necessity of trauma in the modern devastated world is grown rapidly Jeffrey Hartman in his essay, "On Traumatic Knowledge and Literary Studies" further clarifies this concept. For him, "where there is dream there is trauma" (546).

Freud, a critic and explorer of trauma theory relates trauma with the study of hysteria. Later, Freud also relates trauma with the historical development especially in 'moses' and 'Monotheism'. Freud elaborates the concept of trauma with the historical

development of entire culture. James Berger outlines the Freudian mode of trauma theory in his famous essay 'Unclaimed Experiences'. He states:

Freud's earlier idea, in studies in hysteria, concerned the dynamics of trauma, repression, and symptom formation. Freud held that an overpowering even, unacceptable to unconscious can be forgotten and yet return in the form of somatic symptoms or compulsive, repetitive behaviors. This initial theory of trauma and symptoms becomes problematic for Freud when he concluded that neurotic Symptoms were more often the result of repressed drives and desires than of traumatic events. Freud returns the theory of trauma in beyond the pleasure principle, a work which originated in his treatment of world war combat veterans who suffered from repeated nightmares and other symptoms of their war time experiences. (Berger 570)

Anam's *A Golden Age* is all about destroying Bengalis independence war. Taking this fact into compensation, this research a scheme carries out through the approach of trauma studies with relation to ethics and memory. Rehana, as an attester is hunted by anxiousness, nightmare unsecure upon life and horror which is the indication of trauma. Through character Rehana's individual fearful psychology, the whole Bengali fragmented self can be explored. The preserving fear during the war situation makes Rehana frightful. The traumatic situation shocks her: "Another boy dead. Rehana asked God again, as she did every day, to save Sohail. What made him spare one and take another? She did not know; Bless Sohail in Agratara and my Maya in Calcutta" (134). Above mention explicitly explores Rehana's anxiety upon her Children and entire Bengali's parent. In this regards Oxford Advance Learner's Dictionary defines trauma is: "A mental condition caused by reversed shock,

especially when the harmful effects last for long time or trauma is an unpleasant experienced that makes you feel upset or anxious”. From the given extract it is understand that trauma is related to the psychology and experiences of people as well as victims.

As the trauma definition above claims Rehana suffers not only physically but psychologically as well. The psychological wound is incurably painful and remains and long that gives her repetitive pain and uneasiness in the form of hallucination, anxiety, fear and memory. Rehana is also frustrate and anxious person. Hence, above mentioned lines makes clear that trauma strikes a person even in temporal delay and their life is triggered by traumatic experiences in the present situation.

The entire incidence represented in *A Golden Age* reckons physical waste as well as psychological fragmentation because of violent independent. Rehana feels: “[S]he spent the nights with the kerosene lamp on. Every sound incited afire hammering in her heart. She thought she heard footsteps soft knocks on the door; she thought she felt someone tugging at her feet as she spent” (130). This remark explores Rehana’s hallucinated psychology though she is alone in home. But she is still hunted by traumatic fierce in her memory. Here, Dominick LaCapra’s opinion on trauma is appropriate:

In traumatic memory the past events somehow registers and may actually be relived in the present, at times in compulsively repetitive manure. It may not be subject of control, conscious recall. But it returns in nightmares, flashbacks, anxiety attacks and other forms of intrusively repetitive behaviors characteristic of an all compelling frame. Traumatic memory may involve belated temporality.” (89)

Thus, LaCara's definition of trauma theory and Rehana's fear, anxiety, hallucination, loneliness and helplessness judge this work as a war trauma. Moreover, as Lacapra further says trauma is an "Extremely destructive and disorienting event such as holocaust or the dropping of atomic bombs on Herosima and Nakasaki may become accession of negative sublimity or displaced serialization. They may also give rise to what may be termed founding traumas" (23). This concept in trauma study conventionally clarifies Anam's *A Golden Age* as a trauma representative.

Annam's *A Golden Age* concerned with war trauma in these regards, Anam writes: "[T]he gin rummy ladies Mrs. Akram had spent that night with the shooters closed and her hands over her ears. Later her husband would say she had been hysterical screaming about quaiyamat the end of the world" (70). On the basis of textual evidence above, we can interpret *A Golden Age* on the perspective of Lynna R. August and Barbara A. Gianola. According to them:

"Post traumatic stressed disorder (PTSD) as a sub class with in the anxiety, disorders diagnostic category. Symptoms associated with this disorder occur after a traumatic and stressful event. Example of such traumatic events includes natural disasters (Flood, earthquake) and manmade disasters (Fire, plane crashes, bombings, concentration cans)." (821)

Thus, August and Granola's concept of trauma approve Annam's presented characters psychologically bifurcated self in the domain of fear and terror. Though the incident went but the gin rummy lady was frequently hunted by intrusive hallucination in her memory. Sudden shocks and its substantial lasting psychic effects are the fundamental characteristics of trauma. In *A Golden Age*, there are a lot of

recurrences of these sorts of incidence. Rehana shows her overpowering traumatic experiences in the form of traumatic memory, loneliness, sadness and melancholy:

“Discovering herself alone in the house for a first time in many years, Rehana found she had no desire to reassemble the sewing group. She did not want to laugh with her friends anymore; she wanted to stir the melancholy in the empty house, the deep sadness that was also a kind of quiet, and a tranquility that she was reluctant to surrender.”(131)

Annam's above narration reflects the Rehana's loneliness situation in her bangle that she faced during the war period melancholic and sadness. It also depicts the anxieties in a big home without her children. That is why, trauma and trouble are respectively occurs in the life of traumatic individual. Hence, the unpleasant time last a long impact.

In addition these war narration of Bangladesh peoples traumatic experience through Annam's representation. Rehana was frustrated because of war anguish, destruction, inhumanity, insecurity, sorrow and pain. She is continuously beset with traumatic experience. And therefore become a traumatized individual.

Anam's *A Golden Age* has been analyzed from various prospective such as liberation firmly, war novel, motherhood and many others. Although the text is widely read, criticized and reviewed with the different critical view points but the critical position of war trauma is never touched and reviewed yet. Still their interpretation is helpful to understand and raise this argument, some critic's traumatic experience of that period of Bengali people. Burton Clemency comments in *The Guardian* that the novel is in fact exploration of anxiety which formulates painful and fearful expression of Rehana who is in dilemma that how is it better for her children. It has depicted the helpless anxiety on life and fearful psychological condition as Clemency declares:

With the conflict taking its bloody course in the East, Rehana realizes she cannot stop them from joining the Bangla effort as freedom fighters. Veering between indulgence and censure, there was a part of her that wanted to allow her children anything- any whimsy, any zeal, any excess; while another part of her wanted them to have nothing to do with it all, to keep them safe at home ‘. Rehana cannot keep them safe at home.” (276)

Bangladesh Liberation in surface level but in dipper sense something else along with the outcome of independence war period, she is being faced with different mental tension like war consequences, fear while living in war territory. Thus, Clemency tries to show this novel is as a war novel.

Similarly, Arifa Akbar also comments in *The Good Muslim* by associating that novel is carried as war novel. This reflects the libration war of Bangladesh and political turmoil situation of East and West Pakistan. In this regards Akbar writes:

This novel has a historical sweep that ranges from the libration war that left the nation’s freedom fighter- the book’s central characters –so psychologically ravaged, to the political turmoil, military coups and counter coups of two subsequent decades. It ends in 1992, just after Bangladesh re- establishes its parliamentary democracy -a happy ending, of sorts. (68)

Akbar reviews on *A Golden Age* in the perspective of thematically. It reflects the incidents of entire novel. He stats the novel with political war which depicts the turmoil condition of East and West Pakistan. In this regards, Akbar asserts that this novel is associated with political war territory and its psychological effects upon character.

Moreover, Amardeep Singh holds that *A Golden Age* as a political novel gives the every details of Bengali independence war 1971. Singh analyzes Bengali people's inevitable involvement in an independence war of Bangladesh being aside of Majib's communist ideology and there people's dreadful experiences during combat conflict in Bangladesh. In this regards he writes:

One can see that Anam sees the war of liberation firmly from a Bangladeshi prospective, where the Pakistani army is the villain. (Here I should say I fully agree with her; Yahiya Khan is thought to have said: "kill three million of them, and the rest will be eating out of hands.".....) operation search light is described as are the attacks on East Pakistan/ Bangladeshi Hindus. The Indian intervention is seen as a positive development, preventing what might have turned in to an all out genocidal suppression." (25)

Thus, Singh seems to share the similar attitude with Anam. As he opines Anam's *A Golden Age* is all about truthful account of ideological battle during independence war of Bangladesh. Here, Bengali people as a supporter of social democracy joined in the Gorilla war which is conducted by Sheikh Mujib, is guided by communist ideology and fought against absolutism in the Bangladesh. Bengali people are fought against Pakistan's autocracy to declare their nation as independence. Therefore, the conflict of two ideology social absolutism and fascism clarifies that *A Golden Age* is a political novel.

Likewise, another critic Stargazerpuj associates *A Golden Age* in one-sided of the novel by relating thematically perspective of novel. This depicts the contemporary of the Bangladesh's war situation. In this way Stargazerpuj writes:

Motherhood is a strong theme of the story. And the idea of belonging and a place to take radical steps to make sure that their country is truly the people and willing to take the necessary risks to see this happen. Rehana would never have gotten involved in any of these dangerous events if not her for her children's conviction and her unquestioning love and support of them. All she wants is to go back to her routine ordinary life, but the events of the time will cause echoes in years to come. (71)

According to Stargazerpuj, war is not only significant to build the new state but there, motherhood is also a vital role to change the new nation. Initially, no mother wants to give permission their children to involve in brutal war. But at last, for patriotism many mothers scarify their children in the name of nationalism; in a same way, Rehana could not restrict her children by going in dangerous events. In short, Stargazerpuj views upon Rehana's psychological intention upon her children, which goes in thematically of the novel.

Thus, the critics vary in their reading of *A Golden Age*. Different critics have interpreted the text from different perspectives. But the issue of 'war trauma' seems innovative and convenient in the text. Therefore, this reaserch aims at projecting new idea through the analysis of the essay in the light of war trauma in association to memory.

The methodology of this research project is primarily based on trauma theory in relation to war and memory. The term 'trauma' refers to the severe and emotion shock or wound which creates a substantial lasting effect to the psychological development of a person. Similarly, trauma theory as a primary critical category includes the diverse fields with its special focus in psychological and ethical basis.

Among the different category of trauma ‘war trauma’ is a response to the repeatedly devastating and horrible exposure and empathic involvement with the traumatic situation. In such a case, an individual is traumatic because of his/her self – participation or their self projection with the victims.

War trauma s interrelated with the memory. Trauma is an unspeakably enigmatic form of memory, and a person is traumatic because of his/her identification with the horrible memories of the past. Avishai Margalit, in his book *The Ethics of Memory* explores the ethical significance of memory. War trauma too is interconnected with memory, morality and humanity; thus the human ethics is projected with the traumatized people, and their self identification with victimhood. Similarly, Emmanuel Levinas, a prominent figure in ‘ethics’ and ‘morality’ states an absolute and primary obligation of responsibility to the ‘Other human beings’. According to Levinas, we naturally do have moral responsibility towards ‘Others.’ Since we are empathetic with other’s sufferings we became traumatic in one or the other way. Beings based on these notion; war trauma, ethics and memory, this project has explored Anam’s traumatic self in *A Golden Age*.

Finally, this research work is divided into three chapters. The first chapter of this research deals with the introduction to this research project and provides the hind sights of the succeeding chapters. The second chapter is all about textual analysis on the basis of trauma theory. And lastly, the last chapter concludes the entire efforts carried out in this research project and has mentioned its findings.

II. Representation of War Trauma in Tahmima Anam's *A Golden Age*

This project explores the traumatic experience of the Bangladesh people through Rehana's representative engagement during the Bangladesh civil conflict. *A Golden Age*, as a war representative, vividly portrays the glimpses of cataclysmic situation of Bangladesh during the independence war of 1971. The Bengali independence war primarily was a conflict between Bengali social freedom fighters and the tyranny military of Pakistan. Anam as a nationalist, provide her side of Bangladesh and there's people of Bangladesh independence war. Anam presents the character Rehana and other characters of novel, as the witnesses of pain, destruction, devastation, frustration and anxiety upon life caused by political turmoil in Bangladesh makes them the traumatic individuals. Rehana as a part of Bangladesh independence war movement witness victims' unspeakable predicament and projects herself with their sorrows. And her traumatic dread comes along with her pathetic engagement with the victimhood. Thus, her sharing of 'ethical' values with the Bengali people makes her a representative traumatic figure. Therefore, this project simultaneously explores the traumatic experience of Bengali people as well as Rehana's traumatic identification with the victimhood through the perspective of trauma studies.

A Golden Age as a war representative can be interpreted through the perspective of trauma theory. The term 'trauma' in simple refers the severe and emotional Shock or wound that creates a substantial lasting effect to the psychological development of a person. It becomes hallucination, flashback, dream and nightmares. Thus, trauma is the result of intrusively repeated action caused by abnormal mind to the body and that disorder. Hence, trauma is the psychological fragmentation caused

by the cataclysmic events and experiences causing us to feel upset, anxious and frustrated. Therefore, on the basis of above characteristics of trauma theory, Anam's *A Golden Age* can be surveyed as a traumatic war representation.

This war narration is based on the real incident of the Bengali independence war inviting the physical devastation and psychological fragmentation. The war chipped picture of Bengali society can be explicitly seen throughout the text. In this regards' Anam writes: [F]rom Mrs. Chuwdhary's roof Shohail and lieutenant Sabeer watched the fire of lit –up city. Suddenly they heard everything: the killing of small children, the slow movement of clouds, the death of women, the sight of fleeing birds, the rush of blood on the pavements' (56).

This reference in the text symbolically reflects the turmoil political situation inviting fragmented psychology, physical devastation and anxious loneliness and its evil impacts in the Bengali people. In other to justify the above textual evidence as a trauma representation with relation to war experience Cathy Caruth's definition of trauma becomes relevant.

Trauma is a response sometimes delayed, to on overwhelming event or events which take the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event along with numbing that may have begun during or after the experience, and possibly also increased arousal to stimuli recalling the event. (2)

As Caruth argues, trauma is a repetitive phenomenon of some violent events or incidents. In her definition, the dreadful events or incidents recur in the form of intrusive hallucination, flashbacks, and memory in some interval of time. That is to say, a traumatic person is its temporal delay. In *A Golden Age* too, Sohail was a witness of disastrous Bangladesh civil war is frequently hunted by the front line

warfare. As an active participation of that ‘violent movement he has experienced deadly violent bomb blasting somewhere’ and ambushing on the road’ justifies his frightful psychology.

A Golden Age as a war representation constantly focuses on the then fearful and cataclysmic Bengali situation and its evil consequences upon entire republic. The evil impact of Bengali civil war is apparent is very domain in Bangladesh. The common people also could not remain unaffected. The lives of people search have been disappeared because from all around loud thunderous bang in Bangladesh almost destructed and demolished. In this regards, trauma caused by evil war in entire nation is exposed in Anam’s representation: “Hai Allah! Hai Allah! Mrs. Chawdhury said. That is it, we are all finished?” (55). Mrs. Chuwdhury’s, the neighbor of Rehana, above witnessing not only exposes the fearful psyche but also denote the social disharmony. Such a chaotic image instantly reflects the despair and grief among the Bengali people. Thus psycho-social fragmentation and horror environment can be labeled as traumatic situation. Such an unpleasant experience repeatedly hunts Rehana and other Bengali people though they live in their home. Hence, the dreadful environment makes a traumatic for Bengali people because of the repeated anxiety and subjective and objective engagement with the war victims.

Moreover, Anams’ representation exposes the bleak picture of Bengali cities as well as Mrs. Chuwdhury was lunching dinner with fearful environment. Anam presents the war chipped scenario and frightful psychological dilemma in her representation:

Flashes of light came through the window and illuminated the room.
Mrs. Chuwdhary’s lamb roast was a half –eaten corps with naked ribs
and a picked over leg. The tomato was gone but the mouth was still

open. Mrs. Chuwdhury looked as though she might lunge under the dining table, but hand clasped to her breast. Allah! Allah! Allah!’ she said.” (56)

The above representation picture depicts Mrs. Chuwdhury’s fragmented psychology because she finds herself in between deep trouble of life and death. Her frightful psychology can be observed through this textual reference. It is reflected terrible psychology of whole Bengali people. Similarly, her psychological effects like fear and anxiety with other warfare imagery, bomb and machine-gun; which is directly associated with violence, death and delay. In this regards Mrs. Chuwdhury’s dreadful experience can be interpreted from the perspective of Jenny Edkin’s Trauma theory. Edkin’s gives the definition of trauma follows:

Returning combatants tell a different tale. Survivor is subdued, even silent may witness the deaths of those around them. They cannot forget, and some are hunted by nightmares, flashbacks to the scenes of unimaginable horror. In their dreams they are re-lived their battle field experience and awake again in sweat. First World War veterans were said to be suffering from shell shock. (1)

As Edkin argues, traumatic survivals suffer from intrusive hallucination, anxiety upon life, frightful and flashbacks of the past event that is basically cataclysmic. The events that give rise to violence, shell shock, murder and genocide recurs in the witness time and again through the similar or the repetitive action as well. And that frequent hallucination, flashback or repetitive phenomenon makes an individual traumatic. That’s why, survivors feel complicit with the present events or incidents. Thus on the basis of Edkin’s definition trauma, Anam’s *A Golden Age* bears the traumatic values. Since the autocracy entered in Bangladesh, Rehana, Mrs.

Chuwdhary, and other people of Bangladesh relate themselves with fragmented psychology and trembling situation in Bangladesh. And it represents the traumatic Bangladesh self in general.

Since the war of independence of Bangladesh was activated, citizen of Bangladesh have faced many difficulties and dreadful situation. For example, murder, rapes, sounds of bomb blast and so on. Rehana meets in front the wounded soldier, rape of Sharmeen, death of Aref and so on. Such vivid description explicitly shows the pathetic general. Hence, Rehana realizes a foreigner identifies herself with the victim's sufferings. Her empathetic relation with them identifies herself as a traumatic individual. In this regards, Anam's representation gives detail of war relevant as follow:

‘What’s happening, beta; why do not you tell me? Here, have a glass of water’. She forced a note of tenderness into her voice. ‘You sit here, and you tell me’. My brother is dead’. His voice was as flat as a vinyl record. She did not want to believe it. ‘Aref’ Then there was relief flooding guiltily through her. Are you sure? There was an operation,’ he continued in the same voice. And they were ambushed. He was shot in the chest; he died instantly.’ Rehana compared this boy to her son. There was something wrong with his face, the thick upper lip now shimmering with sweat, the hard, angry eyes. There was no trace of childhood. (133)

Anam's such assertion exposes the brutal war consequences of Bangladesh and traumatic experience of Rehana. As Rehana meets to Joy and receive the bad news that Joy's brother Aref has been killed in the battle field, Rehana shocks, and expresses her anxiety upon her son by relating her son with Aref. She appears to be

much traumatized because her son had also involved in the war. She has thick relationship to her son because she cannot believe without her son to live in the world. She believes the world is her children. In order to lessen the trauma of Rehana, she applies 'pray of God'. She prays to God that her children will be safe being from anywhere. It makes her a little bit solace. This 'pray of God' works out to wipe out her psychological trauma temporarily.

Similarly, Rehana's traumatized self and fragmented psychology can be explicitly seen throughout the text. She expresses her feeling about dreadful events and disorder political situation of Bangladesh. These textual remarks justify the ongoing war condition in Bangladeshi land. During her stay in Bangladesh was hunted by the frightful events. Therefore, Anam writes:

Discovering herself alone in the house for the first time in many years, Rehana found she had no desire to reassemble the sewing group. She did not want to stir the melancholy in the empty house, the seep sadness that was also a kind of quiet, and a tranquility that she was reluctant to surrender. (131)

Anam's above representation reveals the deserted situation of Bangladesh and pathetic livings during the independence war of Bangladesh. As a mother of freedom fighter, Rehana associated herself with dreadful experiences related to war. It reveals melancholy, deep sadness, loneliness, and tranquillity of Rehana. Hence, on the basis of textual references above, we can label Rehana as a traumatic figure. In order to justify this textual reference as a trauma representation, Dominick LaCapra's concept of trauma on the essay of "Revisiting the Historian's Debate: *Mourning and Genocide* seems relevant:

He saw melancholia as characteristic of an arrested process in which the depressed and traumatized self, locked in compulsive repetition, remains narcissistically identified with the lost object. Mourning brought the possibility of engaging trauma and achieving a reinvestment in, or “recathexis” of, life that allowed one to begin again. (81)

By interconnecting the textual evidence and LaCapra’s theorization of trauma justifies Rehana as a psychological fragmented individual? She not only witnesses the devastating situation of Bangladesh but suffers herself in anguish and moans like tranquiller, loneliness, melancholia, depression, sadness and anxiety upon life, and these factors help to invite traumatic self. Therefore, this representation of war reflects the wounded psychology of the Bengali people.

Furthermore, dearest and nearest people’s death invites the traumatic situation. Whereas Rehana and Joy are traumatized self can be reflected in the following representation with the death of Arif. Therefore, Anam writes:

Rehana compared this boy to her son. There was something wrong with his face, the thick upper lips, now shimmering with sweat, the hard, angry eyes. There was no trace of childhood. Joy rubbed the sleeve of the red and blue check over his forehead, slicking his hair back until it stayed wet and stiff around the edges. ‘These things happen in war,’ he said. ‘You know what our sector commander told us? Did Sohail tell you? He said, “Nobody wants to live guerrilla.”’ (133)

Anam’s above representation shows Rehana’s inner anxiety, moan and fearful psychology while Joy says about his death brother. Rehana compares her son with

died boy, who has died in the gorilla war. It arises the inner anxiety, fear about the death boy Aref, it because they are close friends. This scene capture the ongoing war and its consequences up on there's people.

A Golden Age by Anam is undoubtedly an ideological battle among the polar opposite parties in west and East Pakistan. The seed of devastating Bangladesh independence war was outcome of autocracy by Bhutto and Yahiya Khan upon Bangladeshi people. When Bhutto and Khan attempted to dismiss the legally elected government then the conflict began. During the Bangladesh independence war thousands people of Bangladesh were imprisoned for no apparent reason, millions were become houseless and innumerable were killed in dual attack. In this context Anam writes that:

Those people who had never really been citizens of the city erased their fait tracks and returned to their villages. The butchers, the tailors, the milkmen, the rickshaw -puller, the boys who pointed cinema actresses on the back of rickshaws and the even younger boys who made tea in rusting kettles on pavements –all left silently, snaking out of the city with bundles on their shoulders, children cradled against their backs. (70)

This textual remark clearly shows the severe attack and evil impacts on the people of Bangladesh. These impact is shocked the common people of Bangladesh. Since the war of Bangladesh actively participated of such a politically terrorized movement makes traumatic situation. And these incidents represent the traumatic Bangladesh whole during 1970.

The horrible atmosphere and Bangladeshi people's traumatized condition during the civil war makes this work a war representation. Bangladesh's horrible situation can be reflected in the following hostile representation in the text.

The gin-rummy ladies, Mrs. Akram had spent that night with the shutters closed and her hands over her ears. Later her husband would say she'd been hysterical, screaming about Kayamat, the end of world. They'd had to tie her to the bedposts and press their hands over her mouth. She remembered none of it. (70)

Mrs. Akram, as a common people of the Bangladesh bears the evil impacts of the war. In ongoing war Pakistan's absolutism she has witness the heart breaking events that really struck her. She finds 'hysterical', 'screaming about Kayamat', the end of the world really makes her frightful as well as empathetic with the victims. The above images obviously generate the terror and horror in the witness. In this regards, Dominic Lacapra's concept of trauma is applicable:

Extremely destructive and disorienting events, such as the Holocaust or the dropping of the atomic bombs on Hiroshima and Nagasaki, may become occasions of negative sublimity or displaced sacralization. They may give rise to what may be termed founding trauma. (23)

Here, Lacapra is of the opinion that trauma is the strong and unpleasant experience of destruction and dread like dropping of atomic bombs in Hiroshima and Nagasaki. Mrs. Akram too, as a witness of Bangladesh civil movement suffers from genocide and intrusive hallucination of mass killing. Thus, Lacapra's definition of trauma convincingly justifies Anam's representative traumatic figure of Bangladesh civil movement.

Anam's *A Golden Age* is a war representative. It shows the civil war of Bangladesh. Bangladesh civil war is an ideological battle. Where there Bangladeshi freedom fighters are guided by Mujib's socialism and Pakistani armies are associated with autocracy of Pakistani political leader Yahya Khan and Bhutto. In this regards Anam presents:

'Bengalis take down your flags. Take down your Flags. Take down your flags. Flag-bearing is illegal. You will be arrested. Take down your flags'. The voice was thin and nasal. And then, as though an after thought, it added, 'Take down your flags, you bastard traitors.' (61)

The entire representation is associated with the war and brutal violence. In the above representation where Pakistani armies are rounding by truck with combative. The reference belongs to the autocratic government of Pakistan who does not believe the feeling of people. This very reference advocates the one of tyranny side of war as a dark aspect.

The absolutism shows the bravely of Pakistani armies. The large ideas about fighting against freedom fighter of Bangladesh of Pakistani armies is not about politics or history but inhumanity, pain, agony, and horror for both side. In this regards Rehana expresses: "This is not war, it is genocide" (79). This reference represents the evil part of war. War is never good but invites the mass killing. As the action unfolds, we see blood, combat, bomb-attacking wounds, rape. These above references indicate the destructive nature of war.

Most of the characters either they are major or minor appear to be traumatized by the war. In other to support this very statement, it is suitable to show the characters analysis and trauma as follows:

When she was finished, she took the trays of food to shona, picking her way through the ragged blankets. There were children, just as she'd imagined, and women, and old women with wrinkled faces who looked at her and tried to smile in gratitude. But they did not speak, not even to each other. They sat in silence, sifting through their loose bundles, calculating the sum of what they had salvaged. (62)

This statement has been taken when the common people, as refugees are passed through the Rehana's shone. Then Rehana provides food for them. There are children, women and old men with wrinkled faces because of the war. They looked very anxious, fearful carrying their loosed bundles. The happiness does not seem in their faces but seem as exhaustions. They do not speak with each other; their smile has been lost because of lack of confidence and fear. Thus, in this statement, their gesture and facial expression have suggested their traumatic condition of war.

Similarly, Mrs. Chowdhury's traumatized self can be explicitly seen throughout the text. In this regards Anam writes: "'Ya' Allah!' Mrs. Chowdhury cried. What's happening?" (55) The above statement asserts the dreadful situation of Bangladesh during war period in 1971. Mrs. Chowdhury could not control herself while she heard the sound of 'Bomb blast', 'machine-gun' out ward of the city in the novel. She even could not eat her lunch while it blasted. Her open mouth becomes as an open. And she only able to call the name of her god Allah! Allah! It represents the fearful psychology of Mrs. Chowdhury. This reflects the traumatic condition of Bangladesh. Mrs. Chowdhury, as an unconscious person was looking silently in the novel is because, what she had seen from bomb attacking place, from devastation and destruction of human beings and other creature. Thus, the gesture and physical activities of Mrs. Chowdhury represents her as a traumatic person.

In addition, Rehana's unpleasant experiences make this job trauma representation. During the civil movement she was repeatedly hunted by loneliness, anxious mental agony. She also goes to the dozens of sleepless night in empty house. Here, sleepless night resembles discomfort and mentally illness. In this regards Anam writes:

Rehana, and two men in the other house. She spent the night with kerosene lamp on. Every sound incited a fierce hammering in her heart. She thought she heard footsteps, soft knocks on the door; she thought she felt someone tugging at her feet as she slept. (130)

This above remark reflected the pathetic and anxious situation in Bangladesh through the characteristic of Rehana during conflicts. As the trauma theorist believes such an evil impacts last long. Thus Rehana as a real witness of catastrophic civil conflict suffers psychologically. In other to justify Rehana's above anxious and frightful experience, Sigmund Freud's concept of trauma seems relevant. Freud writes:

How memory of a trauma event cannot be lost overtime but regained in the somatic forms when triggered by some similar event. In this way each national catastrophic invokes and transforms memories of other catastrophic, so that history becomes a complex entanglement of crimes infected and suffered, with each catastrophe understood that is misunderstood in the context of memories of previous ones. (570)

Freud's trauma definition above exactly incorporates Rehana's anxious and dreadful self- experience in the context of Bangladesh civil movement. According to Freud's definition 'trauma' is an unpleasant memory triggered in the somatic form through similar events. Hence, on the basis of Freud's concept of trauma, Rehana can

be considered as a traumatic figure because, as a mother of freedom fighter, she bears many war experiences objective this makes her panic and anxious individual. That is to say, Rehana's witness of evil impacts of war by caring a wounded soldier in her home projects her with her unpleasant and anxious experience. Hence, facing as dreadful events and experience subjectively or objectively Rehana identifies herself as a traumatized person.

The basic symptoms of trauma can be explored in this war narration in the form of nightmare, past memories, anxiety, fearful upon the dreadful experience and repetitive phenomena. It is because such repetitive phenomena, as a traumatic figure increases anguish pain, fear, and anxiety. In this regards dreadful and the panic situation:

Maya turned her face away and kicked the foot of the tee. She hated men. She hated them! She hated sex, did you know that? She never had sex. Everyone else did, but not her'. Rehana wanted to flinch or to tell Maya to shut up, but she stopped herself and just stared, letting a tear trickle slowly from her eyes. (123)

This reference from the text shows the evil impact of the Bangladesh independence war. The rap of Sharmeen by Tikka Khan Soldiers directly reflects the war ego and ethical absence in human world. As Maya knows about Sharmeen, she shocks and sobs, cries, moans; consequently, she appears to be much traumatized because she has a thick relationship to her. In other to elaboration textual evidence above, Ruth Leys' concept of trauma seems relevant. Leys says that: "when traumatic memories belatedly returns to posses the patient they do so in the form of nightmare, flashbacks and other reenactments that are understood to be unchanged over time" and in Caruth's word "absolutely true the events" (239). In the term of textual facts

and Leys' notion of trauma above claimed, psychological frustration, anguish in the form of intrusive hallucination, dreams, flashbacks and other reenactments. Thus, *A Golden Age* in general, resembles people's pain, anguish in politically terrorized Bangladesh. Hence, this project can be interpreted through the perspective of trauma theory.

Moreover, Anam's narrative provides the traumatic picture of the fearful during the independence war. All the neighborhoods of Rehana are in the party of Mrs. Chowdhury's daughter Silvi's engagement. While going on parties, they as the war witness faces the war experience by spending their whole night saving lives from bullets. Similarly Anam narrates: [T]hey lingered in Mrs. Chowdhury's drawing room, listening to the rat-tat-tat the sound of machine-guns. The night passed like a dream, no movement, no words passing between them (60). This remark clearly exposes the ongoing violent warfare in Bangladesh. The night, they passed as a dream and mute less by preserving their lives from bullets and bomb attacks. Such a terrible experience made them traumatized and reflects the entire Bangladesh.

Major, as a participant of the civil war movement witness faces the deadly conflict in gorilla war in Bangladesh. He has actual experience of war while keeping ambush that makes him wounded by blasting of bomb. In this regards Anam narrates: [T]he major pushed me a side and it himself, but it was too late; he got caught up in the blast (115). This remark simultaneously shows the bleak picture of Bangladesh society and Sohail's frightful psychology. Major's wounded body makes secret fear to Sohail. The following textual remark also shows the ongoing brutal and dreadful war in Bangladesh. A little bit faults may be Sohail wounded instead of major. This also reflects the threaten psychology of Rehana which symbolically shows the entire situation of Bangladesh. Throughout the text we can see the war image and its evil

impacts like bullet, bomb blast, wounded soldier, bloodshed and horror. Therefore, this project can be labeled as traumatic war representation.

Similarly, Anam's narration resembles the frightful psychology during civil war movement in Bangladesh. In this way, Anam narrates:

Throughout June, Tikka Khan's soldiers made their way across the summer plains of Bangladesh. They looted homes and burned roofs. They raped. They murdered. They lined up the men and shoot them into the ponds. They practiced old and new forms of torture. They were explorers, pioneers of cruelty, everyday out doing their own brutality, everyday feeling closer to divinity, because they were told they were saving Pakistan and Islam, may be even the almighty himself, from the depravity of the Bengalis; in this Feverish, this godly journey, their resolve could no bounds. (129)

Anam's dreadful narration explicitly shows the terrible condition of the Bangladesh that made people of Bengali as traumatic person. This above statement itself seems horrible and dreadful. The image like 'looted homes', 'burned roofs', 'raps', 'murdered', 'practice of old and new torture', 'pioneers cruelty' and 'everyday outdoing their own brutality' give the gloomy picture of Bangladesh and helplessness among the victims there. Here, Jenny Edkind's concept of war trauma is relevant. As Jenny Edkind says:

Events that give rise to what we categorize today as symptoms of trauma, generally involve force and violence. Often this is true to those people involved, in their lives and integrity, as the rape torture or child abuse; sometimes it also involves witnessing the horrific death and others, for example first world time combat or in concentration

camp, the victim of trauma feel they were helpless in their enforced encounter with death, violence brutality. (3)

The above mentioned extract justifies the nature of violence and war that results into trauma. In the context of Bangladesh, history has forced the brutal violence time and again. Thus, above theoretical notion is exactly visible in Anam's narration through the lens of trauma study.

Anam's *A Golden Age* particularly explores the escapade from bitter reality in the form of illusion through the character Rehana. Illusion is associated with memories, which helps to raise the past events. Furthermore, illusion is a faulty attitude of happiness in unreal matters but that helps human beings to forget bitter facts for a short time. So, illusion is a kind of path to escape from reality but one can remain there temporarily and again one has to return to his same fact. In this regard Anam represents:

On days when her nerves threatened to overwhelm her, Rehana tried to think back to less turbulent times, when nothing of significance happened, when the passing of seasons, the thrill of the Eid moon-sighting, the smell of mangos ripening on trees, were the most spectacular events of the calendar. But their lives had never had any regularity- at least, not the sort Rehana was now shifting her memories for. (130)

The entire representation is related with the depression of Rehana during the war time of Bangladesh in 1970. There, *a Golden Age* is a war representation based on Bangladesh independence revolution. The illusion is clearly noted in the text. There is nothing impotent even though she goes to past her memory. 'The Eid moon-sighting' and 'the smell of mangos ripening on the trees' evidently refer to the past

memory of Rehana. Her illusion succeeds to heal her bitter reality temporarily, after that she again compels to return in same fact from where she wants to live forever hence, this representation reflects the traumatic psychology of Rehana and the entire Bangladesh people.

Anam's *A Golden Age* depicts the fear of death in the term of Major and minor characters of the novel. Through the soldier and other people pretend as a brave and courageous, they have the feeling the fear of death. In this regards, Rehana says: "I just want to protect you. Everything I have done for you and your brother" (88). The above statement shows the anxiety of a mother towards her children's life. The fear towards children lives reflects that mother devotion. To make graceful life of children, mother easily ready to get their lives in injuries to save the lives of their children. Thus, the above statement implies the fear of death, which helps to increase as traumatic individual of a person.

Similarly, Mrs. Chowdhury's gesture reflects the fear of death in the novel of Anam's *A Golden Age*. In this way, Anam states: [t]here was loud thunderous bang. Hai Allah! Hai Allah! Mrs. Chowdhury said. 'This is it, we are all finished' (55). The above dialogues is very interrelated with the fear of death of Mrs. Chuwdhury's psychology, who faces the terrific situation and goes unbelievable dangerous condition, at the first time in her life , extremely feels the fear of death. In this way, Mrs. Chuwdhury's physical gesture and experience shows the terrible situation. That's way Mrs. Chuwdhury only able to call the name of her god's 'Hai Allah! Hai Allah!

The above statement and one of the psychoanalytical theorist Louise Tyson's notions is interrelated. In this way, Tyson has mentioned about the fear of death in her textbook *Critical Theory Today* she states:

Fear of death is thus often responsible –along with other reasons, as we saw earlier –for intimacy. This is one of the ways we can see how fear of death often results in fear of life, can result in our fear of being intimately attached to life. “When you ain’t got nothin’ to lose”, as so many blues and folk songs have pointed out. This fear of life can also be played out as a fear of risk. (23)

She further says that therefore, he can’t take any risk that might result in death. But life itself ultimately and inevitably results in death. Therefore, he cannot risk living his life. He must somehow remove himself from it by doing as little as possible and by feeling as little as possible: he will try to be emotionally dead to avoid being hurt by death which is situated in all human beings. That creates, fear, anxiety, deep depression on person; which are the form of trauma. This concept of trauma is exactly applicable in Anam’s case as well. Therefore, this project aims to justify *a Golden Age* as war trauma.

The entire narration in *A Golden Age* accounts the physical devastation as well as psychological fragmentation caused by violent civil war. In this regard Anam writes:

Looking at them, Rehana had the sudden urge to know more. She felt she was only beginning to make sense of the night, the bombings, and Mrs. Chowdhury’s hysteria. She wanted to know how these people had passed the night, how they had come to be there. A feeling of restlessness overcame her and she had to see it, whatever it was that was out there, what grief had caused these people to run from their homes and seek shelter on her doorstep. (62)

This remark not only explores Anam's ethical relationship with the Bangladesh people but also shows the anxiety, hysteria, restlessness and disorder life of Bengali people in time of civil movement. It explicitly shows the traumatic condition of war period. Here, their traumatic psychology, dislocation from home and disorder can be approved by Lynn and Barbara's concept of trauma: "The strikingly similar clinical manifestations of symptoms of the Vietnam veterans and the SEA refugees strongly suggested that a war trauma induced disorder, rather than non-trauma related psychological distress, is a prominent and prevalent disorder found in the SEA refugee population" (828).

Lynn and Barbara argue that disorder and dislocation are the forms of war trauma. This concept of trauma is exactly applicable in Bengali people during the war movement. Therefore, this projects aims to justify a Golden Age as a war trauma.

Moreover, this research explores the displacement and pathetic living of victims. It's explicitly seen in the conversation of Mrs. Sengupta and Rehana: 'It's not safe for Hindus in the city,' Mr. Sengupta explained. 'As you know.' The refugees had stayed a couple of the days, making their home on town, keeping vigil at night with hurricane lamps and lengths of wood they had saved from their doorframes. Then they too had left, for villages in the interior, or across the border to India" (72). Textual reference above evidently reflects the displacement and pathetic condition of the Bangladesh and other people of there. While the war started in Bangladesh, the insecurity, migration, displacement increased up on people of Bangladesh. The above statement clearly shows the Mrs. Sengupta's family is leaving the town and migration in safely placed. It shows the disorder and political turmoil condition of Bangladesh due to war. Therefore, Anam's war narration in one of the way is connected with

unpleasant incident and displacements. Hence, *A Golden Age* is a war traumatic exploration and narration.

Similarly, Anam's *A Golden Age* deals with Bangladesh independence war and traumatic feelings that entail. In this regards Anam narrates: [S]he know that shirt. Where had he got it, she wanted to ask him. There must be a perfectly innocent explanation. They had the same shirt simple. But Joy kept sweating and saying nothing and she started to feel panicky. 'Is something wrong?' (132).

Through this narration, Joy's traumatic feelings can be explicitly observed. Joy as a deep depression drowns in to the memory of his brother's death. On the question of Rehana, he feels panicky which prove that he is mentally nervous. Another to prove the above textual reference as a trauma narration Ruth Ley's trauma theory seems relevant: "In the movement of trauma the victims psyche coherence. Splitting was imagined by him as the disintegration or fragmentation of the psychic apparatus; the effect of the shock was to destroy or dissociate all mental associations and synthesizing functions" (124).

According to Leys's definition, trauma is the disintegrated psyche apparatus caused by overwhelming events or experience. This notion of trauma by Leys is appropriate in Anam's *A Golden Age*. It seems relevant because Joy's sick psychology during the depression and anxiety reflects the traumatic self in general. Thus, after knowing the death of his brother, he shocks and feels deep depression that represents the entire Bangladesh war trauma.

Moreover, Anam narrates the horrible and fearful psyche of Bangladesh people during war movement. And this fearful psyche and horror situation invite traumatic feeling on Bengali people. In this regards, she writes: "Mrs. Rehman began. Sohail had instructed her not to say anything about his departure. It's been very

difficult. Everyone gone the Senguptas and you remember that girl, Sharmeen, Maya's friend? We can't find her anywhere.' 'We should all go.' Mrs. Akram said 'It's not safe for our children'" (85). This conversation presents the fierce and evil situation of war. Since, the civil war involves in the Bangladesh, the people of Bangladesh, neighbors of Rehana experience the actual feeling of horror. They realize the danger and go through the anxious life and future generation. *A Golden Age* as a factual writing in the context of Bangladesh independence war incorporates the fearful psychology of entire Bangladesh. This is how Anam presents the fearful war picture of Bangladesh civil war. Consequently the unpleasant evil effects of war made people suffered physically and psychologically. Thus, such anxious after effect justifies this work as a war trauma.

Likewise, Anam's narration reflects the deserted and pathetic picture of Hindus people of Bangladesh. In this regards she write: "'Of course', Rehana said, 'you know what is best,' but there are disturbing reports, burning villages, Targeting Hindus" (72). This statement presents the pathetic and associated condition of Hindus in Bangladesh by Pakistani soldiers during the independence war movement in Bengal. The Pakistani armies tortured and exploited the people by targeting Hindus. Such evil and devastated activities of Pakistani soldiers invite dislocation and anxiety upon lives. Hence, the identity crises and victimhood clearly shows the traumatic situation of entire Bangladesh.

Furthermore, Hindus experiences represent the Bangladesh fragmented psychology in general. War, by nature is destructive and violent. In this regards Ruth Leys definition of trauma seems relevant: "Anything about horrifying events that lay at the origin of his pitiable state, dislocation or amnesia war therefore the hallmark of the war trauma" (85). As Ley's trauma definition above claims, Hindus are not only

suffered physically but psychologically as well. The psychological wound is incurably painful and remains during the chaotic condition. Thus, above lines make clear that trauma is the shocked mental condition stricken by the unpleasant experiences and the similar events at present, this shows the entire Bangladesh peoples' traumatic condition.

Moreover, Rehana as a mother of freedom fighter shows the loneliness and pathetic situation. After involving into the war of her children, she spends the life being alone in home. In this regards Anam writes:

It began to occur to Rehana that any doubts Sohail once had about becoming a soldier had completely disappeared. As with everything else, he had taken it on with a kind of brutal devotion. He was a guerrilla, a man for his country. He would die, if he had to. Rehana wondered if she should begin to prepare herself, imagine a life without her son, carve out a hole where he used to be, familiarize herself with the shock of his absence. And as soon as she had this thought, she realized she had no choice. She could not give him up, not to fate or to nation, and if she closes to leave her anyway, there would be no way to prepare. (101)

This reference from the text shows the anxiety, fragmented psychology of Rehana. As a mother of the freedom fighter, she thinks about the dangerous lives of guerrilla. Another side, her loneliness explicitly reflects in empty house. The inner depression shows a psychological illness. Such activities and experiences like shock of her son's absence, deep depression, and anxiety show the wounded psyche of Rehana. This fragmented psyche of Rehana reflects the whole Bangladesh's traumatic situation.

Similarly, Maya's influenced of war and loneliness clearly seems in the novel of *A Golden Age* during independent movement of Bangladesh. In this way Anam writes: [S]he began spending all her time at the university, leaving as soon as the morning curfew was lifted, ignoring the breakfast Rehana offered, bolting through the door with only a few rushed works, and every evening returning just before the siren, looking exhausted and tense. When Rehana asked her what she did all day she had work to do (85).

Anam's above narration justifies inspiration of Maya toward independent war of Bangladesh. After Maya's brother participation on the war, she uses to go at marched pass practice to relief her depression and loneliness. Thus, Maya's intrusive depression, anxiety upon nation makes anxious person, which is a form of trauma. Hence, Anam's narration presents *A Golden Age* as a war traumatic representation.

The sensation war periods of Bangladesh gives the painful experience and frightful psychology of theirs people. Vary often people who have experienced a traumatic events are particularly troubled by the fact that they were unable to exert control over what was happening. Trauma of losing a sibling to illness, accidental death or suicide and in later life, experience the trauma or crisis of being flooded by all the guilt, denial, and conflict which has described in Louise Tyson's text book '*Critical Theory Today*'. He further describes this process as following:

Crises bring in to the spotlight wounds, fears, guilty desires, or unresolved, conflicts that have failed to deal with and that demand action. I am flooded by the past because I can now see what really was going on. This in now I know myself through crisis. Trauma is also used, of course, to refer to a painful experience that scars us psychologically. (21)

As the definition of Tyson, very often, people are suffered with painful experience and fragmented psychology cause of war movement of Bangladesh. In above theory Tyson describes the heart-breaking events which simply scare with mentally relevant experienced people. Thus, as a war experienced people, it resembles the traumatic situation of Bengal during war movement.

Similarly, Anam's narration shows the politically chaotic situation of Bangladesh. Because of the ideological disagreement, cataclysmic civil war took place. The war ridden Bangladesh society has been depicted in this way *A Golden Age*: "The set fire to glass bottles and hurled them in to the streets. But when the tanks climbed over the barricades and splintered the chairs, they fled, weaving through the building and hiding in Curzon Hall. The bullets missed them. But Sharmeen could not be found" (71). This reference from the text shows the territory picture of Bangladesh. The attack and counter attacked reflect the war ridden between Pakistani soldiers and Bengali resistance in Bangladesh. As Anam narrates, Nawabpur is crowded with Pakistani soldiers and it's chaotic because of frequent conflict. The people of Nawabpur and Nilkhet Road are living with frightfully and pathetic lives. Every street in Nawabpur seems crowded with militaries. Such images like destructed buildings, looted homes, murdered, raps not only shows the war beaten picture of Bangladesh but also suggests the wounded nation psyche. Hence, Bengali people as a witness of the bleak picture of Bangladeshi society shows the pathetic and unspeakably towards the victims. Therefore, this project can be called as the entire Bangladesh trauma through Anam's representation.

As a war narrative this project explores the psycho-social impact in entire Bangladesh society. The brutality of Pakistani soldiers upon people of Bangladesh, murdered, raped, continuous firing sound and completely empty- Street justifies the

evil impact of civil war and the pathetic living of Bangladesh people. Traumatic effect may consist or continues for long even after the real events occur. Hence, Bengali people's witnessing and their experience with the victims pathetic living makes them mentally shocked. Thus, people of Bangladesh's anxiety, frightful lives, depression of dislocation increases irritability makes them as traumatic.

In addition, as a war narration *A Golden Age* explores the victim's disintegrated psyche through Rehana's bitter experience. Since the civil movement of Bangladesh took the active role among the Bangladesh territory, the entire Bengali people suffered with fear, anxiety and as pathetic lives. As Anam writes:

They were in front of Curzon Hall. The wet ribbon had followed them all the way, and now it poured into a gutter, which was also red, and on the side of the gutter was pair of hands, the finger clasped together in prayer or begging, and next to the hands was a face. The mouth was tiny, only a pale pink smudge, like the introduction of a bruise. (64)

Rehana's observation after attacking place, make us clear, how horrible was the situation in Nawabpur Road. It not only shows the on-going war picture but simultaneously reflects the pathetic livings during the civil war. When Rehana goes through the road of Nawabpur she sees the devastated situation by war. The buildings are destroyed by firecracker, death bodies are laid on the road side, horrible scans. These all incidents give details of Bangladesh and there are people.

Moreover, Anam's narrative gives the picture of traumatic dread during the civil war. Some of the common people are dead by the Pakistani army's bullets. In this regards Anam shows through the character of Rehana. She writes:

'Move on,' she said to the rickshaw- wallah. She did not see anything after that. Later she should say she had seen it all: the corpses piled

onto the pavement like cakes in a window; the rickshaw-pullers dead with their heels on rickshaw-pedals; the tank sized holes in the dormitories, Rokeya Hall and Mohsin Hall. But as they clattered through the compound her eyes had been closed, squeezed shut against the sight of her ruined city. (64)

Textual reference above evidently exposes terribly ongoing war situation. Bengali cities were filled and destroyed with bomb and battle. The brutal war makes victim for innocent people who are not participated on the war. War's destructive and violent nature explicitly can be seen in the novel *A Golden Age*. In this regards this novel, as a war novel reflects the independence war of Bangladesh. Thus her witness and evil impact of war resemble the traumatic situation of Bangladesh.

As a war representation this research examines the traumatic evil impact of war all of the Bengali society. The destruction of buildings, roads, lives of people, women rapes, torture, murdered, curfew in Bengali cities prove the brutal impact of independence war of Bangladesh. Traumatic impact remains for long even after the real incidents occur. Thus, Rehana's and other people of Bangladesh witnessing makes their pathetic lives, dislocation, makes panic by remembering past, loneliness, unsecure upon lives make them as traumatized individual.

Rehana's witness of destruction by war represents this projects trauma representation. During the civil movement she is hunted by anxiety, insecurity and unimaginable horror. In this regards, Jenny Edkins trauma theory is relevant with Rehana's traumatic experience. She further says:

Trauma makes place in practices of remembrance, memorization and witnessing. It also takes places in political action. All these practices are the site of struggling. For example, the temporality and

inexpressibility of trauma makes the role of the witness an almost unbearable one. I argue that the process of inspiration into linear narrative, whilst possibly necessary from some point of view –it is argued that telling the story alleviates traumatic stress. And there is an alternative, that of encircling the trauma. (15)

These lines clear the fact that, representative of trauma requires a sort of historical implication that is closely attached with catastrophe of human civilization due to the different types and sizes of war. And as the definition above claims, trauma is the mental suffering caused by past memorization, remembrance and witnessing. Thus, Rehana is also disturbed with the deadly past during the war movement.

Similarly, Rehana's disappointment is clearly seen in her dislocation in Calcutta. Rehana as a citizen of Bangladesh bears the evil impact of independence war of Bangladesh. As Rehana, very often people are in Calcutta to save their lives by being as refugees. In this context, Rehana meets her relatives, neighbors and mass population of Bengali people. In this regards, Anam writes:

Rehan did not know what to say. She was afraid some accusation might slip from her lips, even if she said it was all right, that she understood. No matter how she tried to picture it, she still could not help feeling disgusted by the thought of Mrs. Sengupta abandoning her son. There must have been some other way. There was always another way. She could have taken him with her. Or stood between him and those soldiers, And how she could bear to be alive, not knowing, imagining he might be somewhere, lost, with strangers, or worse?
(232-33)

Rehana seems quite disappointed because she shows unimaginable incident that her close friend and people's of Bangladesh lies are pathetic in Calcutta India. Very often people among the refugees are lost their family, dislocation, suffered by mental illness. Such pictures make Rehana as frustrate and fear by psychologically. It is because while she met her friend Mrs. Sengupta in mentally illness, unspeakable condition, she feels inner pithiness, fear and sickness. Thus, the trouble and terrible situation implies the war traumatic and frustrate situation not only in the personality of Rehana but entire of Bangladesh.

Moreover, Silvi narrates her painful witnessing in Bangladesh with Rehana and Maya. At that time Mrs. Haque's families are sifted to Calcutta for few days except Sohail. Through her narration, she shows the conflicting and painful situation of Dhaka in *a Golden Age*. Silvi says: "Your problem; Silvi said, returning with a plate for the shondesh, 'is that you cannot tolerate a difference of opinion. I happen to think this war-all this fighting- is a pointless waste of human life.' When the army come and massacred us and drove us out of the country, we should have rolled over?" (248) Silvi's above narration depicts the suspicious and terrible situation of Dhaka during civil war. It explicitly exposes that how people in Dhaka were bear the terrible massacred. During the civil conflict innocent peoples in Dhaka were arrested and put the victim of bullets. Anyone carrying arms would be arrested and tortured to death. In that situation, Silvi's observation of the genocide atmosphere, dilemma and horrible not only reflects her frightful psychology but also represents the entire Bangladesh shocked terrible in general.

In the same way, talks about Bangladesh's refugee's situation in Calcutta India. In her ad vocation, she says the painful and pathetic condition of Bangladesh's refugees. Her tragic injury and pitiful lives are reflected in the following narration:

There were seemed less desperate, almost ordinary. But despite their attempts to blend in, she could tell they were also refugees. They kept their hands in their pockets and a grateful smile stitched to their lips. They had unwashed hair and dirty shoes. Clothes that looked decent, but, looking closely she could see the ragged hems, the worn pleats. And everywhere they went their memories argued for space, so that they forgot to cross the road when the lights were red, or over-milked their tea, or whispered in to their newspapers as they scanned hungrily for news of home. Rehana found she could not bear to look at them; she was afraid she would see herself; she was afraid she would not see herself; she wanted to be different and the same as them all at once, neither option offering relief from the rasping feeling of loss, and the swallowing, hungry love. (227)

This textual reference exposes Bengali refugees' dreadful and pathetic lives in Calcutta. Their faces and gestures suggest that they are suffering from appropriate basic needs and struggling with nostalgic and mentally fragmented. The atmosphere reflects the pathetic lives of Bengali refugees. It seems not a personal experience applicable here: "Trauma is not a simple and single experience of the events but that events in so far as they are traumatic, assume their force precisely in their temporal delay" (7). According to Caruth's trauma definition above, shows Bengali refugees' severe experience of being as refugee due to Pakistan's political leaders on Bangladesh. They are hunted by physically and mentally pain. Thus, Bengali people mentally wounds and refugee's condition can be considered as traumatic wounds and refugees' condition can be considered as traumatic wounds in *A Golden Age*.

Moreover, Mrs. Sengupta's fragmented psyche and mental illness shows the war traumatic condition in the novel of *A Golden Age*. And therefore Anam further writes: 'Mrs. Sengupta's hand moved slowly over the page. She finished a sentence, crossed it out, and then wrote again. After what felt like a long time, she handed the notebook back to Rehana. "I left him and ran into the pond" (232). In the course of civil movement in Bangladesh, she runs away to save her life in Calcutta by deserting her child and husband. She tried to serve herself jumping into pond. It reflects the fragmented psychology of Mrs. Sengupta who does not able to speak but says with writing about her pathetic and dreadful pain because of bitter experience of war. In this way Mrs. Sengupta accounts the evil experiences of the Bangladesh civil war. And by showing her miserable condition, Anam attempts to expose the real predicament of war victims in Bangladesh.

In the assemblage of variety model of trauma 'war trauma' refers to the effected of bearing witness to the emotional pain or violent situation between or among the countries or group of people resulting the physical injury, psychological distress, emotional shock and irritability through hallucination, nightmare, similar events and situation. Thus war trauma denotes simultaneously the physical pain and mental shock deeply infected by the devastating events. Such trouble and painful psychic are said to be traumatic psychic as well. In *A Golden Age* explores the war and its consequences. As the citizen of Bangladesh, Bengali people become terribly shocked through the brutal phenomenon.

The effects of war trauma may be seen in many forms but not obviously associated with the real events and situation. In general definition, trauma is related to the overwhelming experience of sudden of catastrophic events, in which the uncontrolled form of nightmares, obsessive thoughts, flashbacks, psychological

reactions and other persistent re-experiencing of the violent or traumatic event Increased irritability etc. In sum up war trauma is the severe impact of feeling of bearing witness to the emotional mental shock and the explicit details of other people suffering nausea loss and intrusive imagery.

Here, Rehana's traumatic sentiment and nightmare are explored in the Bangladesh civil war context, while she touched with Bengali refugee in Calcutta and learned the pathetic condition of Mrs. Sengupta, she feels uneasy and anxiety. It can see from Anam narration. As she narrates: [R]ehana drifted in and out of a heavy lidded sleep, her throat thick with questions. She dreamed of Sabeer, his cracked lips mouthing something incoherent, and Mithun, with a face like Sohail's under water, wailing for his mother. 'Ma, 'she heard Sohail says, I'm here, ma' (235). This above text explicitly shows the nightmare of Rehana. It occurs because of evil impact of war, while she heard the death of Sabeer and losing of Mithun in brutal war. This comes as a form of nightmare of Rehana, who sees the distorted mouth of Sabeer and wailing of Mithun as her son. Hence, the definition of trauma above claims Bengali people's dreadful experience and their miserable predicament reflects the entire Bangladesh self.

In addition, Rehana faces terrible situation among Pakistani armies in her home Shona. In this regards Anam narrates:

'Take the girl into the other room.' The spitting man turned a smile setting across his face. 'Ma' Maya whispered, 'I don't want to go'. Rehana locked arms with her daughter. The spitting man was at her elbow now, a pair of handcuffs clattering against his palms. Wait, Rehana told herself, just wait one minuter. I'll think of something more

savage, than all triumph over two women. She broke free of her daughter and played her only card. (260)

The above Anam's narration shows Pakistani armies' brutal and inhumanity intention. Colonel Jabeen and his fellow soldiers search the son of Rehana, Sohail. They considered that he is a traitor of Pakistan. In this regards the armies do misbehavior and torture as very often armies do in war period. Colonel Jabeen suggests taking Maya in another room which reflects the inhumanities of Pakistani armies. Thus, Rehana's terrible and frightful condition reflects the war traumatic psyche and entire Bengali people.

Similarly, Pakistani armies' violation shows the dreadful and terrible environment of Bangladesh in *A Golden Age*. The following narration exposes the fearful psychology of Rehana and exploitation of inhumanities:

Jabeen unbuckled his gun and pointed it. Then he changed his mind, turned the gun around and hit him with the muzzle. It collided with the man's chin; Jabeen's arm came down again, and with his other hand he threw a fist into the man's stomach. The man did not try to fight. He collapsed on to the floor, a small triangle of blood on his cheek. He tried to smile. Then he was doubled over, and Jabeen was kicking his back, his arms. 'I should kill you right now, you Bengali son of bitch. Thought you would take out the lights? (263)

Though Rehana's empathetic engagement and she suffering from evil consequences reflect that she is psychologically frightful because she has herself feel the brutal and dreadful experience. Thus, Rehana's witnessing of Bangladesh situation and her ethical affinity with the victims makes her a traumatized individual.

Finally, each and every references of the novel has been intertwined to the war of Bangladesh. This novel does explore how the devastating and the hellish war as well as its consequences are. There can be seen political turmoil and chaotic situation due to dictatorship of Pakistani leaders. Very often people of Bangladesh and also Rehana faces brutal impacts of war like death, displacement, separation, raps, murders, victimization, anxiety, and frustration; which are very supporting factors for letting the common people of Bangladesh to destine to be traumatized. In this way, *A Golden Age* has portrayed the war trauma of the Bengali people including those people who are associated with the war directly or indirectly.

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III. Testimony of War Trauma in Tahmima Anam's *A Golden Age*

After the deep analysis and study of Tahmima Anam's *A Golden Age*, the research has reached to the conclusion that Anam's war representation explores massacre and traumatic Bangladesh self during the civil conflict. The main protagonist Mrs. Rehana Haque, through herself experience represents the entire civil war generation of Bangladesh republic. This research has been carried the idea that the pathetic condition of entire Bangladesh people who have been explored through their representative witnessing. Rehana as a substantial of that destructive civil conflict faces witness to psychological fragmentation of the victims and identifies herself with the genocide situation and victim's sufferings. The characters' each story has tried to demonstrate the divested Bengali society and traumatizes psychology of the characters. And as all war, Anam also presents scapegoat character of women in the war and victim able lives.

A Golden Age is a political writing in the Bangladesh civil war context. It is all political disorder invites the physical destruction as well as psychological fragmentation. Rehana as a witness of the destructive civil conflict represents the traumatic psychology of entire Bangladesh. As addressed in the previous chapter was trauma is the severe and emotional shock or wound which returns in the form of anxiety, nightmare, depression and empathetic engagement with the traumatic incidents and situation. A person becomes traumatic because her/his witnessing of the cataclysmic events or suffering of the victims. Similarly, Rehana is a witness of the Bangladesh civil conflict. As a witness of physical destruction, mass killing, dislocation and suffering of the victims she identifies herself as a traumatic person.

The novel really deserves to show the dark side of the war in a sense of that women have been made scapegoat mentally or physically in war movement. In

usually they are in the nature of peace lover but compelled to be victimized in the name of traitor, mother or daughter of traitor. Many women of Bangladesh made victim of war by raped, dislocation and mentally torture including Sharmeen, Mrs. Sengupta and Rehana. These characters' dreadful experience shows the fragmented psychology of entire Bangladesh.

Indeed, *A Golden Age* depicts traumatic dread through Anam's narration. As a war representation, it's not only accounts of the political calamities and women devastation but also explores the physical and psychological sufferings of war involving people in Bangladesh. Rehana as a traumatized self represents the entire Bangladesh's psyche. The term 'trauma' refers to the repetitive action in the form of hallucination, flashback and nightmares caused by an abnormal mind to the body that is ultimately associated to fragmentation, distress, destruction and disorder. Similarly, by applying trauma theory, the mental and psychic troubles of war ridden Bangladesh generation can be explored. Rehana Haque, as a mother of freedom fighter of Bangladesh and witnessing of dreadful cataclysmic situation feels as mental condition who suffers nightmare, deep depression and anxiety. Thus her trouble experience of being physical and mental tortured by Pakistani armies and witnessing the spot death of people made her a traumatized individual.

Anam's *A Golden Age* can be justified as a war trauma on the basis of following images like: 'curfews on the cities', 'machine guns', 'bombs,' 'raped,' 'murdered,' 'mass population of refugees on India's Calcutta,' 'looted and burned houses by Pakistani armies', 'death bodies on the road side,' 'spot of blood on road' and empty street. The above images from the text explicitly provide the dreadful picture as well as psychological fragmentation. As a citizen of Bangladesh Rehana and her relative, friends bear to witness to pain and suffering of the victims. Anam

represents the testimonial holocaust survivors relating with Bangladesh veterans of independence war. She, as war victims feels affirmative towards the sufferers and realizes her ethical relationship with them. And her personal identification with the victim leads her to traumatized person. Her life is conducted by traumatic experience of civil conflict in Bangladesh and she still feels the panic, sudden fear by remembering the past incidents of war. As a result, she reproduces a very doomed perception of life and becomes excessively frightful. Her directly witness with the dreadful violence and returned flashbacks and nightmare horrors causes psychic fragmentation in him. Hence, his traumatic dread represent entire traumatic Bangladesh self in general.

Therefore, this research tries to unravel the issue of war trauma with the relation of testimony of victims and a holocaust survivor through in Tahmima Anam's *A Golden Age*. Traumatic elements can be explored throughout the text, and very often characters go through pain, anguish, anxiety, fear and frustration during inactiveness of independence conflicts. Departing from the other critiques on the text, this research project has centralized on how Anam depicts the pathetic livings during the political conflict and traumatic dread in the Bangladesh People triggered by the civil war. In this way, this project acknowledges Anam's celebrated account of Bangladesh independencers.

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