

I. Traumatic Nature in Steinbeck's *The Moon Is Down*

Mayor Orden along with the townspeople felt excessively hurt after the occupation of their town by unnamed armed force. People tolerate the brutality of invading force but the love of nation and nationality hunt them and the great hurt burst into resistance. People preferred death then to be ruled under such wild suppression. By the direct war between local residents and invading force the whole novel includes the trauma of identity and freedom in both sides — townspeople and invading force.

John Steinbeck's novel *The Moon is Down* was written in 1942, which was the hottest period of the Second World War. The novel includes the European resistance movement against the Nazis wield supremacy. In the novel, an unnamed armed force invaded the northern Europe town. People's life, liberty, and the pursuit of happiness are shattered by armed activities. Armed force controlled all economy and ruled against the will of people. People realized handicapped and felt crises of identity and freedom. There was excess punishment, suffocation and ultimately death to the people, which brought turmoil and disturbance, physical and psychological pain and many other internal and external hurts in people. They lost identity in their own homeland and compelled to live like a slave. The painful and traumatized situation turned into resistance because people had no any choice but to fight against them. Though armed force was powerful, people's eagerness to restore the freedom empowers to fight against the brutality of armed force. The problem of psychosis and a type of hysteria developed in people, that's why, their resistances came out both in love and hate. People's mind was fully perturbed by the freedom, where they could gain their identity.

It was the northern European town (Norway), which was occupied by an unnamed country armed force (Nazis Germany). People were free and happy before the invasion but after, people lost their freedom and happiness, by the way they felt crises of identity. The novel moves in tension between local residents and the armed force. Armed force wanted to impose its rule and order but people could not tolerate the supremacy of another country armed force in their home land. Town people were peaceful so they got confused by war. These lines make clear about interest and extreme suppression of armed force:

The Mayor looked steadily at her for a moment and his voice was sharp “madam I think with permission we will not have wine. The people are confused how they have lived at peace so long that they do not quite believe in war. They will learn and they will not be confused anymore. They elected me not to be confused. Six town boys were murdered this morning. I think we will have no hunt breakfast. The people don’t fight war for sport.” (10)

These lines clarify what condition was there. Everyone has pride of nation and nationality, where people get identity and worthiness of life. Thus, it becomes duty and right of people to resist against the brutality of invading force.

The Moon Is Down is a novel one can view from both side. The main characters include both the townspeople and the officers of the occupation force. Townspeople are directly tormented by armed activities, but it seems more sympathetic when we find homesickness in armed force. They felt absence of love. They understand human value and feel the war is fruitless. They could not find their identity in war period but it was their compulsion to keep the order of above (Berlin). Colonel remembers the past fruitless war but he can not escape from his duty. Here

his free will is hurt by state. In this way, this novel is embedded by the traumatized condition of characters. That is why, this thesis is based on trauma theory to show the traumatized condition of characters.

Trauma is a kind of wound; it can be both psychological and cultural. In literature, it reasonably called 'trauma theory' only after the mid-90s, when various lines of inquiry converged to make trauma a privileged critical category. The origin of trauma is a medical term of Greek denoting a severe wound or injury and the resulting aftereffects. It becomes problematic when it is reflected in the repetitive action. It shows the direct reaction in abnormal phenomena which becomes more uncommon and stressful. It is related to brain.

Trauma study now includes many fields, focusing on psychological, philosophical, ethical, and aesthetic questions about the nature and representation of traumatic events. These concern range from the public and historical to the private and memorial. Trauma theory takes its resources from number of critical schools. Freudian psychoanalysis provided a model of traumatic subjectivity. Feminism, New Historicism and Deconstruction are synthesized by it for its resources. There is not only a single trauma but traumas—historical trauma, national trauma, individual trauma, physical trauma, text trauma and many more traumas. Steinbeck's novel *The Moon Is Down* includes both physical and cultural traumas. The trauma of identity is main research of this thesis. The second chapter, theoretical analysis of this thesis discusses more about the trauma theory.

John Steinbeck was born in Salinas, California on 27th February 1902 as the son of John Steinbeck Sr., a German man and Olive Hamilton an Irish woman. His father was the country treasure and his mother was a school teacher. He accepted his mother's influence to be a writer and California where he was born; spent most of his

life motivated him towards writing. Steinbeck did not graduate from Stanford though he attended rather instead he chose to support himself through manual labor while writing. California was supported to be the land of plenty of opportunities during the great depression. His experiences among the working classes in California lent authenticity to his depiction of the lives of the workers, who remain the central characters of his most important novels. His writing interest culminated while he was at university for four years. He studied marine biology which aroused him life long passion for the field. He wrote many stories and articles for the university's student newspaper albeit he did not enroll in 1925 without a degree.

Steinbeck's first novel, *Cup of Gold* was published in 1929, and was followed by *The Pastures of Heaven* and in 1923, *To a God Unknown*. However, his first three novels were unsuccessful both critically and commercially. Steinbeck had his first success with *Tortilla Flat* (1935), and affectionate and gently humorous story about Mexican – Americans. Nevertheless, his subsequent novel, *In Dubious Battle* (1936) was notable for its markedly grim outlook. This novel is a classic account of a strike by agricultural laborers and the pair of Marxist labor organizers who engineer it, and it is the first Steinbeck novel to encompass the striking social community that characterized his most notable works. Steinbeck received even greater acclaim for the novella *Of Mice and Men* (1937), a tragic story about the strange, complex bond between two migrant laborers.

Steinbeck's crowning achievement, *The Grapes of Wrath*, won him a Pulitzer Prize and a National Book Award. It was also adopted into the migration of a dispossessed family from Oklahoma Dust Bowl to California and critiques their subsequent exploitation by a ruthless system of agricultural economics. After the success of *The Grapes of Wrath* Steinbeck went to Mexico to collect marine life with

the freelance biologist Edward F. Ricketts and the two men collaborated on *Sea of Cortez* (1941), a study of the fauna of the Gulf of California. During World War II, Steinbeck wrote some effective pieces of government propaganda, among them *The Moon is Down* (1942) a novel about Norwegians under the Nazis. He also served as a war correspondent. With the end of World War II he moved from the Great Depression to economic prosperity. *Cannery Row* (1945), *The Pearl* (1947) and *The Bus* (1947) that followed the war were more sentimental and relaxed. Along with his literary experiences that made him recognize to the world, he secured his married life with the third wife Elaine Scott, with whom he lived in New York City.

Two years later of New York life, he published the highly controversial *East of Eden*, the novel he called *The Big One* set in the California Salinas valley. However none of his writing could reach the height of *The Grapes of Wrath*. In 1960s, he decided to tour to the United States recording their travels in *Travels With Charity* (1962) where he expressed his curiosity in the state of rural America. In the same year Steinbeck was awarded the Nobel Prize for literature. He lauded literature in his speech:

Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed . . . Further more the writer is delegated to declare and to celebrate man's proven capacity for greatness of heart and spirit for gallantry in defeat, for courage, compassion and love . . . I hold that a writer who does not passionately believe in the perfectibility of man has neither dedication nor any membership in literature. (2)

To sum up, Steinbeck a prominent American novelist studied the condition of war and post war scenario of the world, where traumatic experience of nation,

nationality, identity and traumatic economic depression seems visible in verbal artistic creation like *The Moon is Down*. His contribution to literature counts different epithets from different critics. However reading through the leftist point of view, no one can go beyond the perception of exploitation and individualism in his novels.

In all his works, Steinbeck has expressed the need of change in economic and social system of his time. He eloquently told the plight of poor people who were helpless, powerless in fighting against the system that had oppressed them. He states the fact that growth of imperialism and industrialism yielded the capitalistic mode of production which benefits only the capitalist, the minority and the actual workers who had hardly worked are marginalized. In his novel a forceful tussle between the classes and strong reaction against injustice and exploitation are basic thing in this regard, he is a leftist writer and his ideas are definitely sympathetic to the left politics. But it should mentionable fact that in most of his writing, traumatic experience of common people are deeply rooted.

Steinbeck's writing always concerns with poor people, where he empowers powerless and celebrates in nation and nationality. No doubt, he is a communist writer thus in his writing we find resistance of capitalism, colonialism and imperialism. In his novel, *The Moon is Down* he shows the failure of capitalism and imperialism. John Tessitore in his book *John Steinbeck: A Writer's Life* says:

In his latter life and work Steinbeck would prove sympathetic to the nation's minority and advocate the expansion of civil rights. Even during his days on the sparkles ranches, his sympathies lay with his bindle stiff co-workers, not with men like his father who controlled the government and economy. (47)

From this comment, it becomes clear that he was a leftist writer who always supported the common people and wanted autonomy of civilian rather than authoritarian rule. Tessitore later writes “for years Steinbeck had been the subject of investigation by California states officials because of his involvement with socialist and communist organization” (120). It shows that Steinbeck struggle for the common people objecting the contemporary capitalist domination. He shows in his writing capitalism as the cause of suffering for common people.

Likewise, in *Outline of American Literature*, Steinbeck is described as:

Steinbeck combines realism with primitist romanticism that finds virtue poor people who live close to the land. His fiction demonstrate the vulnerability of such people, Who can be up rotted by droughts and the first to suffer in periods of political unrest and economics depression. (74)

So, his writing was the result of political unrest, depression, and poverty. His novel *The Moon is Down* reflects the contemporary capitalist domination where innocent people are suffered and tortured by the imperial activity. Therefore we can say that his knowledge, experience, and contemporary situation were equally important in his writing.

Similarly, *Contemporary Author Online* comments on Steinbeck:

Throughout his long and controversial career John Steinbeck extolled the virtues of the American dream while he warned against what he believed to be the evils of an increasingly materialistic American society. Although his subject and style varied with each book, the themes of humanity and compassion, and the sense of what a time critic called Steinbeck’s vision of America remained constant. (1)

It tries to tell that his theme of writing is for humanity. He writes people's real condition. Exploitation and domination in society are subtly excavated in his writing with his various style of writing, for example *The Moon Is Down* is written in dramatic form.

Steinbeck was one of the best – known American novelists of the mid-20th century. His frequent topic was the plight of misfits the homeless and hopeless in a fast changing circumstance. He was famous for his style of writing too. *Scholastic Scope* writes “author John Steinbeck used more than one pen and paper to write. He had secret stronger tool, descriptive language. Because of Steinbeck's powerful choice of words, characters and setting seem to spring off the page and come to life” (3). It shows that he was not only famous for theme but also for style.

John Steinbeck's touching novel, *The Moon is Down* (1942) has been reviewed in number of ways. Critics have come up with their understanding of the novel. Naturally some praised it open heartily and some severely attacked it as propaganda. Donald V. Coers views, *The Moon is Down* as sentimental and at the same time he suggests that sentimentality is not important flaw in the novel. He says:

Steinbeck wrote *The Moon is Down* as a piece of (anti-Nazi) propaganda during World War II. By the summer of 1940 . . . the Nazis had engulfed much of Europe. John Steinbeck was by then a world – class author. He was also both a clear eyed political realist who understood that US involvement in the war was inevitable and the patriot eager to contribute to the allies cause. (vii)

Here, Donald V. Coers criticizes Steinbeck as a propagandist more than his sentimentality of writing. In novel, there are many serious and traumatic conditions which are not mentioned in his criticism but he only explains the political and

superficial situation of novel. He adores more in propaganda. Coers again says, *The Moon is Down* became a staple of the underground resistance in many occupied countries in Europe. The Nazis banned it in the countries they occupied; yet many risk their lives to get it circulated in Italy, if found with a copy, it was punishable by death. In this way, more than the sentimentality he saws this novel as propaganda.

Similarly, Mary Whipple writes in “A Spark in Little Mean Can Burst into Flame”:

“Free man who win the wars” rather than heroes, makes their resistance seem a natural and victory seem possible. Though the characters are shallow, Mayor Orden does grow and change and his reference to Plato’s defense of Aristotle in a crucial conversation with Doctor Winter put the relation of the individual to authority into a wider context. Simple direct concise and human, this may be the most effective piece of mass propaganda ever written. (2)

This review also shows propagandistic writing of *The Moon is Down*. But more than that in novel we can get human love, sympathy and many other issues.

Keeneth Burke, in his book *War and Culture Life* says, “Democracy as a key term in the present structure of symbolic action would seem to be a different sort of motives from the motive of war and war or business. But democracy as a motive against fascism, is an ideal, a propose” (405). Here he understood this novel threat to democracy and tussle between democracy and fascism. In the same book he says, one can discern something of this change in the critical temper by considering the controversy over John Steinbeck’s recent novel, *The Moon is Down*, which has been generally attacked and defended not simply on its merits as a story but, from the strength point of mellitus to win or to lose the war.

Many critics have given different criticism to the novel *The Moon is Down*. Some critiques comments on its political side, some comments on sentimental sides and other comments on technical side. Here, Stanley Edgar Hyman comments in his writing “Some Notes on John Steinbeck” as: a measure clue, the meaning of *The Moon is Down* is its form. From internal evidence it seems to have been written first as a play, and then written as a novel, with each of the eight seem made into a chapter (166). He talks about technical and formational aspect of novel rather than the plot and theme. Donald R. Nobel in *South Atlantic Review* sounds like Stanley Edgar Hymen and comments this novel as a hybrid forms. “The play-novel of *The Moon Is Down* – has been infected by his experiences writing for the movies” (129).

David Daiches observes in *Fiction and Rhetoric* “Steinbeck in his capacity as interpreter of a universal theme employs in *The Moon Is Down* a type of symbolic incident which requires a comparatively remote aesthetic distance for its proper appreciation” (418). Here he comments about aesthetic distance of his writing. Another critique Warren French observes Steinbeck’s philosophical quest. In his work, *John Steinbeck: an Introduction and Interpretation* says: he isolates quickly philosophical inconsistencies in works like *The Moon is Down* and *East of Eden* and observes discerningly that as a result of Steinbeck’s lacking “a genuine theory of society in his novel” biology takes the place of history, mysticism takes the place of humanism (246).

In this way, different critiques have given their view about Steinbeck’s different aspect of writing where technique, theme, style, motive and many other sides are observed. But none of them have explored the theme of trauma. So, this thesis, in this regard raises the issue of trauma of identity to give the new height for Steinbeck’s novel *The Moon is Down*.

That is why, this attempt is made to solve the foresaid aspect of novel. The text has been used as a primary source of study for the research. In addition to this, both online and critical writings available on text and internet are consulted.

The thesis has been divided into four chapters. The first chapter presents an introductory outline of the novel's raising issue, its problem and a short introduction of John Steinbeck with a short literature review. Moreover, it gives a bird's eye view of the entire work. The second chapter discusses to the theoretical modality briefly that is applied in this research work. It discusses about the trauma theory. On the basis of theoretical framework established in the second chapter, the third chapter analyses the text as a considerable length. It analyzes how the novel, *The Moon is Down* raises the traumatized condition of the characters. So, this chapter tries to prove the hypothesis of the study— The Mayor Orden along with the residents of the town, felt excessively hurt and they preferred death then to be ruled under such wild suppression until the restoration of their freedom. Finally, the fourth or the last chapter sums up the main points of the present research and the findings of the researcher.

II. Trauma Theory

Trauma, a medical term of Greek origin denotes a severe wound or injury and the resulting aftereffects. It is also a psychological term which shows a mental condition caused by severe shock, especially when harmful effects last for long time. Trauma theory in literature developed systematically after the mid-1990s when various lines of inquiry converged to make trauma a privileged critical category. Trauma study includes many fields, focusing on psychological, philosophical, ethical and aesthetic questions about the nature and representations of the traumatic events. This concern of trauma to theory “ranges from the public and historical to the private and memorial” (Lukehurst 497).

Freudian psychoanalysis provided a model of traumatic subjectivity and various accounts about the effect of trauma and various accounts about the effect of trauma and memory. Feminism generated not only the crucial political context but also a model of community for speaking about forms of physical and sexual abuse that have been borrowed by subsequent ‘survivors’ groups. New Historicism, fascinated by repression of historical narrative has developed a model of countervailing recovery of what has been silenced or lost in traditional literary histories. Finally deconstruction, in its American Yale school version has redirected its concern with reference, representation limited of knowledge to the problem of trauma. The problem of trauma is not simply of destruction but also, fundamentally, an enigma of survival. It is only in recognizing traumatic experience as a paradoxical relation between destructiveness and survival that we can also recognize the legacy of incomprehensibility at the heart of catastrophic experience.

The trauma theory has aroused a vivid interest among the cultural and literary theorists. The reason behind why trauma theory has begun to drag the attention of

theorist pushes us to look at popular culture and mass media obsessed by repetitions of violent disaster. James Berger says it has become popular because of:

The successions of *Die Hard*, *Terminations*, and *Robocop*'s, as well as *Nightmares on Elm street*, disease and epidemic films, and now the return of the "classic" disaster films and of *twisters* and *turbulence* and the repeated sequence of *miniapocalypses* within each films at "real life" cop shows : and at the news itself, that never exhausted source of pure horror. (571)

Thus, these days there are horror inspiring representation of violence and disaster in books, films and TV serials which have interested the critics who have felt the need to study trauma theory become these events leave the great mental shock in readers and viewers.

Trauma theory is a discourse of the unrepresentable of the event or objects that "destabilizes language and demands a vocabulary and syntax in some sense incommensurable with what went before" (573). In troubling ways, these discourses often blur into each other, creating a traumatic-sacred-sublime alertly in which historical complexity and historical pain are effaced or redeemed.

The critics such as Shoshana Felman and Geoffrey Hartman turn from work on the undecidability of interpretation in literature to publish work on Holocaust memory and witness in the early 1990s. Cathy Caruth signaled that trauma as the limit of knowledge is a continuation of the Yale project. In its most general definition, trauma describes an overwhelming experience of "sudden or catastrophic events, in which the responses to the events occur in the after delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena" (Caruth 181).

When traumatic experience takes place, the mind and body are found in numbed state. In such situation post traumatic stress disorder carry.

In the field of literary studies, trauma theory has come not as a surprise. As Cathy Caruth points out in her essay “Introduction to Trauma Exploration in Memory”, the issue of trauma has emerged “from an originally fragmented (psychiatric, psychoanalytical and sociological) discourse on reactions to Catastrophe in the wake of the Vietnam War” (333), in 1980 as PTSD (Post-Traumatic Stress Disorder) by the American Psychiatric Association. Yet this recognition does not seem to have produced a more complete understanding of the phenomenon. On the contrary, the category of trauma has triggered a “fundamental disruption in our receive modes of understanding and of cure, and a challenge pathology” (335). Instead of generating a rigorous scientific discourse and clear-cut pathology the recognition of PTSD and the subsequent pathological practice have led to a veritable epistemological crisis, challenging the bound arises between academic disciplines by radically questing the very limited of our understanding. And this is not surprising, where literature comes in. Actually, the more we satisfactorily locate and classify the system of PTSD, the more we seen to have dislocated the boundaries of our modes of understanding so that psychoanalysis and medically oriented psychiatry, sociology, history and even literature all seem to be called upon to explain, to cure, or to show it is that we can no longer simply explain or simply cure. Now, the phenomenon of trauma has seemed all-inclusive. Trauma can be defined from two approaches: first, psychoanalytic-formalistic approach and second, cultural approach.

According to first approach, victimized subject does not disclose the real traumatic experience he/she rather exposes and expresses the testimony, in a very distorted and deceptive manner due to the fear of social death. Regarding

psychoanalytical approach, Freud's ideas are very much significant. In *Studies on Hysteria*, Freud is committed to the view that the "reminiscences that cause hysterical suffering are historical in the sense that they are linked to actual traumas in the patient's life" (186). The affect associated with the post-trauma can't be acknowledged and the amnesia that results means that the force of the affect becomes dammed up. The injured person's reaction to the trauma "only exercises a completely cathartic effect if it is an adequate reaction", they wrote, the past that continues to wound is "the past originally found no outlet" (187). Denied appropriate responses, the ghost of past experiences continues to haunt the hysteric. Freud was committed to the idea that the traumatic memory referred to a real passive experience that was later sexualized. He believed that the memory that remained charged with affect continues indication of reality. His fundamental interest in the ways the past can cause pain in the present was a stable component of his psychoanalysis.

The discovery of the 'hostile impulses' helped Freud decide to give up his reduction theory. Regarding the traumatic experience occurred in the past he says. We are not only the victims of our past nor are we simply their (guilty) survivors we do not only undergo the trauma, we are "capable of making meaning and direction out of our past" (193). For him, however, the work of mourning consisted in the progressive detachment from the past.

Unlike the psychoanalytic-formalistic approach, cultural approach examines the undercurrent of the distorted testimonies by contextualizing it in the network of cultural politics. It is that sense trauma brings home the limitation of our understanding and at the same time it dislocated the so-called tradition of disciplinary boundaries leading us "to rethink our notions of experiences and of communication" (334). In a person's telling of trauma "what remains to be said is the disaster [. . .] ruins

of words, demise of both the speaker and listeners” (Ryan 543). The ruin of words in this sense of being defeated by the disaster is embedded paradoxically, in the very act of speaker. It is the catastrophe of trauma that undercuts our attempts to organize and communicate experience through our stories theories and models. Therapist and patient struggle to understand through there “is no reaching the disaster” (543).

An act of speaking and responding intends, affirms, a confirm continuity and community that to use Blanchot’s phrase, the very “knowledge of the disaster” undercuts. This is to say that the effects to narrate the experience of sense trauma more disaster that is “inexperienced experienced” experiences lost and outside of communion and community (543). It is paradoxically “known” inexperienced experience trauma of trauma that hunts the afflicted person and at least in some ways, hunts those who listen.

Dominic Lacapra in *Representing the Holocaust: Theory and Trauma* talks about two related goals: to intervene in some of the recent public controversies regarding holocaust representation and to elaborate a theory of historical trauma and its transmission. His contribution to the trauma theory and its cultural transmission is extraordinarily lucid and insightful. A traumatic historical event, as Lacapra argues, “tends to repress and then to return in forms of compulsive repetition” (574). He is concerned primary with the return of the repressed as discourse, rather than in physical return such as the genocidal repartition in Cambodia and Bosnia.

Lacapra wants to create a position that avoids both redemptive and sublime acting out. This acting out refers to the part of the victim plays in real disastrous situation. He sets out to describe a work through trauma that does not deny the “irreducibility” of loss or the role paradox (Berger 575) and aporia but avoids becoming compulsively fixated. The second working through trauma deals with how

the victim endeavors to cope with past traumatic event which now hunts him. Lacapra describes two important implications of his view regarding the historical trauma. First, trauma provides a method of rethinking post modern and post structuralist theories with the historical context. As Lacapra says, “the postmodern and post holocaust become mutually intertwined issues that are best addressed in relation to each other” (Berger 576). This relation would include a new traumatic understanding of what he calls the near fixation of the sublime or the almost obsessive preoccupation with loss, aporia, dispassion and deferred meaning.

Secondly, Lacapra provides historical text over the literary canon, suggesting that a canonical text should not help permanently install an ideological order but should rather “help one to foreground ideological problems and work through them critically” (576). Each text would be, in effect a site of trauma with which the reader would have to engage. But Lacapra dares not examine the relation between historical trauma and any literary text although literature can be the site of acting out or working through.

Similarly, Cathy Caruth’s essay “The Wound and the Voice” opens new ground on a problematic explored by Geoffrey Hartman, Elaine Scumny and Slavoj Zizek in the relation between pain and language, narrative, historical and ethical dimensions. Caruth argues that trauma first occurs in incomprehension. It is only later, after a period of latency, it can be placed in a narrative: “the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located” (575). Traumatic narrative, then, is strongly referential but not in any simple or direct way. And the construction of a history develops from this delayed response to trauma, which helps “history to rise where immediate understanding may not” (578).

Trauma theory, which focuses on acting out on working through trauma has its own issue and it can not be explained within its limited territory for it is interconnected “with specific ethical and socio-cultural tension” (Hartman 257). This arises from an awareness of persistence of violence in a cultural that no longer condones the material virtue of war. After Nazism, and totalitarianism generally, yearning for the arts of peace has never been greater. But continuous ethnic conflict, genocidal episodes and irrational and bloody event reports as the main staple of the news, set up an intolerable contrast between that yearning and intractable. As a matter of fact, the transhistorical awareness of the incidence of trauma, personal or collective should make it realized the extent of human suffering.

Relating to the medical, the *American Heritage College Dictionary* defines trauma as “a serious injury or shock to the body, a form violence or an accident” and relating to psychiatry the dictionary defines trauma as “an emotional wound or shock that creates substantial lasting damage to the psychological development of a person” (1439). Trauma may be in the form of natural and technological disaster, war or individual trauma. Emotional trauma occurs when “the psychological pain of a traumatic event involves damage or threat of damage to an individual’s psychic integrity or sense of self” (Carlson 29). Various stress related disorder may result from the trauma experience, e.g. PTSD, depression, phobia, attention –deficit / hyperactivity disorder, anxiety disorder, somatization disorder, attachment disorder, and conduct disorder, dissociative reaction, eating disturbance and substance abuse (Pynoos 96). Trauma effects may also be evidence as: “multiple personalities, paranoia, anger and sleep problem, tendencies toward suicidability, irritability, mood swings and odd rituals, difficulty trusting people and difficult relationships and general despair, aimlessness and hopelessness” (Root 229).

Mind-body research has opened up many new vistas in the studies of trauma- among which are psychoneuroimmunology (PNT) and concept of cellular memory. Relative to trauma research, PNT and cellular memory help to explain the somatization of trauma. C.B. Peter writes:

Memories are stored not only in the brain but in a psychosomatic network extending in to the body particularly in the ubiquitous receptor between nerve and bundles cell bodies called ganglia, which are distributed not just in and near the spinal cord, but the way out along pathways to internal organs and the very surface of our skin. (143)

This shows that memories whatever they are sweet or traumatic not only stay in the brain but also in other parts of body which cause somatic disorder.

Katherine J. Conger asserts that traumatic events are recorded in “Contracted musculature and energetically without tissue” (xvi). Eckberg describes traumatic event as being “laid down as perceptual, somatosensory experience or as implicit memory” (23). Through somatic therapy, the traumatic experience can be recognized emotionally, neurophysiologically and cognitively. Aldwin writes: “stress refers to that quality of experience, product through a person, environment transaction that thought either over arousal or under arousal results in psychological or physiological distress” (22). Root expressed the qualitative difference between stress and trauma.

Negative stressors by which we come to know self, others and the environment, traumas leave an individual feeling put out inconvenienced and distressed. These experiences are eventually relieved with the resolution of the stressor. In contrast, traumas represent destruction of basic organizing principles by which we came to know self, others and the environment, traumas would deeply in a

way that challenges the meaning of life. Healing from the wounds of such an experience requires a restitution of order and meaning in one's life. (229)

Thus, traumas leave a catastrophic effect in the victim and the recovery from this requires a holistic and meaningful-emotional and physical development of a person.

Thus, trauma brings the aftereffect of the emotional upheavals. The types of the trauma are different. Mental trauma is described as the neurosis as a disorder. Freud describes it as a disorder which has its roots in some experience long since consciously forgotten and repressed, and which later on manifests itself in nightmares, overwhelming anxiety and motor disturbances. Therefore physical and psychological disturbances arising from the unconscious remaining aftereffects of trauma upset the patients (*Beyond the Pleasure Principle* 19).

The physical trauma is taken as the response to the physical injury which depends on the degree and the suddenness of injury the previous physical condition of the victim. Physical trauma is related more to the physical hurts and damage which affects vital organs leading to the serious condition of the patients. Though the body reacts against the physical stress, these defenses are believed usually to increase the tissue functional resistances to damaging stress, but they may overreact to trauma and cause early physical exhaustion. The physical trauma is medical that is serious injury or shock to the body, as from violence or an accident. Trauma theoretically is a real psychological disorder. Trauma comes with the individual feeling and subjective assessment of victims of how threatened and helpless they feel. The extra-ordinary events closely affect the victims and they come fundamentally as the trauma itself.

Judy Kelly views that psychiatry type of trauma as the emotional wound which hampers the psychological development of a person. He writes, "An emotional

wound or shock that creates substance lasting damage to be psychological development of a person. The emotional trauma occurs when the psychological pain of traumatic events involves damage or threat of damage to an individual's psychic integrity or sense of self" (1).

Various stress-related disorders may result from the trauma experience such as attachment disorder, conduct disorder, and dissociate reaction, eating disturbers. Trauma effects may also be evidenced as multiple personalities, paranoia, anger and sleep problem and difficulty trusting people and difficult relationships. Trauma theory has opened up many new vistas in the study of mind body relation. Trauma is concerned with psychoanalytic network extending into the body. Traumatic events are laid down as perceptual, somatic-sensory experience, or as implicit memory.

Jenny Edkins point out the connection between trauma, violence and political community by looking at how traumas such as wars or persecutions are inscriber and re-inscribed into everyday narratives. While making connection between them, she on her essay "Introduction: Trauma, Violence and Political Community" further states "[. . .] takes place in practices of remembrance, memorialization and witnessing. It also takes place in political action; all these practices are the sight of struggle" (15). The lines clearly show that practices of remembrance, memorialization and witnessing. It also takes place in political temporality and inexpressibility of trauma makes the role of the countess an almost unbearable despite this there is an imperative to speak and a determination to find way of speaking that remain true to the trauma. In this regard, Jenny argues that the process of re-inscription in to linear narratives whilst possibly necessary from some point of views is a process that generally depoliticized and that there is an alternative that of encircling the trauma and then she makes it clear:

We cannot try to address the trauma directly without risking its gentrification we cannot remember it as something that took place in time because this would neutralize it. All we can do is to encircle again and again the site of the trauma, to mark it in its very impossibility. Memory and forgetting are crucial both in contesting the de politicization that goes under the name of politics, and keeping open a space for a genuine political challenge by encircling the trauma rather than attempting to gentrify it. (15)

So, in these lines Jenny examines the connection between trauma violence and political community and further elaborates the reinstallation of time as linear and the narrating of event as history and central to the process of re-inscription. However, according to her, there are forms of memory and memorialisation that do not produce a linear narrative but rather retain another notion of temporary. So there are ways of encircling the real.

Edkins Jenny puts forward her idea about trauma and says, “Meaning is not straightforward especially in the case of traumatic memory” (16). Jenny further argues that some forms of remembering can be seen as way of forgetting: ways of recovering from trauma by putting its lesson to one side, refusing to acknowledge that anything has changed restoring the pretence. So, after trauma event there is a struggle over memory. In this regard he points out:

As far as memory is concerned now 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 there is by the state [. . .] can be contested and challenged. Form of statehood in contemporary society as form of political community are themselves

produced and reproduces through social practices including practices of trauma and memory. (11)

In fact, this definition about traumatic memory clarifies that memory is not straightforward, especially in the case of traumatic memory. So, forms of state hold in contemporary society are produced and reproduced themselves through social practices, including practice of trauma and memory. In this way, this essence of the trauma is precisely that it is too horrible to be remembered, to be integrated in our symbolic universe. They can not forget, and some are hunted by nightmares and flashback to scene of unimaginable horror. Jenny further puts out that, “traumatic invocation registers a movement in the boundaries of acceptability of the use and abuse of violence in relation of power and forms of authority or political community” (9). That is why, trauma oscillates between victim hood and protest and can be linked with or articulated to either. To explore the connection between violence, the effects of trauma and forms of political community, it aims to contribute to understand the particular way in which power, social order and the person are reconstituted in the contemporary west through a study of trauma, memory and within. Its focus is firmly on western conception of personhood and political community in the modern period.

Focusing on the fact that memories are very much fruitful as they serve to history and work for therapeutic need, Urbashi Butalia looks at the memories even if they are shifting, changing and unreliable. Memory becomes important not only for the therapeutic need that is served but also because it is “part of truth in any particular version of history” (11). Miranda Alcock opines that people try to cope by blocking all memory of their shattered past. It is painful for them to think what has happened to their family. The fictiveness in testimony does not “involve disputes about facts, but

the inevitable variance in perceiving and representing these facts, witness by witness, language by language and culture by culture” (Butalia 11).

Kali Tal draws our attention to the discursivity of the literature of trauma which according to her, “is defined by the identity of its author . . . the work of the circle of the literature of trauma is both to identify and explicate literature by members of survivors groups and to deconstruct the process by which the dominant culture codifies their traumatic experience” (5).

Tal in “*World of Hurt: Regarding the Literatures of Trauma*” takes an approach entirely different from those of Lacapra and Caruth. Tal is hostile to psychoanalysis and bases her views of trauma on cognitive psychology and of feminist politics that identifies strongly with the testimonies of rape and incest survivors. Tal’s main discussion deals with recent critical approach to the testimonies of Holocaust survivors, literature produced by American veterans of the Vietnam War and testimonies of women survivors of incest and child abuse. Tal’s chief concern is the social propitiation of individual testimonies. Differing quite emphatically from psychologically oriented writers like Caruth and Lacapra, Tal argues, “The literature of trauma consists only of the writing of victims and survivors of trauma” (Berger 576).

Tal emphasizes on the individual survivor’s account of trauma and her opposition to all interpretative “appropriations” that prevent her from seeing trauma in broader social and historical forms. Tal has no sense of traumatic return of the repressed, of widespread cultural symptoms and fetishes, and of the role of trauma in ideology. Her political diagnosis seems simplistic: essentially that men are symptomatically inquiring and dominating women, and women should rise up and stop them.

Kali Tal defines trauma as a life threatening event that displaces one's preconceived notions about the world. Tal stresses that the event must be experienced first – hand and not vicariously perceived as mediated through any textual conduct. In other word, trauma is known as threat to life or bodily integrity, or a close personal encounter with violence and death.

Certainly, the effect of trauma is profound. Trauma brings changes to the individual and he/she recognizes the experience for the integration. Kelly cites Root as saying:

Trauma permanently changes a person. In contrasts to its stressful experience, which challenges an individuals capacity to cope, trauma destroys multiple dimensions of security and exceeds the limits of human capacity to process and integrate horrible experiences into a coherent perception of self and self – in – relationship to other and the world. The disorganization created by this upheaval motivates the individual to attempt to fiend meaning in the experience so that s/he can recognize the experience and integrate it into her/his perception of self, and self in relationship to others and the world. (3)

According to Kelly, there has been surprisingly little research conducted in the area of 'birthmother' trauma. That relinquishing of a child in a traumatic experience is alluded to over and over again throughout the literature; unresolved grief, guilt and shame are signatory of many 'birthmother'. Unresolved grief has been cited as a major component of the relinquishment experience. Some of the social psychological factors were identified as contributing to unresolved grief among birthmother. The factors are described as absence of social recognition regarding the loss, perceived absence of social supported from family and friends and perception of coercion by

family, friends or professionals relinquish the child, to the same extent, trauma may be the product of sadomasochism. Sadism is a psychological mechanism in which the sadist events gratify unconscious erotic fantasies by inflicting pain and violence. Masochism sometimes mistakenly understood to mean the enjoyment of pain is, in fact, a complex psychodynamic in which powerless becomes eroticized, there entrenched with in the victim's self identity (12).

Certainly psychoanalysis believes that crucial to recovering from an experience of trauma is the capacity and willingness to incorporate that traumatic event inside one's self as an indispensable piece of personal history and identity. The research on psychic trauma, which has been historically entwined with psychoanalytic theory, has increased in the past decade. Trauma may cause the psychological damages and such victims can be reached by psychoanalysis.

Sigmund Freud finds the dynamics of trauma, repression and symptom formation as the matter of hysteria. The overpowering event is revealed in the form of somatic symptom or compulsive, repetitive behavior. Studying the trauma theory related with Freud, James Berger reads that neurotic symptoms are related with the repressed drives. He comments, "[. . .] initial theory of trauma and symptom becomes problematic for Freud when he conclude that neurotic symptoms were often the result of repressed drives and desires then of traumatic events" (1). The traumatic event and its aftermath again become central to psychoanalysis. Further, the theory of trauma for Freud becomes the account for the historical development of entire culture. And he develops the elaboration of the concept of 'latency'. Berger defines the term as "a memory of traumatic events which can be lost over time but then regained in a symptomatic form when triggered by some similar events" (3).

Freud views on trauma manifest the ambivalence regarding the significance of the historical event. Regarding this late twenty century times, the world is indeed defined by historical catastrophe. The different types and sizes of war have lead the turmoil of all kinds. The events and the usual representation of these events have in large part shaped contemporary modes of viewing the world. The world develops according to the upcoming challenge and the changes. The trauma, based upon Freudian interpretation of mind, is somehow developed by the inner psyche of mankind. The result of trauma has become a tool of literary and cultural analysis. According to Freud, the trauma analysis pays the closest attention to the representational means through which an event is remembered and yet retains the importance of the event itself, the thing that did not happen.

Thus, it becomes clear that traumatic theory is developed form of psychoanalyses which not only includes those psychoanalytical theories but also it includes various fields. That is why, philosophical, ethical, aesthetic question about nature, war, violence, depression, phobia, hyperactivity disorder, anxiety disorder, attachment disorder, dissociative reactions, paranoia, and anger, tendencies towards suicidability, irritability, aimlessness, and hopelessness include defining the actual meaning of trauma theory. In this regard, in the context of Steinbeck's *The Moon Is Down*, this thesis explores the traumatic experience of characters where trauma of identity has been explained more importantly on the basis of trauma theory.

III. Memory, Anger and Fear: Trauma of Identity in John Steinbeck's

The Moon Is Down

The Moon Is Down, a war novel, was written in the middle year of Second World War. It details the quick conquering and troublesome occupation of some unnamed European town by the Germans. Steinbeck's point is to show that, in the war people lost their identity and freedom, chivalry and romance were gone, as well as the laws; only the will to be free remained, where people could gain their identity and worthiness of living. By the extreme suppression of conquering force, people had great pain but their memory of freedom hunted them and their effort to revitalize their identity (that very freedom) brought a war between townspeople and the invading force.

Trauma is a memory of past and its aftereffects. It comes out through multiple ways according to circumstances and according to age factor. Trauma not only makes people panic and anxious but it also turns them rebellious and angrier. Specially, in war trauma turns into resistance. The Vietnam War, Iraq and Afghan war have some of its paradigms where trauma turned into resistance. In this regard, *The Moon Is Down*, a complete war novel includes memory, resistance, anger, turmoil, disturbance, mental and physical torture and many other traumatic phenomena.

There are two groups in the novel. In one side, there are townspeople with their Mayor Orden and on the other side invaders group with their colonel Lancer, who is the head of battalion and a World War I veteran. When the armed force occupied town, they imposed their rule and order to the townspeople. By hard rule and regulation, under the supremacy of invader people lose their identity and freedom. Excess punishment, even death to the innocent townspeople realize them panic condition and the memory of past hunts them. Mayor Orden realized identity less in

his speech, “we are so wonderful, our country is falling, and our town is conquered” (17). The novel exposes the trauma of townspeople in one side and on the other side it exposes the armies’ traumatic condition.

Nation and nationality is the pride of all. When one nation is occupied by another, there comes trauma of nationality and nationality directly relates with identity. “By Ten-Forty-Five it was all over. The town was occupied, the defenders defeated and the war finished” (11). These are the beginning lines of *The Moon Is Down*, where townspeople’s identity is shattered by armed force captivation. Though it has been said ‘the war finished’ it was not so but it is the beginning of war. The despotic rule of invader gives suffocation to the people. Town’s policemen and postmen are deprived from their duties. “The policemen could not even get into their own office in the town hall, and when they insisted on their rights they were taken prisoners of war and locked up in the town jail” (12). Here, the punishment and imprisonment seems like holocaust. The invading force is German Nazis, that’s why people remember the period of holocaust. In this way the tyranny of armed is increasing.

Mayor Orden’s palace is captured by invader and made it headquarter of their battalion. People are cut off from their freedom. Whatever the invaders teach to the people they are compelled to do so. Describing the extreme tyranny of armed force Mayor states:

Madam, I think with your permission we will not have wine. The people are confused now. They have lived at peace so long that they do not quiet believe in war. They will learn and then they will not confuse any more. They elected me not to be confused. Six town boys were

murdered this morning. I think we will have no hunt breakfast. The people do not fight wars for sport. (26)

Here, Mayor Orden and all the townspeople are perturbed by the armed captivation. From this Mayor's saying he seems like a drunken person without taking any intoxication. He is deeply shocked by the death of six towns' boys. Mayor could not think anything, he is confused by war. Mayor is traumatized by invasion; he thinks about himself that people have chosen him as a Mayor to protect their rights. So, his condition becomes so poor that he even dresses uncomfortably. "Mayor Orden unbuttoned his coat and look out his watch and looked out it and put it back and unbuttoned his coat again, one button too high" (28). The excess mental torture makes him like a mad person. It is the condition of townspeople also but they are ready to rebel against the brutal force.

Armed force increases suppuration but people want to negotiate with the invader. The invading force is guided by colonial mentality so it does not want to negotiate with townspeople, instead threatens to the town people. "We must get coal, you see. Our leaders do not tell us how; they order us to get it. But you have your people to protect you must make them to the work and thus keep them safe" (36). Here, Colonel directly threatens to Mayor to protect his people. Colonel wants to make people like servant and wants to make work whatever he wants. The Mayor tries to convince the Colonel but it goes in vain. Mayor claims, "I don't know sir. They are orderly under their own government. I don't know how they would be under yours. It is untouched ground, you see. We have built our government over four hundred years" (35). Hence, the four hundred years legacy is captivated by invading force. The Free State is undertaken by brutal force for their self benefit but people have lost their all things. All the efforts to keep peace go in vain in front of the armed brutality.

That's why people choose to resist against the captivation by gorilla war and many other ways. Moyer Orden also supports people's idea and informs this to Colonel Lancer in this way:

I have no choice of living or dying, you see, sir but I do have a choice of how I do it. If I tell them not to fight, they will be sorry, but they will fight. If I tell them to fight, they will be glad, and I who am not a very brave man will have made them a little braver you see , it is an easy thing to do , since the end for me is the same. (185)

In this way, including the Mayor, all the townspeople prefer their death but they are firm in their thought and vision. They choose the difficult way to revitalize their lost freedom and identity rather than the easy way. It is a duty of people to protect their identity. Every patriot people die for the sake of nation and nationality. In that sense, in this novel trauma of nationality is deeply rooted. Identity comes from nationality and freedom. That's why, people effort to protect their nationality and freedom shows the trauma of identity.

Trauma can be found in anger. Mayor Orden challenges the Colonel Lancer. He said, "Free men can not start a war but give it is started, they can fight on in defeat. Herd men, followers of all leader, can not do that and so it is also always the herd men who win battles and the free men who win wars. You will find that is so, sir" (186). Here, he is hopeful to restore the freedom of people. Mayor thinks, it is war rather than the battle, so at last the free people win the war. He says the invaders are only fighting battle but local residents are fighting war. The traumatized people are ready to die but they will not escape from it because they had a pretty world but now they have a hellish world. So, they do not want to live in hell instead they want to die to go heaven until the revitalization of their nation.

In novel only the town is shown but the whole country is going to captivate. Here the Colonel says, “We have conquered half the nation. We must police it for a while” (117). It clarifies that the invading force wants to colonize the town. Steinbeck shows only the town to represent the whole colonialism.

The colonialist think shatters the identity. The invading force has colonial mentality, that’s why it again and again talks about the conquering. “Half the world is our” (12), “the armies move a head everywhere” (115), “we have conquered half the world” (117). In this regard, it is the product of colonial mentality and it is the dream of Nazis. Certainly, colonial mentality brings problem in identity. In colonial states people lose their identity and the memory of past hunts them. That is why, the novel *The Moon Is Down* consists of these element, where people realize identity less and search for freedom.

Particularly, in war period freedom is cut off but people who have the test of freedom they can not think life without freedom. In the novel, for that reason people fight against the invader to restore their freedom. Those who do not like to fight they run away from there to enjoy the freedom. “The Andeers boys are sailing for England. They got to. They are hiding now. Are they? Molly asked. What for? Well it was their brother; Jack was shot today for wrecking that little car. The soldiers are looking for the rest of the family” (124). The case is so complex that to escape from the eye of soldiers people have to flee from their own town. A minor mistaken is not forgivable. The rules and orders are suppressive at that condition how people can realize their identity. There is not law of order but law of authority.

The somber and gloomy thoughts, torture and death suffers in Mayor Orden mind all the time. He never seems to be in joyful and jocular mood because the invasion and death of many people hunts him. The bold and courageous Mayor

sometimes regrets in this way, “I am afraid, I am terribly afraid, and I thought of all the things I might do to save my own life, and then that went away, and sometimes now I feel a kind of exultation, as though I were beggar and better than I am” (177). It is a great effect of occupation and a deep traumatized condition. Mayor, a responsible person of the town is perturbed by war and its consequences. The protection of town and people is his first duty. He was elected for that. But when this condition goes far away he seems like a fragile and cowardly person. So it is the cause of trauma. Though they are fighting against the invading force restlessly, sometimes the loss of property and people makes him a sad and poor person.

Trauma is the sudden catastrophic event, where destruction, violence and death take place with certain aftereffects. *The Moon Is Down*, a complete war novel raised so many traumatic situations that the whole novel runs top to bottom with traumatic experience. “From the distance there comes a crash of firing. Orden put his hand to his forehead and filled his lungs deeply. Then there was a shot outside” (98). This shows the excess brutality of armed force. Alex hanged and shot; the Mayor knows this and feels hurt because he was elected by them to maintain the peace and order. That’s why, he remembers past days when townspeople were free and happy. So he calls a man of “certain memories” to himself.

When an innocent person is murdered by chance and a chaotic situation comes people feel insecure and hopeless. The situation develops in the same manner: there was death in the air, hovering and waiting. And the hatred was deep in the eyes of the people, beneath the surface (101). The circumstance of townspeople can be observed through this line. ‘Death in the air’ clears that how easy was the death. Armed force has power to do whatever it likes. At that critical condition how people can realize

their identity? The direct threat of death, captivation and violence never realize the presence of identity.

Mayor Orden's friend, Doctor Winter who is a beloved town doctor. He shows a state of confusion. He says, "I guess it was a dream. May be it was a thought. May be a thought or dream" (118). These fragment sentences show the panic condition of doctor winter where he is suffered by war trauma. The trauma of memory hunts him so that he can not define either thought or dream. A chaos state is developed by war that's why he says, "the people do not know yet what has happened" (34). The peaceful people who have never seen the brutal war amused by the develop circumstances. The condition of do or dye was there. They have no alternative either to accept the despotic rule or to fight against their tyranny.

Trauma lies in memory. The pain and suffocation of past hunts at present. In the novel *The Moon is Down*, Molly Moden, a residence woman of town always remembers her husband who was killed by German armed force. She is so shocked by her husband death that even in night she can not sleep. "I have been a long time without sleep" (33). She is traumatized by the armed activities in her personal life and also along with other townspeople. Here she bears double suffocation. She utters a poem frequently which reminds her to her husband.

Your eyes in their deep heavens
 Posses me and will not depart;
 A sea of bleu thoughts rushing
 And pouring over my heart. (130)

She envisions her husband at present and laments for his absent. She is quiet rebellious with German solders. How she is shocked by her husband death is proved after the death of Captain Tonder. Captain Tonder is a German arm who wants to

make love to her. In love she hides hate and death. Her husband was murdered by the German force. If she has not love of town, she can make love to the Captain because he could fulfill all her needs and desires. Here the death of Captain shows her rebellious and angrier situation toward German invasion. “Molly looked at the wall and at the memory” (136). She finds her husband in her house wall and remembers her husband’s murder. A panic situation tortures her which will never cure.

Whole the town is affected by war. Everyone is shocked by the causes of war, and an uncertain and confusion was there. They are like a crow in the fog where they can not finding themselves. A confused state of mind and memory of past hunts them: “everyone was thinking of the war, thinking of themselves, thinking of the past and how it had suddenly being changed” (72). People have never thought about such catastrophic situation but it turned suddenly and made them stunned. People have just memory of the past and the torturous life at the present. The line shows that they were panelized by the identification.

War trauma has many results and its aftereffects turns person as a rebellious and angrier. Annie, the Mayor’s cook seems here more rebellious then other and she shows great anger to invaders:

I am now–ing, said Annie the red nosed, the red eyed, the angry. Annie was always a little angry and these soldiers, this occupation did not improve her temper. Indeed, what for years had been considered simply a bad disposition was suddenly became a patriotic emotion. Annie had gained some little reputation as an exponent of liberty by throwing hot water on the soldiers. (73)

These lines clearly show that how all the residents of town were ignited by the invading force. From Mayor and Doctor, through Alex and Molly and to cook and

servant all the people were traumatized by the armed forced activities. Annie, a cook throws hot water on the soldiers because she has a love for her town. A patriotic feeling hunts her. That is why, to protect her nationality and to protect her identity she dares to throw hot water.

Annie, an exponent of liberty does not want to hurt anybody and is hurt by anybody. She shows more rebel after the Alex captivation, who later murdered by invader. “You remember my words”, Annie said angrily. “People are not going to like it if they hurt Alex. People like Alex. Did he ever hurt anybody before? Answer me that” (75). Innocent people were charged and gave to death sentence. The excess brutality was there. It was heinous crime, people could not tolerate it. That’s why, they resist against the brutality of armed force to revitalize their own identity. Here the rebel of cook and servant shows that identity of nationality is the greatest thing in this world and for that, still there have been fighting many wars.

Annie the cook of mayor remembers her father when the war starts. Her father was also murdered in war who always said, “The soldier brought winter early and a war brought bad weather” (124). The war reminds Annie her childhood and her father. She has a great pain of war in past and at present. Like her father she experiences same. War is really severe cold for her and it has bad weather. War never gives people to aspirate freely. These common rights of people Life, liberty, and pursuit of happiness are shattered by war. She has a traumatized history of war.

Alex is another character who is suffered and killed by German armed force. He was a patriot person. He did not like the colonial mentality of German so he raised the strong voice against the invasion. He said, “I have a pretty bad temper. I must work. I am a free man. I got mad and hit him. I guess I hit him hard” (94). A free man in his free state certainly felt hurt when he is captivated by another force. Alex out of

fear cries, “These men are invaders. They have taken our country by surprise and treachery and force” (95). He was powerless but the armed force was powerful, thus, the court finds him guilty and sentenced to shot immediately. In this way, a common innocent person was shot down by the invading force. Alex wanted freedom but in the eyes of the battalion this very freedom was a dangerous thing.

After the death of Alex, Mayor remembers him and says, “Your private anger was the beginning of a public anger” (96). In war period only the conscious person can watch the effects and aftereffects. Alex was a conscious person about the invasion and the supremacy of the German force. So, he currently showed the anger and faced the death. Now, Mayor remembers him as a fore soother of their resistance.

The death of Alex hunts Mayor again and again. He can not escape from this patriot person. He remembers the contribution of Alex in this way, “Alex went, knowing that these men will never rest at all until they are gone or dead. You will make the people one. It is a sad news and little enough gift to you but it is so. No rest at all” (97). In this way, Mayor with certain memories, suggests his people to gather and fight against the armed force until the force death or run away. He reminds to his people Alex death which was the heralding of the resistance movement. Though it is sad and it tortures them, now they must fight against the armed force to revive their lost identity and freedom till the time of victory without any rest. From these lines Mayor urges to restore their lost identity.

War novel always includes wounds, death and certain memories of the past. People at war time lose their freedom; even they can not find their identity. The rules and regulations are dismantled and civil rights can not be found. The toll of death is increased and human life becomes valueless. These lines make clear how civil right has gone and human life became valueless:

When they arrived, the invader flanked the road with machine guns.

The loose-hung soldiers, having very little experience in war and none at all in defeat, opened fire with their rifles. The machine guns clattered for a moment and six of the soldiers became dead riddled bundles and their, half- dead riddled bundles, and three of the soldiers escaped into the hill with their rifles. (12)

The soldiers who work for the sake of nation and people are also in trouble situation. They can not save themselves at that time how they protect their land and preserve the right of people. In such situation identity occupies a great question mark.

Therefore, in war period identity of civilian and also the nation falls under the crisis. Gun is the symbol of supremacy, power and more than a tyranny. An armless person with some sort of view in his mind cannot speak anything in the presence of gun. Joseph, a servant of mayor watches over night but when he sees an invader he falls into numbed state. “Joseph went to the door and opened it. A soldier stepped in, dressed in a long coat. He was helmeted and he carried a sub – machine gun over his arm” (17). A machine gun in front of a civil person really makes him numb. He cannot speak because of the fearful state of mind. A servant who feels himself insecure how he can save and serve his master. He can only tell something about the news to his master. “Six men were killed sir, by the machine guns. Annie heard three were wounded and captured” (27). Everywhere a fearful state, everywhere the machine guns and death of people, at such situation who can feel easy and how much trauma was increased there. That is why, the claim of critics like Donald V. Coers and Marry Whipple seem wrong and worthless, who only comments this novel from the propagandist point of view.

Colonialism hinders the local people identity and it never accepts the supremacy of native's. Colonel Lancer said, "Ah, well, we still have a war to fight. We still have coal to take out" (58). Here he orders his battalion to capture the more resources. He does not care people suffocation instead increases war. By force and order they captivate the land and made their residency. These dialogues between armed forces clear it:

Lieutenant Tonder said, "We won't drop out of this occupation, will we, sir, after their war is over?"

"I don't know", said the colonel. "Why?"

"Well" said Tonder, "It is a nice country, nice people. Our mean – some of them – might even settle here. There are some beautiful farms here. If four or five of them were thrown together, it would be a nice place to settle. I think." (58)

In this way, colonizer wants to prolong their rule and order by influencing other culture and system. Colonizer always thinks that their culture is more superior to other, "we are civilized men" (132). But they do not think that the natives have the problem of identity. Here the natives are fighting against the supremacy of invading force.

The invading force does not hesitate to fulfill their desire by murdering one or two. They have rigid vested interest, until the fulfillment of their goal they can do whatever they like. "Six men is a small loss for a town of this size, with a coal mine, too" (60). The pain and torture of residences never touch them. They could not guess what had happened to the townspeople but they were ready to arrest the Mayor and punished him. Colonel Lancer said, "Mayor Orden is more than a Mayor. He is his people. He knows what they are doing, thinking without asking, because he will think

what they think. By watching him I will know them” (65). This process of capturing the Mayor shows colonizer wants to control the head of the state to threaten the common people. These all activities of armed force shatter the identity of people. That is why, it becomes the compulsion of the natives to fight against the colonizer to restore their freedom and identity.

When an invading force becomes superior people can not realize freedom. Here Colonel Lancer said, “We must shoot people if it is necessary” (48). The armed force makes himself superior then local people. He seems more authorize then townspeople. When invader becomes superior, people can not realize freedom. Where there is no freedom there is no identity. So, people are obsessed by the trauma of identity. “They want to be free” what Mayor says. That’s why; the ultimate goal of townspeople is to chess the invader and to revive their identity.

The Mayor is captured and led to the execution, but the Mayor is not affected by death. He is not defeated instead he says:

Orden looked at the ceiling, lost in trying to remember the old words. “And now, one men who have condemned me,” he said, “I would fain prophecy to you-for I am about to die- and – in the hour of death- men are gifted with prophetic power. And- prophecy to you who are my murderers- that immediately after my- my death.” (180)

In this way, he does not surrender but boldly challenges to the brutal armed force. Mayor, for the shake of nation wants to die and he wants to restore the freedom. He remembers the past and seems like empty vessel. Steinbeck portrays Mayor, a man of certain memories:

Then Orden looked straight ahead and his eyes were in his memory, seeing nothing outward. And he went on, “I prophecy to you who are

murderers that immediately after my departure punishment for heaven than you have inflicted on me will surely await you. Me you have killed because you wanted to escape the accuser, and not to give an account of your lives-!" (181)

Mayor remembers all his past days and thinks at present at that time he seems like lunatic person. A straight glance and numb state is found in Mayor. He wants freedom and chess the German armed to revitalize the identity of townspeople and reminds Doctor Winter to remember the debt.

Mayor Orden, a protagonist of the novel calls himself "a man of certain memories" (98). He is really obsessed and traumatized by the invasion. He becomes serious in the right of people. He never undermines the situation of people. If the Mayor accepted the idea of armed force, people could not dare to speak about the armed activities. But Mayors' firmness and boldness empowers people to fight against the brutal armed force. He expresses his anger to Colonel publicly, "this is war. Don't you know you will have to kill all of us or we in time will kill all of you? I am, the Mayor, I have no right to pass sentence of death. They have chosen me no to stay in confusion" (87). These Mayors lines help people to change their hurt into resistance and they will not stop it until the freedom and identity would revive.

At the end of the novel, Mayor is arrested and taken to execution but he seems firm in his vision. He says, "It is not my death but it is my departure. Remember that one. I don't forget that one" (188). In this way, at the end of his life he boldly faces the death for the shake of nation and nationality. To restore the freedom and peace he wants to die otherwise he could surrender. He dies for the shake of nation and people with fill eyes of memory. Is not this trauma of nationality? And don't we fiend here trauma of identity? That is why *The Moon Is Down* raises the trauma of identity.

Steinbeck balances his novel and shows the trauma of identity in armed force also. Though they were superior and powered by gun and machine gun they are deeply shocked by trauma.

Colonel Lancer remembers the past war where he fiends only hatred and feel tortures. He has fought many wars but he has got satisfaction in war.

Lancer had been in Belgium and France twenty years before and he tried to think what knew that war is treachery and hatred, the muddling of incompetent general, the torture and killing and sickness and tiredness, until at last it is over and nothing has changed except for new weariness and new hatreds. . . And he tried to out aside the sick memories of the other war and the certainty that this would be the same. This one will be different, he said to himself fifty times a day.

(47)

Colonel Lancer is suffered by the memory of past war. A soldier being a human can not escape from human loves and sentiments. The death of people becomes sufferable for everyone. The Colonel knows that war gives treachery and hared, it gives nothing more than torture, sickness, and tiredness but it was his compulsion to follow the command. His mind is full of memory. He remembers the war of Belgium and France where they have not achieved anything except hatred and death. He thinks at present, their fighting is to gain same old prize but it was their duty to keep the command of above (Berlin).

War memories occupy his mind. His mental state can be seen in these lines:

In war out lines becomes vague; a dream liken thing in which nothing was very real. A real thing becomes unreal and a fog creeps over the mind. Tension and excitement , weariness, movement all merge in one

great gray dream, so that when it is over , it is hard to remember how it was when you killed men or order then to be killed. (47)

Those feeling of battlefield after the end of war hunt him. Though he is a Colonel, a head of the battalion he can not go far from previous memory. He fiends himself like a vague thing. The word 'gray dream' shows how his life was at battle field. 'Gray dream' means no hope for life, a valueless he fiends. Therefore, the identity is shattered and freedom is cut off by war.

Analyzing the novel from traumatic perspective there is sexual trauma in armed force. Sex has such power it oblivious the identity of person and the consequences sometimes turns into trauma. The Lieutenant Tonder is killed by Molly when he goes to make love for her. Soldiers make a picture of girl in their mind and talk each other about sex. "Everybody should read x-12 very closely" (51). X-12 is related to sexual book. "Lieutenant Prickle spends nearly all his time off duty day-dreaming of seducing Lieutenant Tonder's blond sister" (54). Tonder says, "I like them for what girls are for" (108). That's why, from Freudian perspective this novel consists trauma and that very trauma sometime killed the person and identity falls in crises.

The armed force is controlled and ordered by above (Berlin). Solders have their own problems but it was their compulsion to keep order. Death becomes simple thing in war and it gives great wound to everybody:

The Lieutenant came in front the bedroom, their mouths a little open, and they looked frightened. Lancer said, "Put him down there," and he pointed it the wall beside the window. When the bearers had gone, Lancer knelt and lifted a corner of the blanket and then quickly put it

down again. And still kneeling, he looked at loft and said, “Who did this.” (70)

Here, Captain Bentick is killed by townspeople in gorilla war. This situation shows the traumatized condition of soldiers. Though they were powerful persons they were heavily shocked by the death of Captain Bentick. War pain suffers not only townspeople but also the armed force. Soldiers show deep love to their friend but they are frightening because there is no certainty of life. In war it becomes uncertain when a warrior dies or not. If there is no certainty of life, one can not realize worthiness of living. So, soldiers are also facing the trauma of identity.

Trauma of identity is measured in freedom. If there is no freedom, there is no identity. This situation shows that armed force have lack of identity:

The men of the battalion could sing only together, could dance together, and dancing gradually stopped and the singing expressed a longing for home. Their talk was of friends and relatives who loved them and their longings were for warmth and love, because a man can be a soldier for only so many hours a day and for only so many months in a year, and then he wants to be a man again, wants girls and drinks and music and laughter and ease, and when these are cut off, they become irresistibly desirable. And the men thought always of home.
(102)

The condition of soldiers seems very critical; no man can relax without guard because they were guided by silent enemies they can not walk lonely, their freedom is cut off by the local people's resistance. Colonel suggests “don't go outside alone”. So it was really troublesome for them and at that time they remember their ‘home’ and ‘relative’. Home is the place where a person can realize full fathom of freedom. Home

is the place of freedom where a person can do whatever he likes, moreover home gives identity. Perhaps for that reason Tondre says, "I want to go home" (119). And all the battalion sings the song to show the longing for home and relatives.

Soldiers have tragic memory of past so they have terror at present which hunts them thought their life:

Every man carried in his heart the terror. "If home crumbled, they would not tell us, and then it would be too late. They remembered stories of their men retreating through Belgium and retreating out of Russia. And the more literate remembered the frantic, tragic retreat from Moscow, when every peasants pitchfork tasted blood and the snow was rotten with bodies. (103)

In this way, soldiers have fear of local people .They have tragic past where many of their men had killed in Belgium and Moscow. It was their compulsion to stay there because they were the followers of the order. Their mind was fulfilled by terror and horror and everywhere they find enemies. Lieutenant Tonder says, "The enemies everywhere! Every man, every woman, even children! The enemies everywhere!" (112). At such condition how soldiers can realize their identity. That is why, armed force is also suffered by the trauma of identity. Thus the novel *The Moon Is Down* is completely shocked by trauma of identity.

Hence, Steinbeck selects all categorical characters in the novel. Mayor, a high level person, Doctor Winter, a professional man, Molley and Alex are middle class persons, Annie and Joshep are from low level and Tom and Will as a young and energetic persons are accordingly sketch in their role and they all are suffered by trauma of identity. In the invader side, Steinbeck also portrays the high to low ranks

and all soldiers are suffered by trauma of identity. From these short list of characters he wants to represent the social reality of the than society.

The Moon Is Down by its name indicates it has some traumatic experiences because moon is the symbol of peace, calm or a romantic charm but when moon goes down there comes a bitter darkness, no romance and no peace and these are the components of trauma. That is why, the topic itself speaks about the trauma.

From the technical aspect *The Moon Is Down* carries traumatic experience. The language is fragmented and narration is distorted. There is no smooth flow or chronological development of plot. Unless the end of novel it can not be understood because novelist has used flashback and foreshadow frequently. The novel seems like drama or film. Donald R. Nobel says “the ‘play- novel’ of *The Moon Is Down* –has been infected by his experience writing for the movies” (129). That is why, from this all amalgamations this novel carries trauma of identity.

IV. Conclusion

Trauma is a physical or emotional wound that causes stress or shock. Trauma does not occur only to individuals but also to whole communities and entire nation. *The Moon Is Down* is a war novel, dealing with emotional, psychological, and physical effect and aftereffects of war. A northern town of Europe is conquered by German armed force, which brings painful and pitiable condition in local residents. Town people's traumatic situation turns into resistance and the novel runs about the tussle between local people and invader. It sketches the war trauma and identity crisis in both local people in invader. A colonial mentality hinders the townspeople identity, freedom and nationality but free will never surrenders to accept the rule of order because free people demand rule of law. In this regard, the whole novel moves around memory, anger, anxiety and other traumatic phenomenon.

Nation and nationality is the pride of all. Mayor Orden, the protagonist of the novel has great pain after the invasion. He is elected to protect and preserve the town and people right but he becomes powerless and his palace is also captured by German armed force. He is taken 'a man of certain memories' because his peaceful dream to make his town a beautiful place is cut off by the invasion. He cannot provide security to the people and he cannot protect the natural resources. A patriotic feeling hunts him and death of townspeople hunts him. A torturous life he lives but he never accepts the rule of invaders instead shows the anger and helps to the townspeople to fight against armed force to revitalize their identity and freedom.

Whole the townspeople have the memory of their freedom and their nationality. They have the pain and grief of their relatives who were murdered by invading force. That is why, they decided to restore their nationality by chasing or killing the enemies. They love their nation more than themselves, so their only one

desire is to get freedom by killing their enemies. People have lost their identity because they were compelled to do what the invader order. The colonial attitude of German force has collapsed their dignity and life, they could shoot people if it was necessary. Thus, people are obsessed by the uncertainty of life. So they have no choice but to fight against the brutal armed force.

A war reminds the previous war and increases the stage of confusion and there comes a trauma. When townspeople start the gorilla war, armed force remember their previous war. Colonel Lancer, a World War I veteran remembers the futility of war. He knows war gives nothing more than torture, hatred and sickness. The Belgium war and Russian war hunt him. He remembers those old days where they had fought war but it was not their victory instead they had got pain and hate. He hates the war but cannot escape from it. He thinks, they shoot one man and make twenty new enemies. The horror and terror of war hunts him.

Soldiers have memory of their house and they sing the song longing for house and relatives. The situation is so critical that without guard they cannot go outside. The death of their friends hunts them but it was their duty to keep the order given by above. Bentick Parcle weeps remembering his dead friend who wanted to be free. They had loved to the townspeople but they could not apply their mind because they were guided by Berlin. That's why, they feel the crisis of identity and their longing to home shows the search of identity. Home is the place where a person can realize full fathom of freedom and identity.

To wrap up, this novel covers the total age of war and portrays its effects and after effects of war. War tortures and memories hunt not only common people but also hunt to the armed force; this is clearly exposed by Steinbeck. In war, the loss of lives and properties and physical wounds bring long last effect in the survivors. These

physical and psychological tortures and memories enlarge the trauma of survivors.

Moreover, colonial attitudes of powerful nation hinder the identity of the local people or natives and widen the traumatic condition. That is why, *The Moon Is Down* details about the trauma of identity.

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