

Tribhuvan University

Sexual Assault as the Cause of Trauma in V. Llosa's *The Feast of the Goat*

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Letter of Approval

This thesis entitled “Sexual Assault as the Cause of Trauma in V. Llosa's *The Feast of the Goat*,” submitted to the Central Department of English, Tribhuvan University by Mr. Jag Ram Lohar, has been approved by the undersigned members of the Research Committee.

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Letter of Recommendation

Jag Ram Lohar has completed his dissertation entitled "Sexual Assault as the Cause of Trauma in V. Llosa's *The Feast of the Goat*" under my supervision. He carried out his research from September 2012 to July 2013 and completed it successfully. I hereby recommend his thesis be submitted for the viva voce.

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Abstract

Mario Vargas Llosa's *The Feast of the Goat* attempts to depict the cruel and brutal dictatorship of the ruler which creates trauma in the mind of people. The protagonist of the novel, Urania Cabral who was forced to leave the country is the real victim of trauma. She, due to sexual assault on her, left the country and lived the life of exile thereafter. Especially, this sexual assault was caused because of her father's greed for the political post. Llosa, in the text, tries to picturize how Urania gets traumatized and how she seeks a medium to get rid of it. During her exile, she always gets haunted by the memory of past terrible events, evidences of which can be found in her own narration. The memory of the past events, i.e. sexual attack on her leads her to depart from the country and traumatization.

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I. Psychological Trauma in *The Feast of the Goat*

This research, which is based on a dictatorial novel, *The Feast of the Goat* portrays the dictatorship of a ruler, Rafael Leonidas Trujillo Molina and the bad consequences caused by his assassination. Mario Vargas Llosa, in this novel, tries to picturize the traumatic psyche of the female protagonist, Urania Cabral and others which is caused by brutality and cruelty of that dictator. The present research aims at portraying how the female protagonist, Urania is traumatized due to the ruler's sexual abuse and misuse of power on her. The female protagonist, Urania gets traumatized when she remembers past events. The novel presents triple distinct storylines. The first storyline concerns the viewpoint and memory of Urania Cabral who is back in the Dominican Republic to visit her sick father. The second storyline focuses on the last day of Trujillo's life from the moment he wakes up onwards, and shows us the regime's inner circle, which Urania's father was once associated with. Likewise, third storyline depicts Trujillo's assassins and their conspiracy in his murder. In the first strand of the story, there is an exploration of traumatic psyche of Urania who was once sexually abused by Trujillo. Because of this sexual abuse, she was compelled to leave the country and live the life of exile.

This research not only assumes that the female traumatic experience such as sexual abuse, exile from country and the recounting of past can be avoided through an escape but the sufferers also can get rid of this seeking some other mediums.

Llosa's *The Feast of Goat*, an account of long-term dictatorship and its aftermaths, captures the psychological turmoil and mental disorder of the female protagonist, Urania caused by her own father's greed for the post and dictator's sexual abuse on her. The novel examines the dictatorial regime of Rafael Trujillo in the Dominican Republic. The narrative of this novel is divided in three distinct stands.

One is based on female character, Urania; another deals with assassins involved in Trujillo's assassination and the last one focuses on Trujillo himself. The first stand of the story deals with the events preceding her exile from country thirty five years earlier. She, in her narration, recounts the past terrible events that obliged her to leave the country at the age of fourteen. The various terrible events that befell on her were like sexual assault on her, her father's descent into political disgrace and the betrayal. She, due to all these psychological turmoil, leaves the country and lives the life of exile for thirty-five years. She, after leaving the country, plans to study under the tutelage of nuns in Michigan. In the later decades, she becomes a prominent and successful a New York lawyer. Eventually, Urania returns to Dominican Republic in 1996 and finds herself compelled to confront her father and the elements of her past.

The second storyline which is set in 1961 deals with conspirators involved in his murder. All conspirators have their own background stories, explaining their motivation for their involvement in the assassination plot. Vargas Llosa weaves the tale of those conspirators as memories recalled on the night of Trujillo's death. The third storyline is concerned with the thoughts and motives of Trujillo himself. Llosa, in this storyline, also speculates upon Trujillo's innermost thought, and paints a picture of a man whose physical body is becoming weaker and weaker. Here, when Trujillo attempts to rape Urania , he is tormented by incontinence and impotence. So, he becomes angry and frustrated. In frustration, he rapes her with his hands. Here, this storyline intersects with Urania's narrative when it is exposed that she was sexually abused by Trujillo. Because of this sexual abuse, she gets traumatized. To overcome this trauma of her childhood, she purses a goal through an academic fascination. Urania is always haunted by the events of her past and is insisted to confront her father, Augustin about his role in those events. Urania ultimately visits her father and

finds him very weak. Augustin listens helplessly as Urania recounts his past, high ranking members of Trujillo's inner circle and his drastic fall from grace. Urania also details her father's role in the events that caused her rape by dictator and her subsequent life time of celibacy and emotional trauma. Here, Urania has been traumatized because of sexual assault on her which was caused by her father's greed. Her father's character in the modern day portion of the novel serves as a sounding board for Urania's recollections of the Trujillo's era and the events that surrounded both Augustin Cabral's disgrace and Urania's escape from the country. When Trujillo suddenly strips away the office of Augustin Cabral, his senator, Cabral responds not with anger at the groundlessness of his Kafkaesque punishment, but with the directionless terror of a child who has lost his parent. With no importance of self outside if that granted him by Chief, Cabral shows himself worthy of the most despicable actions as he attempts to place himself back in Trujillo's favour. In order to balance the monstrosity of Trujillo and the tragedy of conspirators, Llosa in his *The Feast of the Goat*, paints Urania's personal tragedy in very broad. As a result, she never develops much depth to give substance to her emotional wounds. Although her struggle in facing the sufferings of her past provides an additional narrative window into that problematic time, his psychologically- centered story is both less' credible and less compelling than the manifestations of power shown in the book.'

The text might have been analyzed from various perspectives but psychological perspectives with an application of trauma theory might not have been applied yet. It does seem essential to carry out the research applying this methodology. The meaning of the text may remain unclear if there is not proper understanding of this theory. Taking this fact into consideration, the present researcher proposes to carry out the research from the perspectives of trauma theory.

The term 'trauma' refers to an emotional wound or shock that creates substantial lasting damage to the psychological development of a person. It's an emotional shock following a stressful event or a physical injury. Trauma studies explore the relationship with wound, mental disorder, distress and destruction. Trauma may be of different types like psychological trauma, cultural trauma, betrayal trauma, individual trauma. The present text, so far, explores psychological and individual trauma at its surface level but, at its underlying level, cultural trauma can be noticed too. Individual trauma is found in the character, Urania whereas cultural trauma is experienced by all people (subjects) living in that Dominican Republic country ruled by Trujillo. Trauma also can be defined as a physical as well as psychological wound that causes terror and shock but that wound is not only the cause of individual's memory but also the affection of political, social and cultural aspects of society because "[t]rauma that paradoxically becomes the basis for collective and/or personal identity" (LaCapra 724). Therefore, the present thesis attempts to depict the traumatic experiences of female character that she had to encounter during Trujillo's reign/ Cathy Caruth, in her book *Unclaimed Experience: Trauma Narrative and History*, is mainly concerned with the question of references and representation: how trauma becomes text or how wound becomes voice. Caruth sketches a theory of trauma as instigator of historical narrative which describes the intersection among traumatic narrative. Caruth argues that trauma as it first occurs is incomprehensible. Traumatic narrative, then, is strongly referential but not in any simple or direct way. The impact of major traumatic events is never identical to any two people and these trauma manifests where political and psychological forces fuse.

Moreover, like many others a scholar, Caruth defines trauma as an experience consisting of two components that trauma victim never manages to reconcile with

each other. A severe mental and may be also physical injury which the victim seems to overcome remarkably well is followed by a belated onset of symptoms that sometimes appear to bear no casual relationship to the original injury. Like Caruth, Winberg believes that trauma is "always already inscribed in memory " and has particular epistemological value although again following Caruth , he quickly adds that any conscious representation of trauma remains by definition' inadequate (205) because "trauma is inaccessible truth of remembering" (204).

Mario Vargas Llosa, a Peruvian-Spanish writer, essayist, journalist and recipient of the 2010 noble prize winner, is one of the Latin America's the most significant novelists and one of the leading authors of his generation. Many of his works are influenced by the writer's perception of Peruvian society and his own experiences as a native Peruvian. His writings are mainly used for challenging the inadequacies of the society such as demoralization and oppression. His works are mainly based on the themes like political corruption, machismo, memory, sexuality and power, oppression etc. Except them, one of the main themes we find in his writing is the individual's struggle for freedom within an oppressive reality. The themes like memory and corruption are also embedded in present novel *The Feast of the Goat*. In addition to this, his other major novels are *The Time of the Hero*, *The Way to Paradise*, *the War of the End of the World*, *The Bad Girl*, *Conversation in Cathedral* etc. Llosa's first novel *The Time of the Hero* is based on author's own experiences at Lima's Leoncio Prado Military Academy. This work gained wide public attention and immediate success because of vitality and adept use of sophisticated literary techniques. However, later, there was huge attack on it claiming that it was the work of 'Degenerate mind'. Likewise, Llosa's third novel is *Conversation in Cathedral*. This novel is an attack on the dictatorial government of

Odria. The main theme of this novel is hopelessness which has made it to be Llosa's bitter novel. Similarly, Llosa's fourth major novel is *The War of the End of the World* which was published in 1981. This novel is his first attempt at historical novel. This novel brought a radical change in Llosa's style towards themes such as messianism and irrational human behaviour. Unlike Llosa's earliest works, this novel has sober and serious theme with its dark tone.

Unlike other novels, this novel *The Feast of the Goat* contains some other themes. Some of the major themes found in this text are political corruption, machismo, memory, relationship between sexuality and power, writing and power etc. In the text, Rafael Trujillo, the ruler, was a cruel dictator who tortures the people of Santo Domingo even 35 years after his assassination. He ruled over the people with brutality and cruelty. Trujillo violated women and children as an expression of political and sexual power. This act of Trujillo shows the theme of political corruption in the text. Memory is another theme found in the text. The most vivid confrontation of memory is on the part of Urania Cabral who comes back to Dominican Republic and is forced to confront her father and the trauma that led her to leave the country. Urania is the character who was the victim of sexual abuse at hands of the dictator. She is always haunted by the memory of past terrible events befallen upon her. For Urania, forgetting the atrocities committed by the regime is unacceptable. Her father, on the other hand, does not have any significant contribution in joining her in the process of recalling because he has suffered a stroke and does not have ability to speak. However, Urania is furious that he chose to forget these things while he was still capable of acknowledging them. Memory is an important theme in the novel. The section of the novel in which memory comes, deals with the conspirators. The historical events like the 1956 Galidez kidnapping and murder, the 1960 murder of

Mirabel sisters and the 1961 split with the Catholic Church are used by Llosa to connect the conspirators with the specific moments that show the violence of Trujillo's regime.

Machismo is another theme found in the text. The term 'machismo' generally refers to aggressive behavior and hyper- sexuality found in someone. Aggressive behavior is practiced by the displays of power and strength whereas hyper-sexually is exposed through sexual activity with as many partners as possible. These two characteristics are revealed by Trujillo which inserts the theme of machismo in the text. Trujillo's attempt to abuse Urania and other women sexually is an example of both political manipulation of Augustin Cabral and sexual power over young women. However, Trujillo suffers from erection throughout the encounter and is ashamed in front of the young girl. This encounter fails to satisfy his requirement for machismo. So, machismo also comes as a major theme of the novel.

Llosa, in this text *The Feast of the Goat* also highlights the effect of power and violence on the lives of Urania and others. Trujillo treats women and children cruelly imposing his political and sexual power upon them. This imposition of political and sexual power becomes the cause of their trauma. Llosa, in this text, has drawn the attention of many critics and scholars. There are many critics who have forwarded their review on the text. One of the critics named Ted Gioia writes:

There are many aspects to this book that will draw you back, again and again, to its pages. It possesses the tone of an epic. It contains the resonance of history. It presents tragedy intersecting tragedy, over and over concentric circles leading out from the seat of power. It's an acute study of human psychology in times of trauma. In an age in which so many novels seem willing to settle for the most nuanced effects on the

smallest of scales. *The Feast of the Goat* is a telling reminder that fiction on a larger scale is still possible. Indeed still necessary. (9)

Actually, the novel is containing several flashbacks which remind the character of their past terrible events. Due to these terrible events, they are traumatized. So, the book also can be regarded as an acute study of human psychology in times of trauma.

Similarly, David Klopfenstein, in his review book, writes the statement of Trujillo that shows his erotic nature which causes terror in Urania. The statement of Trujillo which Klopfenstein writes in his review is quoted below: "I don't care about the priests, gringos, the conspirators the exiles. I can clear all that shit away myself. But I need your help to fuck that girl" (20). Similarly, another reviewer Linda Linguvic writes:

The reader gets a chance to see into the mind's eye of Rafael Trujillo himself. He's 70 years old now. Always immaculately well groomed, he's embarrassed by bouts of incontinence with young women. He's upset about these matters, but his mind is razor sharp, deeply involved in the political intrigues that are his forte, and able to force his underlings to shiver in terror at the whims of his disfavour. (12)

In the above review, there's an implication of cruel and brutal nature on Trujillo. He while attempting to rape Urania, suffers from impotence which causes frustration in him. Ultimately, he rapes her with his fingers which produce terror leading to trauma in her. Similarly, Walter Kim of the *New York Times* suggests that the "Grisly scenes of dungeon interrogations and torture sessions cast other aspects of novel in a pale light, draining them of their significance and impact" (19).

Like other critics, the critic Roy E. Perry, giving a review on *The Feast of the Goat* writes:

‘Literature is fire’, writes Vargas Llosa, a writer touted by critics to become the next Spanish American writer to win the Nobel Prize for literature, and his latest novel radiates with the incendiary heat of Machiavellian politics, sexual obsession and bestial brutality. To the inhabitants of the Dominican Republic, Rafael Leonidas Trujillo Molina was known as Chief, Generalissimo, the Benefactor, the father of the New Nation and his Excellency. To his enemies, Trujillo was the Beast and the Goat. For more than three decades, Trujillo ruled the Dominican Republic with an iron fist. He had cut the Gordian knot of the ‘Haitian problem’ by having between 10,000 and 15,000 Haitians slaughtered. (1)

From the above mentioned review, it is clear that the novel is kaleidoscopic portrait of dictatorial power including its psychological effects on people living in that Dominican Republic country. Trujillo, the dictator of the Dominican Republic country, ruled over the people in very cruel and brutal way. Except sexual abuse on Urania, there were many Haitians killed mercilessly. Because of such torturous behavior, all people were traumatized even after Trujillo's death. So, the text is, of course, a portrayal of traumatic vision of the characters, especially of Urania.

The next critic who gives his view on *The Feast of the Goat* is John Sturrock. He, in this review, writes:

The danger of recreating local life in such fullness and with so many named characters involved, some historical, some presumably not, is that the novel's scope will seem too broad and restless for its own good, that it will lack an emotional center. To guard against that Vargas Llosa has allowed the story to be precipitated by the return to

her native island of Urania Cabral, who was smuggled out by nuns as a sexually traumatized 14 years-old and whose father was one of Trujillo's unloveliest hangers-on, all the more squalid for having once been someone of culture. (15)

The above review also gives a glimpse of the nature of the dictatorship caused by it. Some lines, in the above review, show that during Trujillo's regime, there was a merciless massacre of the Afro-American Haitians. The massacre had been a cause of trauma coming in them in the form of memory.

Similarly, the next critic, Michiko Kakutani, in his review, writes:

Urania, who left for America at 14 after a traumatic experience-- the precise nature of which is coyly withheld from the reader until the novel's final pages--as returned to Dominican Republic 35 years later to confront her ailing father with the sins of his past. Now, a lawyer for the World Bank, Urania, has ostensibly achieved enormous success in her life, but she remains haunted by the past. As for her aged father, a former senator loyal to Trujillo, he never understood whether the mercurial dictator was simply testing his --as he did so routinely with those closest to him--or whether there had been some unthinking lapse of devotion on his part. (32)

The above extract is a short description of Urania's life and her sufferings. She is one who was sexually abused by the dictator in the aid of his senator, Augustin. She, because of this dreadful event, had to leave the country but even after the death of Trujillo, she was repeatedly haunted by this event. Because of this haunting, she was an apparent bearer of trauma.

The next review in the 'Goodreads' occurs in the following ways:

Haunted all her life by feelings of terror and emptiness, forty-nine year-old Urania Cabral returns to her native Dominican Republic and finds herself reliving the events of 1961. When the capital was called Trujillo City and one old man terrorized a nation of three million. Rafael Trujillo, the depraved ailing dictator whom Dominicans call the goat, controls his inner circles with a combination of violence and blackmail. In Trujillo's gaudy palace, treachery and cowardice have become a way of life. But Trujillo's grasp is slipping. There is a conspiracy against him, and a Machiavellian revolution already underway that will have bloody consequences of its own. In this masterpiece of Latin American and World Literature, and of the finest political novels ever written, ("Book forum"), Mario Vargas Llosa recounts the end of a regime and the birth of a terrible democracy giving voice to the historical Trujillo and victims both innocent and complicit, drawn into his deadly orbit. (56)

After the analysis of the above critic's lines, it can be noticed that torturous and brutal nature of the dictator invites various unbearable sufferings and terrors in the people. Those sufferings and terrors always come in their mind in the form of memory and flashbacks. Hence, the study makes an important contribution mainly in the two areas of concern. Firstly, the study shows the bad consequences caused by long-term dictatorship of Trujillo and secondly, research makes a significant theoretical connection of trauma theory. So, no doubt, the deep study of trauma theory is a must for a researcher to conduct this research.

The present research has been divided into three chapters. The first chapter offers an introductory detail of the novel, its main issues, themes, Urania's sufferings along with the reviews by different critics on it. The second chapter presents an analysis of the entire novel giving the details of its problems and commentaries on it. Similarly, third chapter tries to present the summary of the conducted research including its main points and its findings.

II. Sexual Assault as the Cause of Trauma in V Llosa's *The Feast of the Goat*

The term 'trauma' is a Greek word which means psychological wound. It is not just a wound but it's a peculiar kind of wound which creates substantial lasting damage to the psychological development of a person. It's an action shown by the abnormal mind to the body. It invites the problematic situations like disorder, injury, distress, destruction caused by psychological repression, physical destruction and other social forces. The word trauma is often used to describe those experiences which are emotionally painful and distressing and also overwhelm people's ability to cope, leaving them powerless. Trauma is also sometimes defined in reference to the situations that are outside the realm of normal human experience. But some people claim that traumas are not rare but they occur frequently and are part of common human experience.

In other words, traumatic events are those which are shocking and distressing. The events like witnessing violence unprovoked physical attack, rape, physical, emotional or sexual child abuse, sexual assault and the sudden demise of loved ones are traumatic. Such events leave long lasting impact in the psyche of an individual. Traumatic events in particular may lead to a multitude of symptoms such as depression, anxiety, guilt, sleep disturbances, poor appetite, palpitations, obsessive thoughts etc.

The Oxford Advanced Learner's Dictionary defines trauma as "a serious injury or shock to the body as from 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 has now crossed the boundaries of psychiatry and medicine and has shown external

violence in psychic disorder. Trauma also can be defined as extremely unpleasant injury which causes us to feel upset, anxious and shocked normally.

In the present text, *The Feast of the Goat*, the protagonist, Urania Cabral suffers from psychological trauma. She gets traumatized because she remembers her past terrible events. Psychological trauma which becomes the cause of her exile from the country, can be defined as a type of damage to the psyche that occurs as a result of a severely distressing event when that trauma leads to the post traumatic stress disorder, damage may involve, physical changes inside the brain and to the brain chemistry, which changes the person's response to future stress.

A traumatic event is an enduring or repeating event that entirely overwhelms the individual's ability to integrate the ideas and emotions involved with that experience. Psychological trauma can lead to serious long term negative consequences that are often overlooked even by mental health professionals:

If clinicians fail to look through trauma lens and to conceptualize client problems as related possibly to current or past trauma they may fail to see that trauma, victims, young and old, organize much of their lives around repetitive patterns of reliving and warding off traumatic memories, reminders and effects. (1)

Sometimes, psychological trauma may accompany physical trauma but sometimes it can exist alone. Typical causes and dangers of psychological trauma are sexual abuse, employment discrimination, police brutality, bullying, domestic violence, indoctrination being the victim of an alcoholic parent the threat of either or the witnessing of either, particularly in childhood, life threatening, medical conditions, medication induced trauma (3) catastrophic events such as earthquakes and volcanic eruptions, war or other mass violence can also cause psychological

trauma. However, different people experience differently to similar events. One event which seems traumatic to one person may not be traumatic for others. In other words not all people who experience a potentially traumatic event will actually become psychologically traumatic. (4)

A child psychiatrist Lenore Terr, who did the first longitudinal study of traumatized children writes, "Psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the persons from outside. Traumatic events are external but they quickly become incorporated into the mind" (8). Van der Kolk makes a similar point about the complicated nature of trauma when he says, "Traumatization occurs when both internal and external resources are inadequate to cope with external threat" (393). Both clinicians make the point that it is not the trauma itself that does the damage. It is how the unique response of the individual's social group.

In psychoanalytic theory, trauma is marked by "an event in the subject's life defined by its intensity, by the subject's incapacity to respond adequately to it, and by the upheaval and long lasting effects that it brings about in the psychical organization." (Laplanche and Pontalis, 465). There exist some differences between the notions of trauma for Freud and Lacan. According to Freud, "A trauma is retroactively induced when excess psychic excitations penetrate the ego defenses, and can be worked through in the analytic setting by binding the excess forces together" (67). Quite contrary to this, for Lacan, a trauma occurs when there is an encounter with the real, which is that which denies signification. Lacan notes:

There is an anxiety provoking apparition of an image which summarizes what we can call the revelation of that which is least penetrable in the real, of the real lacking any possible mediation, of the

ultimate real, of the essential object which is not an object any longer, but this something faced with which all words cease and all categories fail, the object of anxiety par excellence. (164)

Similarly, Sigmund Freud finds the dynamics trauma, repression and symptom formation as the matter of hysteria. Freud held that an overpowering event, unacceptable to consciousness, can be forgotten and is revealed in the form of somatic symptoms of compulsive and repetitive behaviors. Studying trauma theory related with Freud, James Berger comments on the relating matter of neurotic symptom with the repressed drives:

[I]nitial theory of trauma and symptom became problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than traumatic events. Freud returned to the theory of trauma in "Beyond Pleasure Principle," a work which originated in his treatment of World War I combat veterans who suffered from repeated nightmares and other symptoms of their war time expressions. (570)

A theory of trauma suggests the ways of conceptualizing important direction in critical theory itself. In particular the recent crisis in post structuralist thought brought on by Heidegger and de Man controversies seems to require a way of thinking about how events in the past return to haunt the present. Trauma theory is another such discourse of the unrepresentable of the event or object that destabilizes language and demands a vocabulary and syntax in some sense incommensurable with what went before (124).

Dominick LaCapra's theory of trauma focuses on three psychoanalytic topics: the return of the repressed, acting out versus working through; and the dynamics of

transference. A traumatic historical event, LaCapra argues, tends first to be repressed and then to return in forms of compulsive repetition. LaCapra points to the "construction of all history as trauma and an insistence that there is no alternation to symptomatic acting-out and the repetition compulsion other than an imaginary hope for totalization, full closure and redemptive meaning" (193). LaCapra describes two important implications of his view of historical trauma. First, trauma provides a method for rethinking postmodern and the poststructuralist theories in a clearer historical context. As LaCapra suggests, "the postmodern and the post-Holocaust become mutually intertwined issues that are best addressed in relation to each other" (188). This relation would include a new traumatic understanding of what he calls "the near fixation on the sublime or the almost obsessive preoccupation with loss, aporia, dispossession and deferred meaning" (11). Secondly, LaCapra provides an original rethinking of the debates 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 to work through them critically" (25).

Another critic Geoffrey Hartman in his *On Traumatic Knowledge and Literary Studies* argues that trauma theory introduces a psychoanalytic skepticism which does not provide knowledge but suggests the existence of a traumatic kind (546). The theory held that the knowledge of trauma is compared with two contradictory elements. One is traumatic event and the other is a kind of memory of the event. Trauma theory throws light on figurative language and perhaps symbolic process in general. Trauma studies provide a more transition to a real world, often falsely split off from that University. Hartman further writes, with respect to traumatic knowledge and literary studies:

In literature especially shock and dreaminess collude where there is dream there is trauma. Winnicott's observation that "the mother is always traumatizing" is fundamental here: he means that within the child's framework of basis trust or idealization of nurturing presence there are infinite chances to be hurt and the greater the idealization the greater the vulnerability. (546)

Traumatic and artistic kinds of knowledge conspire to produce their own mode of recognition. The shift of knowledge from epistemological baffles to an under consciousness leads to an unsentimental acknowledgement of the human condition and view of art as at once testimony and representation. The force of that acknowledgement tempers our tendency to find a final explanation for trauma.

Trauma is a complex form of memory trauma occurs because of the horrible post memories. Memory is label for a diverse set of cognitive capacities by which humans retain information and reconstruct past experiences, usually for present purposes. In psychology memory is an organism's ability to store, retain and recall information. Traditional studies of memory began in the fields of philosophy including techniques of artificiality enhancing the memory. The late nineteenth and early twentieth century put memory within the paradigms of cognitive psychology. In recent years, it has become one of the principal pillars of a branch of science, an interdisciplinary link between cognitive psychology and neuroscience.

In the field of literary studies, trauma theory has not come as surprise. Here, Cathy Caruth points out in her introduction, *Violence and Times: Traumatic Survivals*, in it traumatic survivals, relating the issue of trauma with the recent years psychiatry, she said that the direct effect of external violence in the psychic disorder. It's the study of "Post Traumatic Stress of Disorder", which delineates the

uncontrolled repetitive occurrence of hallucinations, flashbacks, overwhelming experience of sudden or catastrophic events in which the effects of events has been seen in the form of belatedness.

In 1995, Cathy Caruth wrote a critical introduction to an interdisciplinary collection of essays titled "Trauma: Explorations in Memory." In 1996, she published a full-length study of trauma. *Unclaimed Experience Trauma, Narrative and History*. Since its publication, Caruth has been recognized as leading pioneer of trauma theory. In her introductory essay to "Trauma: Explorations in Memory," Cathy Caruth provides a clear and coherent description of trauma. Caruth proposes that trauma compels us to imagine that traumatic events which don't simply occur in time. Rather, they fracture the very experience of time for the person to whom they "happen":

The pathology can't be defined either by the event itself-which may or may not be catastrophic and may not traumatize everyone equally- nor can it be defined in terms of a distortion of the event achieving its haunting power as a result of distorting personal significances attached to it. The pathology consists, rather solely in the structure of experience or reception: the event is not assimilated or experienced fully at the time, but only belatedly in its repeated possession of the one who experiences it. To be traumatized is precisely to be possessed by an image or event. (4-5)

Caruth explains that the true power of trauma is due to the fact that the person who falls victim to traumatic pathology does so precisely to the extent that he or she fails to be present to the event in the moment of its occurrence. Caruth says that because the event was not assimilated as it occurred, it only comes into being "belatedly". She writes: "[T]he impact of the traumatic event lies precisely in its

belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time" (9). A traumatic event is, therefore, a strange sort of an event because once it is understood as a belated consequence of a "missed encounter" trauma itself must be understood in terms of "absence" the absence of something that failed to become located in time or place- rather than as a positive presence. This absence at the heart of traumatic event leads it its ghostly quality. And because of this absence, people who have suffered traumatic experiences can become so possessed by them that they frequently describe themselves as living "ghosts". For Caruth the very structure of repetition inherent to "traumatic belatedness" compels the traumatized person to survive the trauma by finding ways of bearing witness to it both belatedly and in relation to others. Towards the end of her introduction to *Trauma: Explorations of Memory*, Caruth explains why and how trauma is not only a form of absence or "departure" but also a call to survival through new forms of contact with others.

The final import the psychoanalytic and historical analysis of trauma is to suggest that the inherent departure, within trauma, from the moment of its first occurrence is also a means of passing out of the isolation imposed by the event: that the history of trauma in its inherent belatedness, can only take place through the listening of another. (10-11)

Although living through trauma thus exposes the traumatized person to a seemingly unbearable degree of isolation, the very act of surviving trauma entails discovering new ways of relating and being related to others. In the opening chapter of *Unclaimed Experience: The Wound and Voice*, Caruth analyzes why and how Freud makes use of a literary text- a story from Tasso- in order to explain the concept

of traumatic repetition in *Beyond Pleasure Principle*. She concludes her own interpretation of Tasso's story with the following haunting remarks about what this literary text reveals to Freud about the nature of Trauma.

What the parable of the wound and the voice thus tells us and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available.

This truth in its delayed appearance and its belated address, can't be linked only to what is known, but also to what remains unknown in our very actions and language. (4)

Caruth points out that general understanding of the traumatic disorders reflect the direct imposition on the mind of unavoidable reality horrific event, "the taking over-psychically and neurobiological of the mankind by an event it can control" (24). She says, trauma is always the story of a wound that cries out and addresses us in the attempt to tell us of a reality which is not otherwise available. Trauma is an event that breaks through the protecting cover and overwhelms existing defenses against anxiety in a form, which also grants conformation of those deepest anxieties. The experiences of trauma repeats itself exactly and regularly through the unknowing acts of the survivor and against his will. Freud calls it "traumatic neurosis" (84). It is the repetition and reenactment of an event that can't be left behind.

Cathy Caruth has also stated her opinion regarding the traumatic experiences. In her opinion, trauma is incomprehensible by nature. In spite of its incomprehensiveness, it is referential as well. The main thing concerning trauma is

that it is referential. Caruth emphasizes that victim of trauma, however unwilling to express his/her hidden traumatic truth, unknowingly exposes certain personal truth. Trauma is referential in Cathy Caruth's opinion through it is normally believed to be vague by its disposition. Pointing out on the referential nature of trauma Cathy Caruth says:

Notion of traumatic experience and neurotic distortion the author of these essays brings us back continually to the surprising fact that trauma is not experienced as a mere repression of defense but as a temporal delay that carries the individual beyond the shock of the first movement. The trauma is a repeated suffering of the event but it is also a continual leaving of its site. The traumatic re-experiencing of the event thus collapse of witnessing, the impossibility of knowing the first constituted it. (10)

Cathy Caruth points out the repetition of the traumatic event which remains unavailable to consciousness suggest a larger relation to the event that extends beyond what can simply be seen or what can be known, and is inextricably tied up with the belatedness and incomprehensibility that remain in the heart of this repetitive seeing. Caruth maintains that the personal truth revealed by traumatic victim can be extended to the cultural and historical level.

Soshana Felman agrees with Caruth in the way of history writing that history is always written from the position of those in power. However, traumatic history is reliable in the sense that it does not claim to project reality and it is based upon the testimony of the survivor and not those in power. Felman's concept of "bearing witness" the narrative recapitulation of trauma in Freudian terms "psychoanalytic

dialogue" is a critical activity. In her text, *Testimony: Cries of Witnessing in Literature, Psychoanalysis and History*, she explains the act of bearing witness as:

To bear witness is to take responsibility for truth to speak implicitly from within the legal pledge and the judicial of the witness oath. To testify before a court of history and future to testify likewise before an audience of readers and spectacles is more than simply to report a fact of an event or relate what has been lived, recorded and remembered. Memory is conjured here essentially to address another, to impress upon a listener, to appeal to community. (45)

Felman is of the opinion that "witness's act of seeing" or what is called the testimonial witnessing is a responsible affair. The testimonial witnessing is an act of seeing things through his/her own eyes and whatever is witnessed gets traumatized in the mind in the form of memory. Such memory needs to be shared because it is special memory consisting of first hand seeing, it is unique and irreplaceable.

Kali Tal is another critic who draws our attention towards the literature of trauma. According to her, "Literature of trauma is defined by the identity of its author, pointing to the work of the critic." In relation to literature of trauma, it is both to identify and delineate literature by members of survivor groups and deconstruct the process by which the dominant culture codifies their traumatic experience. (18) Kali Tal defines trauma as a threat to life or bodily integrity or individual encounter with death or violence.

An individual is traumatized by a life threatening event that displaces his pre-conceived notions about the world. Trauma is enacted in a liminal state, outside of the bounds of "normal" human experience. Accurate representation of trauma can never be achieved without recreating the event. It's because trauma lies beyond the bounds

of "normal" conception. Textual representations either its literary or visual or oral are mediated by language and they don't have impact of the traumatic experience. Chaim Shatan, psychiatrist and pioneer of trauma research, explains that victim enters the catastrophic environment of trauma through the "membrane" that separates sense from non-sense narrative from chaos.

Kali Tal in her *Worlds of Hurt: Reading the Literature Trauma* adopts a view wholly different from that of Cathy Caruth and LaCapra. She raises the voice of cognitive psychology and feminist politics that identify with the testimony of rape and incest survivors. This strategy has certain strength- a keen awareness of symptomatic violence against women and sense of how traumatic literature might produce social change but certain demarcations as well. In this context Kali Tal is hostile to psychoanalysis and bases her views differently from other critics.

Here, Tal argues that literature of trauma consists of only the writing of victims and survivors of trauma, which is quite different from psychologically oriented writers like Cathy Caruth and Dominick LaCapra. Tal's main discussion deals with critical methods 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 study is based on systematic violence of women, a sense of how traumatic literature might change the society.

Roger Luckhurst, another critic, in *Mixing Memory and Desire: Psychoanalysis, Psychology and Trauma Theory* cites different critics like Cathy Caruth, Geoffrey Hartman, Dominick LaCapra, Sigmund Freud, Shoshana Felman, Ian Hacking and Ruth Heys to talk about trauma in relation to psychoanalysis, psychology along with memory and desire. Sigmund Freud grants a key theory of physical trauma with the compelling case histories and reflections and the method of

the "taking cure". And Ruth Heys provides historical survey of origins of trauma theory through Freud, Luckhurst, in this sense further says:

I began by suggesting that trauma theory can be understood as a place where many different critical approaches coverage. [. . .] Trauma theory tries to turn criticism back towards being and ethical, responsible, purpose, discourse, listening to the wounds of the other. But if it is truly to do this point of convergence also need to be the start of the divergence of an opening out of theory of wider context. (507)

Luckhurst taking references of different approaches, picturizes trauma theory as the new output after the convergence of those critical approaches. Trauma affects a range of disciplines and culture expressions. Feminism generated not only the crucial political context but also a model of community for speaking out about forms of physical and sexual abuse that has been borrowed by subsequent survivor groups. Freudian psychoanalysis provided a model of traumatic subjectivity various accounts about the effect of trauma on memory.

To sum up, traumatic experiences are caused due to several reasons. When people go through traumatic experience, they are psychologically ill and panic. The victims of trauma always try their best to normalize the sufferings and tension they have. But unfortunately, they rarely get an outlet. Trauma theory includes other various fields. Though war experiences, violence, depression, phobia, horrific nostalgia and other different types of disorders are taken into account to give the real meaning of trauma theory, we don't have any reliable definition of trauma so far.

On the basis of our understanding, we can say that traumas are created because of horror, discrimination, hatred and biasness preoccupied in the mind of a person. Likewise, politics also may be an important factor to originate trauma in an

individual. In the present text, *The Feast of the Goat* politics also works as an important factor to create trauma. Apart from politics, there are some other elements which cause trauma in the characters. They are sexual abuse, greed for power, misuse of power and brutal tyranny of the dictator, Trujillo. In the text, *The Feast of the Goat*, especially the main character, Urania Cabral suffers from trauma i.e. the both psychological and emotional trauma which was caused because of her father's greed for gaining political post.

The present novel, *The Feast of the Goat* by V. Llosa also exploits a number of elements of trauma. As trauma by its definition, foregrounds the psychological turmoil of an individual, this text also goes on exploring the traumatic psyche of the protagonist, Urania Cabral. Llosa, by using a female character, wants to show how the novel is replete with traumatic elements. In the novel, the main female character Urania Cabral is being traumatized due to her memory of past events.

Especially, the novel has three different storylines. The first concerns Urania Cabral, the daughter of one of Trujillo's closest associates, Augustin Cabral. The second focuses on last story of Trujillo's life and the last one depicts Trujillo's conspirators. The first strand of the story explores the traumatic psyche of the female protagonist, Urania Cabral who is deeply troubled by the events of her past. The protagonist recalls her past terrible events which become the cause of her psychological and emotional trauma and life time of celibacy. Likewise, the second strand of the story focuses on the conspirators who plan and then carry out the murder of the despot, focusing on the actual assassination and the consequences of it. Similarly, the third strand of the story depicts Trujillo's assassins; many of whom had previously been government loyalists, as they wait for his car till late that night; after the assassination, this story line shows us conspirators' prosecution.

The novel explores the deeply rooted traumatic psyche of the main character, Urania Cabral who tries to bury the psychological and emotional trauma of her past by dedicating herself obsessively to her career. Being the daughter of one of Trujillo's loyalists, she is offered in the hand of dictator by her own father and is sexually abused by him. The sexual abuse that befell on her becomes the cause of her psychological pangs and sufferings. V. Llosa, with the help of various expressions, tries to point out how the sexual abuse befallen on her becomes the cause of her trauma. There are many references which can be traced out to prove the above mentioned statement. V. Llosa in his text, writes: "Still kneeling, he rubbed her feet with both hands. From time to time he lifted them to his mouth and kissed them, beginning at the instep, going down to her toes and around to her heels" (463).

The above lines are uttered by Urania's cousin which clearly points out erotic nature of the dictator. Those lines show that the dictator abuses sexually to Urania and others whoever comes in his hand, either she is the wife of senator, or of priests, or of his associates. This brutal and cruel nature of the dictator creates a kind of shock and terror in the psyche of women, especially of Urania Cabral. These lines are as implorations made by the dictator at the time when he suffers from erection.

Moreover, V Llosa's *The Feast of the Goat*, an account of long-term dictatorship and its aftermaths, exposes the psychological turmoil and mental disorder of Urania which was caused by her own father's greed for the past and the dictator's sexual abuse on her. Her narration ends when she recounts the past terrible events that forced her to leave the country at the age of 14. For bringing the evidences for this matter, V. Llosa writes:

"It's very late," she says, looking at her watch almost two in the morning I have not even packed yet and I have an early plane."

"You are going to New York tomorrow?" Lucinda asks sadly. "I thought you'd stay a few days."

"I have to work," says Urania. "A pile of papers is waiting for me at the office, high enough to give. You vertigo."

"I won't be like before, will it, Urania?" Manolita embraces her. "We will write, you will answer our letters. Once in a while you will come for a vacation, visit your family. Won't you, Urania?"

"Absolutely," Urania agrees, embracing her in turn. But she is not sure. Perhaps once she has left this house, this country, she'll prefer to forget this family again, these people, her past; she'll regret coming here and talking the way she did tonight, or may be not. May be she'll want to rebuild somehow the connection with these remnants of her family. "Can I call a cab at this house?" (472)

The above lines show how and why Urania, being very sad, was forced to leave the country after the sexual attack on her. It's very clear that she is in hurry to leave the country and it already has been too late. When her aunt asks whether she will return or not she replies that she may come or may not come. The departure of Urania from the country is caused because of Trujillo's sexual assault on her.

Urania returns to the Dominican Republic for the first time since her departure at the age of 14. She has spent the most of the 35 years in New York just trying to overcome the traumas of her children. When Trujillo by whom Urania was sexually assaulted, becomes unable to gain an erection with Urania, he in frustration and anger, rapes her with his fingers. This brutal and dreadful scene can be clearly realized from the lines given below,

It was slender, very thin, and he liked full bodied women with prominent breast and hips. Voluptuous women. A typically tropical taste. He even must have thought about sending this skeleton back to Ciudad Trujillo. Do you know why he didn't? Because the idea of breaking a virgin's cherry excites men.

Aunt Adelina moans. He wrinkled fist raised, her mouth half-opened in an expression of horror and censure, she implores her, grimacing, but does not manage to say a word.

'Forgive my frankness, Aunt Adelina. It's something he said, later I'm quoting him exactly, I swear.' 'Breaking a virgin's cherry excites men. Petan, that animal petan gets more excited breaking them with his finger. (460)

By bringing the above reference, Llosa tries to show how the dictator violated women and other young children as an expression of political and sexual power. This brutality and corruption which tortured the women and other children especially, Urania Cabral becomes the real cause behind the creation of psychological turmoil in the psyche of women. Trujillo forced his associates that they had to provide him with sexual access to their wives and daughters. Mario Vargas Llosa writes of Trujillo's machismo and the treatment of women:

[T]hey went to bed with his ministers' wives, not only because he liked those ladies but because it was a way to test his ministers. He wanted to know if they were ready to accept this extreme humiliation. Mainly the ministers were prepared to play this grotesque role and they remained loyal to Trujillo even after his death. (24)

Trujillo's sexual conquests and public humiliations of his enemies also serve to affirm his political power and machism. Trujillo attempted to have sexual conquest over Urania and other young women, however, when he suffers from an erection. Throughout the encounter he goes to be humiliated in front of the young girls.

Urania's memory of her painful past returns in the form of the repressed traumatic even in her spirit. Through this past memory, she is always haunted and victimized by psychic trauma. V. Llosa's book *The Feast of the Goat* concludes with Urania's recounting the memory of that night to her aunt and cousin. Memory is also significant in the sections of the novel that deal with the assassins. Each recalls the events that led him to take part in the assassination of Trujillo. These incidents include the 1956 Galindez Kidnapping and murder, the 1960 murder of Misabal sisters, and the 1961 split with the Catholic Church. These historical events also show the violence and brutality of Trujillo's regime. The painful events like murder, kidnapping, sexual abuse, split with Catholic Church also created psychological pain in the mind of people which ultimately invited the traumatic experience in them. Therefore, the novel can be studied by applying traumatic theory.

Urania Cabral has to suffer from the psychological trauma. Because of this psychological trauma, she reaches to the extremity of leaving the country at the age of 14. She leaves the country and settles in USA always trying to overcome her traumas. After spending a lifetime in exile, she at the age of 49 returns to her homeland and slowly reveals the root of her alienation. Urania always hoped to rid herself of the demon that have tortured her since 1961, when she, as a teenager was battered and humiliated by the impotent and vindictive old dictator. V. Llosa, in this text, has retold this nightmare with even-handed eloquence and exuberant details. The memory of these details also comes in the psyche of Urania causing trauma in her.

Memory makes the pain and psychological turmoil come back with repetition and retraumatization. Urania's memory of past terrible events transforms her into a psychologically-wounded being. Memory works as pain and terror. The lines mentioned below show the pain and terror that she tolerated in the past. She, at the recent time, is haunted by the memory of that event. V. Llosa, in the text, writes:

To feel satisfied, it was enough for her to have an intact cherry that he could break, making her moan-howl, scream in pain, with his battering ram of prick inside her, squeezed tight by the walls of that newly violated intimate place. "I had no experience, but I knew." Her aunt, cousins and niece lean their heads forward to hear her whisper. "Something was happening to him, I mean down below. He couldn't. He was about to go wild and forget all his good manners."

"That's enough playing dead, beautiful," she heard him order, a changed man. "On your knees. Between my legs. That's it. Take it in your hands and mouth. And suck it, the way I sucked your cunt. Until it wakes up. Too bad for you if it doesn't beautiful. (464)

The above written extract shows how terribly the dictator attacked and raped her. She was in great pain which was unbearable for her. Urania Cabral couldn't escape from such traumatic and problematic experience. She has a haunted past and in returning to the country to make peace with her father. She risks her emotional stability. Urania Cabral repeatedly becomes the victim of her past. She does not become in peace. She encounters psychological pain. The memory of sexual abuse and the brutal nature of the dictator always overwhelm Urania's life. V. Llosa writes how Urania Cabral bore the strokes of sexual attack on her:

I tried, I tried. In spite of my terror, my disgust. I did everything. I squatted on my haunches, I put it in my mouth, I kissed it I sucked it until my gorge rose soft. I played to God it would stop.

That's enough "Urania' that's enough." Aunt Adelina isn't crying. She looks at her in horror without compassion. Her eyes roll back in her head, the whites bulging, sclerotic; She is shocked, violently agitated.

What are you telling us for, Urania? My God, that's enough. (465)

These above mentioned sentence also show the terrific situation that Urania went through. She says, though she was frightened, she was insisted to do everything the dictator ordered. These lines also certify that Urania was very violently attacked by the dictator. She in an obligation offered her body to dictator. This torture of the dictator also remained as the seed of trauma in her.

Similarly, these are some other textual references which show Urania's suffocation and trouble on her. V. Llosa quotes in his book:

She felt her muscles and bones crumbling, around to dust. She was suffocation. But that didn't prevent her from feeling, the roughness of that hand those fingers, exploring, digging, forcing their way into her. She felt herself pierced, stabbed with a knife; a lighting bolt lan from her head down to her feet. She cried out, feeling as if she were dying.
(466)

Urania Cabral, who is now a New York lawyer returns to Dominican Republic after a life-time self imposed exile. Even, after her return to her homeland. Elusive feeling of terror that had shadowed her whole life is still haunting her. She still feels suffocation, exploitation and violence of that dictator which caused her banishment from the country.

Even after she left the country, she was still haunted by her past memory. Her past memory still brought the sight of terrible events in her mind; and tortured her. She still felt a kind of traumatization in her psyche. She, during her exile from the country, always strived to overcome those traumas and torture but she couldn't. Llosa, in his text, writes:

Has she been erased by his overpowering bitterness and suffering? She is more frightened than before, when he has caressing her or violation her. She forgets about the burning, the wound between her legs. Her fear of the bloodstains on her thighs and the bedspread. She does not move. Be invisible, Cease to exit. If the weeping man with hairless legs sees her, he won't forgive her, he will turn the sage of his impotence, the same of his weeping, on her and annihilate her. (467)

V. Llosa in his *The Fear of the Goat* offers a vivid recreation of Dominican Republic during the final days of Trujillo's insidious, terrific and evil regime. He, in one of his story line, talks about Urania's memory and her past terrible events. He, in Urania's narration, writes:

I hope it's done me good, telling you this cruel story. Now forget it. It's over. It happened and there is nothing any one can do about it. May be another woman might have gotten over it. I wouldn't and couldn't.

"Urania, my dear cousin, what are you saying?" Manolita protests.

"What do you mean? Look what you have done. What you have. A life every Dominican would envy.

She stands and walks over to Urania. She embraces her, kisses her cheeks. (469)

The above extract shows Urania's narration where she is talking about her past. She is talking to her aunt by exposing the fearful and brutal nature of the event that she went through. She points out that the story she is telling is very cruel and perhaps others may not have realized the pain of it. When her aunt listens this, she affectionately abuses her because she had kept it secret upto now.

In a nutshell, Urania, the protagonist of the novel, gets traumatized because of sexual attack on her in the past. She, in her narration, says why she had to leave the country just at the age of 14. She is separated from the family and is obliged to live the life of exile. The main reason behind her banishment from the family and country is her father's greed for that post. Her father who is a closest loyalist of the dictator, Trujillo, offers his daughter to the dictator who very brutally rapes her. It's because of this she is always traumatized remembering her past events. She, leaving the country always goes on trying to overcome the traumas of her childhood. V. Llosa in this text, *The Feast of the Goat*, tries to show how the dictatorship of the dictator creates traumatic sufferings in the main female character, Urania.

III. Traumatized Psyche of the Protagonist in *The Feast of the Goat*

The present novel entitled as *The Feast of the Goat* by V. Llosa depicts the effects of authoritarianism, violence and the abuse of power on the individuals. This novel which has three story lines, also employs some elements of trauma theory. As theory says, a trauma is an emotional or physical wound resulting from a shocking event or extremely frightening experiences that may cause lasting negative effects on person. In the present novel too, we find some characters, especially Urania emotionally or psychologically shocked because of frightening experiences in her life. Urania Cabral, the female protagonist of the novel, goes through traumatic experience in her life. Cabral who is the daughter of one Trujillo's closest loyalists, gets traumatized because she was once sexually abused by the dictator. Her father, in the hope and greed of gaining political post, offers his daughter to the dictator. Trujillo, the dictator very cruelly raped his daughter Urania because of which she, traumatized by it, was insisted to leave the country at the age of 14. Among three story lines, the first one which explores traumatic psyche of the female protagonist, belongs to Urania Cabral herself who comes back in the Dominican Republic after a long time's exile. Even after leaving the country, she doesn't get rid of the memory of such pain and sufferings. She tries her best to normalize the traumas of her childhood but she can't. by showing the miserable condition of Urania, Llosa tries to show that excess brutality, violence and misuse of power of any dictator always cause traumas in the psyche of any individual.

In the present text, *The Feast of the Goat*, Llosa uses a character named Urania Cabral who was sexually abused by the dictator due to her father's greed for regaining his political post. Llosa, in Urania's narration, shows how Urania Cabral is being traumatized due to her memory of the past terrible events. The novel also examines

the violent, evil and dictatorial regime of Rafael Trujillo in the Dominican Republic. The dictator, Trujillo was a cruel ruler who haunts the people of Santo Domingo even 35 years after his death. He was such ruler who reigned brutally and violently. This brutal and violent way of ruling also had sowed the seeds of trauma in the characters, especially Urania. Trujillo always violated women and children as expression of political and sexual power. Llosa, in this text, describes the corruption and brutality of Trujillo's regime which had created terror and sufferings in the psyche of characters.

In order to get rid of such trauma caused by sexual assault, the dictatorship and her father's greed for power, Urania leaves and goes to settle in USA. She very obsessively tries to build up her career and to be free from such traumatized condition. When Urania visits her ailing father, she finds him very weakened by age. Her father is not able to respond her presence and he just listens helplessly. Urania recall her father's role in the events that led to her rape by Dominican leader, and to her lifetime of celibacy and psychological trauma. Here, her recollections of past terrible events caused by her father also traumatize Urania which Llosa shows in the first story line. Vargas Llosa uses Urania as the voice representing Dominican women of her time. Just to clarify the traumatic condition of people in the novel. Her traumatic condition of the past can be realized when she in her narration, talks about the experiences full of wonder, innocence, horror and terrible betrayal.

Cabral, the main character of the novel, is particularly victimized by traumatic experiences. The brutal and violent behaviours of Trujillo on her like sexual abuse, kidnapping of children and raping of other women so that they are psychologically traumatized and are bearing the pain of those strokes. To get rid of such pain and sufferings, they seek some mediums i.e. for example, Urania leaves the country but don't get any outlet. The whole novel is the portrayal of the dictatorship of Trujillo

and its aftermaths after his assassination. Sexual abuse befallen on the characters haunts them every time. It's because of this they are in pain, sorrow, depression and anxiety.

In conclusion, the novel *The Feast of the Goat* clearly picturizes the psyche of Urania Cabral caused by brutality and violence of the dictator. Llosa, in this text, uses a female protagonist, Cabral and shows how she becomes the victim of trauma and how she tries to seek the measures to normalize it. Cabral, who was sexually abused by the dictator at the age of 14, leaves the country and goes on trying to overcome but fails and ultimately returns to Dominican Republic in despair. This is how it can be concluded that Llosa presents the traumatic psyche of the protagonist caused by sexual assault by the dictator.

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