

Dynamics of Trauma and History in J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*.

(A Dissertation Submitted to Nagaland University in Partial Fulfillment of the Requirements for the Award of the Degree of Master of Philosophy in English)

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I, Mr. Janardan Chetia, hereby declare that the subject matter of my dissertation entitled, **Dynamics of Trauma and History in J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*** is the bona fide record of work done by me under the supervision of Dr. M.A.J. Khan and that the content of the dissertation did not form the basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the dissertation has not been submitted by me for any other research degree, fellowship, associateship, etc. in any other university or institute. This is being submitted to the Nagaland University for the degree of Master of Philosophy in English.

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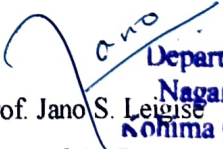
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SUPERVISOR'S CERTIFICATE

This is to certify that the dissertation entitled **Dynamics of Trauma and History in J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*** is the bona fide record of research work done by Mr. Janardan Chetia, Regn no: 80/2021, Department of English, Nagaland University, Kohima Campus, Meriema during 2020-2022. This dissertation is submitted to the Nagaland University in partial fulfillment of the requirements for award of the degree of Master of Philosophy in English and this dissertation has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other title and that the dissertation represents independent and original work on the part of the scholar under my supervision. This is again certified that the research has been undertaken as per UGC Regulations.

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Abstract

Trauma is described as any occurrence or experience that is exceedingly upsetting and distressing, leaving the victim both psychologically and emotionally shattered. It is a mental wound that remains with the victim long after the traumatic events have occurred. Wars, natural disasters, and other violent events can cause psychological stress. While it is not necessarily necessary for traumas to include both a perpetrator and a victim, torture trauma is a field that studies the relationship between the two. Torture and trauma are inextricably linked and frequently associated. Traumas are often difficult to express due to their indescribable character. Torture and trauma have had a significant impact on literature and language. While language is a tool for articulating one's pain, it is frequently so violent that literary language fails to express it. It shatters perception and refuses to be represented in any way.

The postcolonial era saw a lot of violence, including brutal and barbaric torture. The relationship between trauma and torture is thoroughly examined and analysed by writers in postcolonial literature, including novels, poetry, and nonfiction. *The God of Small Things* by Arundhati Roy and *Waiting for the Barbarians* by J.M. Coetzee have been examined through the lens of Trauma theory in this study. In this research, it has been attempted to look at how Coetzee and Roy, in their novels *Waiting for the Barbarians* and *God of Small Things*, respectively, strove to convey traumatic states of the inner thought of their characters in their works. It's fascinating to see how these two texts were chosen for the study. On the one hand, Coetzee's novel is set during the colonial period and the early post-colonial period, whereas Roy's story is set in the present day. Thus, we can gain insight into both the traumatic condition of minds in the colonial time and the modern period by analysing the traumatic state of minds of the characters in these two works. This demonstrates that all forms of torture and horrible

acts make a lasting impression on people's minds. *Waiting for the Barbarians* and *The God of Small Things* are both excellent works that highlight the connection between torture, trauma and history. They attempt to convey the terrible and incomprehensible essence of torture through agonising re-memories or catastrophic flashbacks in their literary work. While language can help people express their pain to others, it doesn't always capture the full scope of the trauma they've experienced. Only the traumatised victims themselves can comprehend and experience their grief and anguish. Reading Coetzee and Roy's accounts in their works *Waiting for the Barbarians* and *The God of Small Things*, we can see how numerous imagery and scenes illustrate the characters' plights. The inexpressible nature of agony on the mind is disguised in the words of narration, which lets the reader empathise and realise the anguish of torture on the mind.

The research work has been divided into five chapters. The first chapter will be an introductory one which will address the topic and also the two authors selected for the study. The second chapter is a theoretical one and based on this chapter the two selected texts shall be analysed. "Torture and Trauma and the Failure of Language to Replicate the Events of Torture and the Traumatic States of Mind," is the title of Chapter 3. This chapter's main goal is to show how torture is a direct cause of trauma and how narratives attempt to convey its inexpressible nature. Both Arundhati Roy's *God of Small Things* and J.M. Coetzee's *Waiting for the Barbarians* are rich in description and imagery, emphasising how horrific torture affects a person's psychological as well as physical well-being. The language in the narratives is constructed in such a manner that language itself is destroyed by the inexpressible nature of the trauma. In the fourth chapter "History and the Trauma of Torture," the history and trauma in this chapter are interpreted on two levels. The first section of this chapter will look at how trauma is triggered by one's

personal history. The two texts are chosen not only to describe the relationship between torture and trauma but also to tie it to communal history.

The last concluding chapter summarises the entire research and also analyses the significance of the study. When evaluated from a societal perspective, this research is also very relevant. Individuals might become destabilised as a result of psychological trauma. Physical abuse causes not only physical scars but also mental scars. Although the symptoms of mental and emotional trauma are not always evident, the damaged selves of the victim and offender can perceive them to a large extent. A person may be traumatised for years, losing focus and losing their sense of self. The battle to recover from a traumatic event might be much more debilitating than the event itself.

CHAPTER 1: INTRODUCTION:

Trauma can be defined as any event or experience that is extremely perturbing and deeply distressful, leaving the sufferer completely devastated both mentally and emotionally. It is the wound of the mind that lingers throughout the life of the victim who experiences the traumatic events. Wars, natural calamities, and other such violent events often inflict traumas on the human psyche. While it is always not necessary for traumas to involve an inflictor and a victim, the trauma of torture is a field that analyses the relationship between both. Torture and trauma are inextricable from each other and are often correlated. Often traumas are hard to be voiced due to their unspeakable nature. Both torture and trauma have a profound impact on literature and language itself. While language is the means through which one's trauma can be articulated, it is often so violent that literary language fails in its expression. It shatters experience and refuses distinct representation.

The Postcolonial era resulted in a lot of violence, and torture which was very inhumane and barbaric. This relationship between trauma and torture is deeply analysed and verily interpreted in postcolonial literature by writers in their novels, poetry, and non-fiction as well. The Association of physical violence and its expression through nightmares and flashbacks have been a common theme in the writings of novelists even before the establishment of the school of psychoanalysis. Prominent South-African novelist, J.M. Coetzee and Booker Prize winner Indian novelist Arundhati Roy explored the dual themes of torture and trauma in their novels through the various elements of horror, death, physical violence, guilt, sadism, and also established how power play is inextricably linked to it. Among their celebrated novels, J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things* have been selected for this research. The reason for choosing these novels is because both narratives tackle historical

traumas and also portray the power of empathy which might ultimately result in the healing of the trauma.

Arundhati Roy was born in Shillong, Meghalaya on the 24th November 1961. Her full name is Suzanna Arundhati Roy. She is best known for her award-winning novel *The God of Small Things* (1997) and her work on environmental and human rights issues. Her parents split when she was two, and she moved back to Kerala with her divorced mother and brother. Roy went to Corpus Christi School in Kottayam, then the Lawrence School in Lovedale, Nilgiris, Tamil Nadu. She then went to Delhi's School of Planning and Architecture to study architecture. She married Gerard da Cunha in 1978, however, their union did not survive long, as they were divorced in 1982. Her life seemed difficult from a young age, and many consider her most important work, *God of Small Things*, to be a semi-autobiographical novel. This semi-autobiographical work distinguished itself from the standard plots and breezy style found in best-selling novels. She wrote it in poetic language in a time-travelling tale, and when it won the Man Booker Prize for Fiction in 1998, it took the world by storm. She's also a political activist who works on a variety of human rights and environmental issues. She began her career as a screenwriter and later went on to work in television and film. She authored the screenplay for *In Which Annie Gives It Those Ones* (1989), a film on her experiences as an architectural student in which she also acted. For this work, she was awarded the National Film Award for Best Screenplay in 1988. Her second husband, Pradip Krishen, directed another script she penned called *the Electric Moon*. the National Film Award for Best Screenplay in 1988. Thus, before the publication of her first novel *God of Small Things* she was quite a successful screenplay writer. Roy again wrote a television serial, *The Banyan Tree*, and a documentary, *DAM/AGE: A Film with Arundhati Roy*, since the popularity of her first

novel. Roy announced in early 2007 that she was working on a sequel, *The Ministry of Utmost Happiness*, which was released in 2017.

The second novelist chosen for this study is J.M Coetzee, whose full name is John Maxwell Coetzee. He is a South African-born novelist and essayist who has won numerous awards. He was born in Cape Town, South Africa, on February 9, 1940, and was awarded the Nobel Prize for Literature in 2003. He has also received the Booker Prize twice, for *Life & Times of Michael K* in 1983 and *Disgrace* in 1999. Most of his novels are about the conflict between the colonizers and the colonized and the horrors of colonization. His first work is *Dusklands* (1974) deals with the exploitation of colonization. The novel contains two separate stories “The Vietnam Project” and “The Narrative of Jacobus Coetzee”. *Waiting for the Barbarians*, one of Coetzee's most well-known novels is set in an unclear borderland and tells the story of colonization's consequences. *In Foe* (1986) which is Coetzee's reworking of Daniel Defoe's *Robinson Crusoe*, and in this novel as well he continued to examine issues of coloniser and coloniser. In this novel, Coetzee's female narrator comes to fresh conclusions about power and otherness, concluding that language may enslave just as effectively as chains. Coetzee dealt directly with modern South African situations in *Age of Iron* (1990), but in *The Master of Petersburg* (1994), he referred to 19th-century Russia, specifically Fyodor Dostoevsky's novel *The Devil*.

Thus J.M. Coetzee is regarded as one of the most highly respected and frequently studied contemporary writers. Growing up in a time of apartheid in South Africa, Coetzee witnessed the white's oppression of the blacks. The apartheid regime brought about permanent scars on the minds of not only the Blacks but also on the minds of the whites in some cases. The horrors of the apartheid and the atrocities of the colonization hurt Coetzee's psyche as well and being a writer of strong humanistic concern, J.M. Coetzee

tries to portray the atrocities of the apartheid and the inhumane cruelties of colonization in his novels. In the case of our study, Coetzee tries to explore the inner feelings and the inner psyche of the characters in the novel *Waiting for the Barbarians*. He tries to traverse the psychological trauma of the people living during the colonization period in this novel.

Similarly, Arundhati Roy tries to focus on the socio-political scenario of society in her novels. She tries to explore the root causes of the socio-political problems and express them before the readers in the narratives. Her voice always stands for the silenced, marginalised, and oppressed class of society. In her Booker Prize-winning novel, *The God of Small Things* selected for this research, the theme of psychological trauma and the inner turmoil of the characters is evident. In her work, *The God of Small Things*, the most damaged and tormented characters are children. They are constantly afflicted throughout their lives at various phases. Arundhati Roy in her novel portrayed the characters of children in a deep psycho-analytic way. Not only the children, but she also tried to explore the traumatic psyche of the adult characters. She tries to focus on the emotional stress and the inner turmoil of individuals in day-to-day life.

So, in this study, an attempt has been made to study how Coetzee and Roy in their novels have tried to portray traumatic states of the inner mind of the characters in their novels *Waiting for the Barbarians* and *God of Small Things* respectively. The selection of these two texts for the study is very interesting. On one hand, Coetzee sets his novel in the colonial period and the early part of the post-colonial period, whereas, Roy sets her novel in the contemporary period. Thus, from the analysis of the traumatic state of minds in the characters of both these two novels we can get an insight into both the traumatic state of minds in the colonial period and the contemporary period. This shows that any kind of torture and inhumane acts leave a deep mark on the inner psyche of people. Both *Waiting for the Barbarians* and *The God of Small Things* are spectacular

novels that bring out this link between the trauma of torture and history. Through their work of literature, they try to represent the unspeakable and inconceivable nature of torture through painful re-memories or in the form of traumatic flashbacks. While language can act as the means through which trauma experienced by an individual can be articulated to another, it fails to relate to the full extent of the trauma of the sufferer. Only the actual traumatized victims can understand and feel their actual pain and inner turmoil. Reading through the accounts given by Coetzee and Roy in their novels *Waiting for the Barbarians* and *The God of Small Things* we can highlight the plights of the characters through various images and scenes. What makes the reader empathize and realize the horror of torture on the mind is its inexpressible nature hidden in the words of narration. Thus, the primary objectives of this research are to:

1. Delineate the issues of violence, torture, and the resulting trauma arising out of it.
2. Analyse how Coetzee and Roy have depicted the violence of torture in their novels and tried to narrate the experiences of the 'wound' left on the mind.
3. Analyse the nuances of trauma and its effects.
4. Analyse the inexpressible nature of trauma through language and literature.

The research is based on both primary and secondary sources of information. A detailed reading of the selected works, J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*, is included in the primary source data. Critical references, journals, and internet sources are examples of secondary sources. The planned purpose and chapters of the study will be analysed using all of the collected materials. While conducting this study theories including Freud's Psychoanalysis and Trauma theory introduced by scholars like Cathy Caruth have been referred to as well.

The concept of trauma in Lacanian psychoanalysis is also used to analyse the research problem of the paper. Some elements of Postcolonialism are also touched on in this research work.

The hypothesis or the thesis statements of this research work are:

1. How literature has attempted to address torture and trauma with particular reference to J.M Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*?
2. Literature tries to narrate violence, torture and trauma and it can be analysed through the lens of trauma theory.
3. The history of violence of the past is captured through their literature. However, language itself fails to express the traumas suffered. Only the mind of the victim holds the real and ultimate truth. This limitation of literature cannot be crossed, but can only be further articulated of its unspeakable nature.

This study is very relevant when seen from the day-to-day social perspective as well. Psychological trauma is something which can destabilise a person. Physical violence does not only leave scars on the body but also on the mind. Why does the violent event remain a life instinct for the sufferer even after the torture ends? Does re-memory and articulation through language to another individual relinquish the trauma? Can one's refusal to address the torture meted out to them in their history help them be free of its inevitable trauma? Or does reliving the historical past by acknowledging it gives freedom of the mind to the survivors? Such matters are addressed in this research. In this busy world, psychological disorders and traumatic states of mind of people have been becoming a major problem. Problems such as anxiety, post-traumatic stress disorder and depression are noticed even in the youths. So, this study tries to address this alarming

problem. Due to such relevance trauma study has become very significant in the contemporary literary world. A lot of related work has also been undertaken by many writers, essayists and by scholars. Kelly Adams in her article “Acts without Agents: The Language of Torture in J.M. Coetzee’s *Waiting for the Barbarians*” published in the journal “Ariel: A Review of International English Literature” wrote about the implications of torture as depicted in Coetzee’s *Waiting for the Barbarians*. Pradeep Kumar Giri Published a research work entitled “Arundhati Roy’s *The God of Small Things*: Traumatic Distress in Children” in the Journal “International Journal of English Literature and Social Science”.

Similar to *Waiting for the Barbarians* and *God of Small Things*, various other texts and writers have explored the relationship between torture and trauma through their language. *Joys of Motherhood* by Buchi Emecheta shows how the colonized, particularly women had to suffer from violence with the advent of colonialism. Chinua Achebe’s *Things Fall Apart* shows how the native people had to suffer in their homeland. Colonial violence and aggression caused deep trauma and this is seen in the character of the protagonist Okonkwo who had to commit suicide. *Gestures of Testimony: Torture, Trauma and Affect in Literature* by Michael Richardson is a remarkable contribution to literature where he has tried to express the inexpressible violence caused by torture. It is an important contribution to the branch of trauma studies in the literature. His text explores the torture of war and analyses the representation of torture in literary texts of the past. *Postcolonial Violence, Culture and Identity in Francophone Africa and the Antilles* by Lorna Milne examines postcolonial cultures and identities by investigating how violence is represented by Francophone creative artists. Focusing chiefly on literature, but including discussion of both film and photography, the volume includes chapters on the representation of the colonial massacre in Paris and Thiaroye; beatings,

torture and murder in Congo and the Maghreb; of the Rwandan genocide; slavery in the Antilles; and of violence, especially the rape and abuse of women - throughout the Francophone world. *The Penal Colony* by Franz Kafka is a notable contribution to the school of existential writing which deals with torture as its primary theme and its link to power, colonialism and history.

Many writers have also dealt with the issue of trauma in their books and essays. Cathy Caruth has contributed greatly to Trauma Studies through her ground-breaking works like *The Wound and The Voice*, and *Explorations in Memory*, through which she tries to depict how literature can act as a window to traumatic events and experiences. *Unclaimed Experience: Trauma, Narrative, History* by Caruth peculiarly interprets Freud's psychoanalytic theory to depict the referential limitations of language and history. Toni Morrison in her renowned novel *Beloved* also explores the issues of Torture and Trauma. Elissa Marder in her essay "Trauma and Literary Studies, Some Enabling Questions" published in *A Journal of Theory and Criticism* has made an in-depth study of how the issue of Trauma has been dealt with in literary studies. Audrey McCollum in *The Trauma of Moving: Psychological Issues for Women* shows the challenges and trauma faced by those who relocate. It is, however, a theme which has received little attention from either therapists or researchers. This volume reports on a study which describes how women dealt with moving home. Issues addressed include the extended time required to re-create a home and develop a sense of connectedness to their new environment, unexpected psychological reactions and making friends. The book *the States of Trauma: Gender and Violence in South Asia* edited by Priya Chatterjee, Manali Desai and Parama Roy shows violence as an analytic category that has loomed large in the historical, literary and anthropological scholarship of South Asia. *Committing the Future to Memory: History, Experience, Trauma* by Sarah Clift seeks to rethink the

relation between history and memory and trauma by revisiting the temporality of experience and its narrative.

Though there are several other essays published in many journals and anthologies, there is no single effort that fully examines the issues undertaken in the proposed research. Hence the proposed research will positively contribute to the creation of new knowledge in the field and will add to the discussion.

In this research, I have proposed to make five chapters, the first and the last being the customary introductory and concluding chapters. The chapter division will be as follows:

The first chapter will be an introductory one. This chapter will give a brief insight into torture and trauma and how it has been represented in literature in particular reference to J.M. Coetzee and Arundhati Roy. This chapter will also include a background survey on the development of Trauma Studies.

Chapter 2 is entitled “Theorising Trauma” and this chapter will go through the theoretical aspect of trauma. Psychological trauma was recognized as a discipline that required further analysis through the efforts of psychologists like Sigmund Freud, Charcot and Janet. Before their research, trauma was treated as an emotional imbalance, rather than as a medical disorder. Military soldiers at war often suffered from PTSD or other symptoms of trauma. However, it was called a “soldier’s heart” or a symptom of his “homesickness”. “Shell shock” was a term which referred more to the physiological effects of violence, rather than concentrating on the impact on the mind. This chapter of this research shall concentrate on theorizing trauma. It deals with what is trauma or the “double wound” of the mind as stated by Cathy Caruth and shows which aspect of trauma

is explored in the texts selected for the research. The nucleus of the paper is focused on this chapter.

The title of Chapter 3 is entitled as, “Torture and Trauma and the Failure of Language to Replicate the Events of Torture and the Traumatic States of Mind.” The concern of this chapter is to establish how torture is the immediate cause of trauma and how the narratives aim to establish its inexpressible nature. Both the narratives of Arundhati Roy’s *God of Small Things* and Coetzee’s *Waiting for the Barbarians* are highly descriptive and charged with powerful imagery which highlights how brutally torture affects the individual psychologically, as well as physically. The language in the narratives is constructed in such a manner that language itself is destroyed by the inexpressible nature of the trauma. Language fails as the truth of the trauma of torture can never be truly articulated in words. It refuses representation. This chapter analyses the scenes and imagery which further highlight the plight of the sufferer.

Chapter 4 is entitled “History and its Link to the Trauma of Torture”. This chapter will have two levels of interpretation of the history of trauma. The first section of this chapter will deal with how personal historical background induces trauma. The two selected texts not only describe the relationship between torture and trauma but also link it with collective history. Literature is a carrier of culture and history of races throughout time and place. Trauma narratives are often linked with the role of place and thus linked to history. Both *Waiting for the Barbarians* and *The God of Small Things* address two of the most violent traumatic events in the history of the world. In their narratives, Coetzee and Roy attempted to give voice to the pain and sufferings of the entire race through their protagonists’ eyes. Their narratives offer justice to the subaltern identities who never got to voice their stories in the history of the world. They attempt to view history from the position of the sufferer or victim who had undergone the trauma. This chapter would note

the narrative techniques used, the tone of the narration and the analysis of how the individual experiences of their protagonist are representations of true tortures meted out to not only a selected few, but a whole race of people.

The last chapter will be a concluding one which summarizes the entire purpose and arguments of the research. This chapter will analyse the findings of the research, and their significance of the research.

Chapter 2: Theorising Trauma

Since the 1990s, scholars have begun to explore literature with the help of trauma theory. When seen from the perspective of trauma theory, the effects of violence on the victims can be witnessed which haunts them even years after the actual happening. Trauma disrupts the intellect and jeopardises mental stability and individual growth. In this chapter, an attempt is made to theorise trauma and the development of trauma as a theory. The two selected texts for this research, J.M. Coetzee's *Waiting for the Barbarians* and Arundhati Roy's *The God of Small Things*, will be examined through the lens of trauma theory in the following chapters.

Trauma theory, which emerged in the 1990s as part of the critical theory paradigm, today encompasses a wide range of disciplines, focusing on psychological, philosophical, ethical, and aesthetic concerns concerning the nature and depiction of traumatic events. Most other well-known literary theories are linked to trauma theory. It brought together resources from a variety of critical schools that were already active in the field of literary critical theory. From Freudian psychoanalysis, trauma theory is provided with a model of traumatised subjectivity and several examples of the effect of trauma on memory. Feminism also provided an impetus to trauma theory. Apart from generating a crucial political impetus, feminism provided a model for speaking about the forms of physical and sexual abuse that had a permanent scar on the minds of the victims. Trauma theory particularly in its American Yale School version also had its affluents on deconstruction in terms of changing the reference and meaning of trauma. Thus, trauma theory which came into literary prominence in the 1990s has synthesized its resources from another school of critical theory as well.

2.1: Defining Trauma:

Trauma is described as a wound or external body injury in general in early versions of the Oxford English Dictionary. Every related term, such as traumatised, traumatic, and traumatism, refers to a physical wound or puncture in the medical sense. During the latter half of the nineteenth century, the meaning of trauma was transferred from physical to psychological wounds. It was a result of emerging mental science as well as Victorian modernity. The medical practitioners soon recognised that a physical wound or injury can heal completely but persistent forms of mental distress and turmoil are still felt by the victims even long after the actual event. Thus, in the 1860s the new terms traumatic neurosis and nervous shock came into being about mental distress or trauma. Again, a new variety of mysterious disorders that seemed to be unrelated to physical health began to be studied. These terms include hysteria, amnesia, hypotonic and other trench states. Renowned Canadian philosopher, Ian Hacking in his work *Rewriting of the Soul: Multiple Personality and the Science of Memory* regards these new varieties as “disease of memory” (Hacking 2). Again, in the Nineteenth century psychology, as well as mental disability and sickness was commonly seen as an outcome of physical disability and also due to genetic weakness. Showing instinct of primitiveness was also associated with madness. But slowly the psychical apparatus gained a great deal of freedom as a result of the new dynamic psychology. In 1883, the two young Austrian psychologists Sigmund Freud and Joseph Breuer published the essay “On the Physical Mechanism of Hysterical Phenomena” which challenged the conventional notion that hysteria was caused by physical degeneration. The 1890s findings of Freud are very crucial for tracking how trauma came to have a new physical implication. His views were continuously shifting and then he coined the term psychoanalysis. Thus, it is seen that the term trauma has evolved with time. In earlier usage, it simply meant a physical wound

which later evolved into a much deeper psychological wound or mental bruise. The odd physical symptoms of the hysteria such as trance states, extreme mood swings, forgetfulness, and partial body paralysis and soon could be based on traumatic accidents according to Freud and Breuer's essay. According to them, it is the recollection of a traumatic experience rather than the traumatic event itself that acts as an inciter in unleashing the symptoms. To put it another way, psychical trauma is anything that enters the psyche that can be processed via normal mental processes. It might fade from the conscious memory but lingers in the minds of the victims. It is very difficult to permanently erase traumatic memories. Although many theorists have extensively defined the term trauma in the present-day context, Caruth's definition is widely accepted and became the most influential one. According to her "Trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed uncontrolled repetitive appearance of hallucinations and other intrusive phenomena." (Caruth 11). The key idea of this definition of Caruth is that the traumatic response can be delayed in the victims. The victims might endure some catastrophic incidents which might be both physical and psychological at some point in time but the response to trauma might be delayed. The traumatic response may haunt the victim again and again in near future. Similarly, Judith Lewis Herman in *Trauma and Recovery* states: "Traumatic events produce profound and lasting changes in physiological arousal, emotion, cognition, and memory. Moreover, traumatic events may sever these normally integrated functions from one another" (34). Dominic LaCapra in his book *Writing History, Writing Trauma* states that "Trauma is a disruptive experience that disarticulates the self and creates holes in existence; it has belated effects that are controlled only with difficulty and perhaps never fully mastered." (41).

More and Fine in their work *Psychoanalytic Terms and Concepts* made a very elaborative statement on trauma stating its nuances: “A state of helplessness results ranging from total apathy and withdrawal to an emotional storm accompanied by disorganized behaviour bordering on panic. Signs of autonomic dysfunction are frequently present.” (199). In Cathy Caruth’s anthology *Trauma: Explorations in Memory* Kai Erikson wrote an article “Notes on Trauma and Community” where he regards trauma as a hit to the brain’s tissues that damages or disturbs an individual. He describes an outside influence that bursts in, shatters mental barriers, and invades the individual. This whole event consumes and leaves the individual hollow. The impact of trauma, according to Kai, is determined by how an individual's anatomy and his state of mind respond to the traumatic incident

2.3 Trauma as a Double Wound:

The word wound refers to a physical injury or suffering. In later usage especially in psychological terms, the term wound also signifies a mental wound. The wound of the physical body gets healed after some time however psychological wound or wound of the mind is very difficult to heal. Therefore, trauma is regarded as a double wound. The first wound happens at the time of the actual happening of a tragic or traumatic incident. The second wound happens when the memories of that violent or tragic incident haunt the mind of the victims at different phases of life. Therefore, because of its not easily healable nature trauma is regarded as a double wound by Cathy Caruth in her *Unclaimed Experience: Trauma Narrative and History*. She states “The story of trauma, then, as the narrative of a belated experience, far from telling of an escape from reality—the escape from a death, or its referential force—rather attests to its endless impact on a life.” (Caruth 7). According to her trauma can be a belated experience which might occur at

any point in time and also can have a boundless impact on the victim's psyche. In this regard, Freud in his *Beyond Pleasure Principles*, also admitted that violent and cruel events seem to repeat again and again. In this work, Freud gave the instances of the battlefield survivor victims, who gave gone through horrible pains. They are constantly under attack from past catastrophes and pains. The war survivors were unable to get out of their past incidents which left a very deep imprint on their minds. Freud also talks about sexual trauma in this work. According to him, the actual incident occurs in childhood, but the traumatic jolt is felt by the victim only after attaining a level of sexual maturity. A second sexual incident in adult life also happens which the victim compares with the fragmented sexual memories. After comparing it the victim becomes terrorised and traumatised because he was unable to comprehend it in his childhood. It is seen that in sexual trauma as well there is a delay of the traumatic response. At a later period, it begins to haunt the individual according to Freud. Traumatic events from the past continue to impact current developments in ways that are beyond human comprehension. The trauma victim must attempt to speak out about his or her terrible event to retrieve from trauma.

The popular Italian Romantic epic, *Gerusalemme Liberata* by Tasso has a similar story where the protagonist suffers from repeated traumatic shocks time and time again. In this romantic epic the beloved of the hero, Clorinda was disguised in the armour of the enemy whom the hero Tancred killed her thinking her to be the enemy. After this horrible incident, Tancred was utterly in great shock and grief and the magic forest when he slashed a tall tree with his sword and heard the cry of his beloved Clorinda from the tree. This shows the traumatic state of Tancred and how trauma repeats itself again and again as stated by Freud. The voice of Clorinda from the tree that Tancred hears is a result of a past traumatic incident that happened. This shows the traumatic state of

Tancred and how trauma repeats itself again and again as stated by Freud and Caruth that the response and effects of trauma may haunt the victim again and again at a later stage.

Trauma theory has recently become one of the most prominent paradigms in the field of literary-critical area, and it has been widely used in the analysis of a variety of situations in literary texts. Anne Whitehead has successfully merged trauma theory with literary texts in *Trauma Fiction*, and for the first time addressed the literary potential of Trauma Studies. She stated, “Trauma theory is inherently linked to the literary ways that it has not always recognised.” (Whitehead, 4). In similar ways, trauma theorists and critics such as Cathy Caruth, Shoshana Felman and Geoffrey Hartman have stated the similar possibility of Trauma theory in the field of literary criticism.

The importance of Trauma Theory is more emphasised in the present contemporary scenario where mental disorders such as depression and PTSD symptoms are becoming very common among people of different age groups in a busy and competitive society. Post-Traumatic Stress Disorder, (PTSD) has been accorded official recognition in the 1980s by the American Psychiatric Association based on the theories of Sigmund Freud and Pierre Janet. PTSD can cause symptoms like acute terror, frequent and intrusive remembrance of the event, psychic numbness, emotional anaesthesia, people avoidance, and social alienation. Cathy Caruth in her work *Explorations* stated PTSD that included symptoms of what has been previously called shell shock, combat stress, delayed stress syndrome and traumatic neurosis, and referred to response to both human and natural catastrophes.” (Caruth 3). In line with this, PTSD has been widely employed in the studies of War Soldiers, Holocaust survivors, sexual assault victims and persons who have gone through horrific happenings at some points in their life.

2.4: Importance of Trauma Theory and Trauma Studies:

As already stated, that trauma theory is relatively a new branch of literary theory that originated in the early part of the 1900s and it originated in Yale School of Deconstruction. Regarding the origin of Trauma Theory Susana Onega and Jean-Michel Ganteau in their work *Ethics and Trauma in Contemporary British Fiction* stated that in Yale School of Deconstruction Cathy Caruth, Shoshana Felman and Geoffrey H. Hartman “moved from deconstruction to trauma studies, as they felt the need to develop new critical tools capable of accounting for the assessment of Holocaust fiction and the testimonies of survivors.” (8). Cathy Caruth also explained the objective of trauma theory in the introduction of her work *Trauma: Explorations in Memory*. She stated the objective is “to examine the impact of the experience, and the notion, of trauma on psychoanalytic practice and theory, as well as on other aspects of culture such as literature and pedagogy, the construction of history in writing and film, and social and political activism” (Caruth 4). Caruth tries to interpret trauma from multiple angles and she wanted the theory of trauma to be used as a lens to interpret and analyse literary work, historical incidents, art and film and social and political scenarios. Her other important work *Unclaimed Experience: Trauma Narrative and History* is regarded as the benchmark of trauma theory that provided a link to be drawn between literature and trauma. Michelle Balaev in her work *Contemporary Approaches in Literary Trauma Theory* regards trauma theory as “a burgeoning discipline that examines extreme emotional states and profound changes of perception in a text by utilizing psychological theories on trauma and memory.” (3). *Writing History, Writing Trauma* by Dominick LaCapra, and *Worlds of Hurt: Reading the Literatures of Trauma* by Kali Tal, tries to jot together with the psychological, historical, political and social, intellectual, and geopolitical components of trauma. Similarly in *The Juridical Unconscious: Trials and*

Traumas in the Twentieth Century, Shoshana Felman scrutinises the connection between literary and psychoanalytic trauma.

In the last decade, trauma research has advanced significantly. Trauma is typically associated with the field of psychology, but in recent years, it has found a home in the modern humanities in the form of Trauma Studies. Many institutions offer trauma studies departments that do study and develop therapeutic strategies for the effects of trauma. Trauma research at Cornell University's Comparative Literature department focuses on the connections between literature and trauma, trauma and witnessing, trauma and religious persecutions, and the most recent breakthroughs in trauma across cultures. The University of Delhi's Department of English has established the Centre for Studies on Violence, Memory, and Trauma.

By all the views on trauma and trauma theory, contemporary trauma theory helps to analyse and interpret literary texts to understand how the individuals of the society are suffering from various traumatic sufferings due to various factors. Literature is regarded as the mirror of society. It represents the various issues and problems of the society and it reflects the values of the society both good and bad. Trauma and post-traumatic stress disorders such as fear, anxiety, hallucination and nightmares are alarming problems which have been treated by many novelists including Arundhati Roy and J.M. Coetzee. Trauma Theory thus gives a new impetus and paradigm to interpret the literary text.

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Chapter 3: Torture and Trauma and the Failure of Language to Replicate the Events of Torture and the Traumatic States of Mind.

This chapter attempts to bring to light how J.M Coetzee in his novel *Waiting for the Barbarians* and also Arundhati Roy in her Booker Prize-winning novel *God of Small Things* have tried to focus on the traumatised conditions of the characters in their respective novels. Although the two stories are set in separate eras, the symptoms of trauma resulting from various events, most notably torture, share many parallels. Coetzee sets his novel in colonial South Africa where apartheid and racial discrimination were at their peak and Roy sets her novel in post-independent India. Traumatic states of people, as well as their inner anguish and fight, are noted in both the novel's characters. Although the causes of trauma differ, the symptoms of trauma were strikingly similar. Trauma, as stated in the preceding chapter, repeats itself, and in both works, the characters appear to be suffering from it. They were always battling with their psychological situations time and time again. Thus, in this chapter, an attempt has been made to study how the characters of *Waiting for the Barbarians* and *God of Small things* were constantly traumatised as a result of some horrible incidents that happened to them at some point in time. Both Arundhati Roy and J.M Coetzee have tried to portray incidents of torture, cruelties and the barbaric inhumane activities and the resulting trauma. Having said that although both Coetzee and Roy tried to represent these traumatic experiences of the victims as realistically as possible, there is always the limitation of language to represent the actual feelings of individuals. In other words, the actual suffering of the victims can only be felt by them. Even though both novelists attempted to portray agony and trauma via literature, they were unable to do so adequately using language and literature. Nevertheless, both Roy and Coetzee tried to represent as realistically as possible the traumatic states of the victims in their novels.

The two novels *Waiting for the Barbarians* and *The God of Small Things* have been examined through the prism of trauma theory in this chapter. As a result, this chapter will be evaluated using the trauma theory description that is covered in detail in chapter two of this research work. This chapter is divided into two subunits. The first unit will study the occurrences of torture and trauma in Coetzee's novel *Waiting for the Barbarians*, while the second unit will analyse the traumatised states of the characters in Roy's work *The God of Small Things*.

3.1 Trauma in *Waiting for Barbarians*:

This unit looks at the characters in Coetzee's *Waiting for the Barbarians* through the perspective of trauma theory and psychoanalysis. Witnessing torture and violence, as well as displacement of identity and fear, causes inner conflict and problems in the novel's characters. Coetzee grew up in a time in South Africa when apartheid was at its peak. In this time, he witnessed how the whites barbarically exploited the blacks and castrated violence upon them. The horrific, dreadful and monstrous exploitation of the blacks constantly hurt the psyche of Coetzee. In this novel, Coetzee thus attempts to present the horrific and unspeakable atrocities by the colonizers upon the colonized. The act of violence and torture brought permanent and deep scars upon the minds and the psyche of the victims. The horrors and the act of brutality and torture of colonization and apartheid not only left a deep mark on the blacks but also on the whites.

The body image used by Coetzee in the novel figures prominently and this shows the violent conflicts and atrocities committed by the empire upon the natives. In this context, Robert Culbertson said that "traumatic language is acknowledged not by the body but by language" (169). Therefore, the image of the body serves as a strong medium

for understanding narratives of trauma and torture. Laura Di Prete in her work *Foreign Bodies* is of the view that:

For several writers, bearing witness to traumatic experience means articulating the complicated process from traumatic memory to conscious memory by attending not only to verbal signs but also to that nonverbal, sensorial, and perceptual experience that remains locked with the body. In its privileged relation to the traumatic core that, not accessible to cognition, cannot find verbal expression, the body rises to a central figure within narratives of trauma. (10)

In the novel, Coetzee tries to portray the barbarian prisoners tortured bodies, the barbarian girl's blind eyes and broken and damaged ankles. These were all the result of the atrocities committed by the empire which instigated deep traumatic conditions in the minds of the victims. There were many instances of tortured body images used by Coetzee in the novel. The small boy who was captured by the Empire in the name of being a barbarian was very inhumanely tortured and harassed. "The boy's face is bruised, one eye is swollen shut" (Coetzee 3). The dead body of his grandfather was even kept the whole night with him. Thus, when the magistrate saw it, he scolded the guards: "Who told you to leave the body there?" (7). This shows how emotionally traumatised the tortured boy was to spend the whole night with the corpse of his grandfather. The old man was tortured and assaulted by the guards before finally succumbing to the wounds. "The Greybeard is caked with blood. The lips are crushed and drawn back, the lips are broken. One eye is rolled back, the other eye socket is a bloody hole." (7). Being witness to such atrocities the small boy was trembling with fear. He was shellshocked, traumatised and in deep emotional distress. His traumatic state of mind was visible when the magistrate went to see him. "When I bend to touch his cheek, he flinches and begins to tremble in long ripples that run up and down his body." (7). Not only his grandfather

was tortured but he was also equally tortured and this also added to his already traumatic state of mind. “His belly and both groins are pocked with little scabs and bruises and cuts, some marked by trickles of blood.” (10). The brutality of violence of the empire was also noticed when they meted out extreme violence on the innocent. The tortured bodies were harassed to such an extent that they were made to confess falsely with the use of power and the fear of torture. The boy who was brutally tortured was made to confess falsely. In this regard, the magistrate knew that his confession was not correct and he only confessed under fear. He thus said to him:

‘Listen,’ I say. They tell me you have made a confession. They say you have admitted that you and the old man and other men from your clan have stolen sheep and horses. You have said that the men of your clan are arming themselves, that in the spring you are all going to join in a great war on the Empire. Are you telling the truth? Do you understand what this confession of yours will mean? Do you understand? ... He makes no response. I shake his shoulder, slap his cheek. He does not flinch: it is like slapping dead flesh. (Coetzee 11)

Situations like these state the magnitude of traumatic stress that the boy had to undergo. Despite being innocent, and having nothing to do with the fictitious barbarian army that the Empire was scared of, the boy had to confess falsely under the fear of torture and physical abuse. He had no option but to confess falsely so that he is spared from the barbaric deeds of the Empire. But to people like Colonel Joll, torture and pressure is just a medium to extract the truth. He thus said to the Magistrate “First you get lies, you see – this is what happens – first lies, then pressure, then more lies, then more pressure, then the break, then more pressure, then the truth. This is how you get the truth.” (Coetzee 5). People like Colonel Joll only want to hear the confession from the mouth. He does not care if it is the truth the victim is speaking or if he is making a false confession under the

pretext of fear and torture. He only believed that physical pain is the only medium to extract the truth. But this kind of interrogation leads the innocent victims like the boy to a deep traumatic state. The Empire continued its violent practice upon the innocent native people thinking them to be barbarians who are planning to attack the Empire. The first of Colonel's detainees arrive four days after his expedition. But all of those prisoners were local fishing people who were wrongly captivated by Joll. These innocent people were victimised and tortured which led them to fear anxiety and trauma. The magistrate knew that these were harmless fishing people but no one believed him. "Did no one tell him these are fishing people? It is a waste of time bringing them here! You are supposed to help him track down thieves, bandits, and invaders of the Empire! Do these people look like a danger to the Empire?" (Coetzee 18). The native people were mistaken to be barbarian army and held captive, tortured, and kept in inhumane conditions. Their mental situation was very precarious and deeply disturbed. They lived in intense fear without even knowing about the barbarian army. Their situation became worse when the small baby who was also captivated by his mother died. The mother was devastated and completely shattered at the loss of her small baby. Coetzee wrote in section I of *Waiting for the Barbarians* about the precarious condition of the mother: "She will not yield it up, we have to tear it away it from her. After this she squats alone all day with her face covered, refusing to it." (23). She was mentally paralysed and downturn at the loss of her baby. Colonel Joll did not care about any of these and he only wanted to instigate fear upon the captured natives to confess. He even interrogated the small child who was also captured along with his elders. Colonel asked him "Have strangers visited your father during the night" (Coetzee 23).

The plight of the barbarian girl was very deplorable. Colonel Joll forces the capture of the nameless barbarian girl together with her father and numerous others

during their hunt against the barbarians. She was firstly tortured by the Empire which physically deformed her and again she was used by the Magistrate sexually which mentally drained her. She fell victim to Colonel Joll's torture which made her partially blind and her ankles were deformed and out of shape. After spotting her begging and moving around on the street, the magistrate takes her and hires her as a chef and maid. However, the Magistrate in the name of caring for her used her for his sexual pleasure. "She raises her arms while I wash her armpits. I wash her belly, her breasts. I put her hair aside and wash her throat. She is patient. I rinse her dry." (Coetzee 32). From these lines, it might seem that the magistrate was talking about great care for her but in reality, he was talking about the undue sexual advantage of the poor partially blind barbarian girl. He was trying to help no doubt but deep down there was lust hidden. "There are moments – I feel the onset of one now – when the desire I feel for her, usually so obscure, flickers into a shape I can recognize. My hands stirs, strokes her, fits itself to the contour of her breast." (Coetzee 43). This shows how lustful the old Magistrate was taking advantage of her situation. The barbarian girl also knew about it but she could not help herself. She had to sacrifice everything to the magistrate as she had no other option but to obey the Magistrate. The Magistrate might have felt pity for the deficient barbarian girl but at the same time, he was no less than a torturer. It also becomes evident when the Magistrate had a very confusing feeling. "The girl lies in my bed, but there is no good reason why it should be a bed. I behave in some ways like a lover—but I might equally well tie her to a chair and beat her, it would be no less intimate." (Coetzee 46). He also had no mark of respect for her as a woman and he only viewed her as a young body and it becomes visible when he says "How can I believe that a bed is anything but a bed, a women's body anything but a site of joy?" (Coetzee 48). She could neither protect her from getting brutally tortured nor could refuse the Magistrate's sexual urges. This placed

her in a very perilous situation as she was mentally in a very miserable spot. She was internally drowned with fear and anxiety as when the magistrate touched her, she rippled in fear. “When I touch her she groans and huddles tighter” (Coetzee 32). Her traumatic state also made her very strange and hypothetical answers. She never gave a straight answer to the Magistrate. When the Magistrate asked her where she lived, she strangely answered: “I live” (Coetzee 28). The Magistrate again asked her if she was alone “‘Yes’. Her voice comes in a whisper.” (28) This shows that she was in such a traumatic state of mind that she was in no mood to answer the Magistrate.

Again, as the narrative moves ahead more and more atrocious deeds of the Empire come out.

The kneeling prisoners bend side by side over a long heavy pole. A cord runs from the loop of wire through the first man’s mouth, under the pole, up to the second man’s loop, back under the pole, up to the third loop, under the pole, through the fourth loop. As I watch a soldier slowly pulls the cord tighter and the prisoners bend further till finally, they are kneeling with their faces touching the pole. One of them writhes his shoulders in pain and moans. The others are silent, their thoughts wholly concentrated on moving smoothly with the cord, not giving the wire a chance to tear their flesh. (Coetzee 114,115)

Again, a group of captured prisoners are taken into the public area under the command of Colonel Joll and he wrote on their naked backs the word “ENEMY” (115) in capital letters with black charcoal. The Barbarian bodies not only endured the pain of the violent crimes and atrocities on them but also, but they also had to undergo a lot of humiliation and shame for being captive at the hands of the Empire in their native land. All these added to their traumatic states of mind.

This shows how the colonized were victimised by the brutal acts of violence and barbarianism which resulted in deep trauma in their inner minds. The torture instigated and carried by the Empire not only scars and wounds the so-called Barbarians' bodies but also puts a near-permanent wound and scare on their minds which keeps on haunting them again and again. Having said that it is also noticed that in the case of the Protagonist, the Magistrate who was a part of the Empire was also traumatised by being witness to the Barbaric deeds of the Empire. Thus, the colonizers were also victimised and traumatized. The magistrate is vicariously traumatised by the Barbarian prisoner's mistreated bodies, although not being actively involved in the interrogation. Then he returns to the torture chamber to obsessively seek the truth, and the dangerous plight of the dismembered Barbarian bodies leaves him devastated and mentally disturbed. As stated by both Freud and Cathy Caruth that traumatic happening seems to haunt the victim, again and again, the magistrate was experiencing the traumatic incidents in his dreams. He was under immense guilt as he witnessed the so-called barbarians' tortured bodies. He was traumatized by the affection and sympathy towards the blind girl who was abused and tortured. At the same time, his inability to resist and oppose the Empire was also a factor in his mental turmoil and breakdown. The deeds of Colonel Jol were so horrific that he was disturbed at his sheer presence of him. He thus said, "Since his second day here I have been too disturbed by his presence to be more than correct in my bearing towards him." (Coetzee 13). Before the arrival of Colonel Joll, his life was more or less settled. But since Colonel Joll arrived torture and maltreatment of the barbarian captives started which emotionally jolted the Magistrate. He, therefore, said: "The joy has gone from my life." (24). No doubt, the Magistrate was a part of the Empire but he was never in favour of brutal violence against the prisoners and being witness to all the horrible atrocities against them his moral state was jolted.

Caruth in her *Trauma: Explorations in Memory* is of the view that “The shock of the mind’s relation to the threat of death is thus not the direct experience of the threat, but precisely the missing of the experience the fact that not being experienced in time, it has not yet been fully known.” (62). This statement of Cathy Caruth perfectly explains the traumatic condition of the Magistrate. Firstly, the magistrate was unable to participate in Colonel Joll’s violent interrogation of the barbarians. Secondly, he was also unable to completely understand the sufferings and situations of the barbarians. Therefore, he became more mentally frustrated and unstable. The only thing he could do was to listen to the guards’ statements about the happenings. The Magistrate was full of guilt and shame due to his inability of preventing the violent tortures of Colonel Joll. So, during the night he went out to visit the torture chamber. When he reached there, he was completely shattered to witness the inhumane and barbaric deeds of the Colonel. After reaching there he finds out that the old grandfather was beaten to death and the boy who was also severely injured was trembling with fear near the corpse of his grandfather. His heart almost stopped beating when he saw the brutal conditions of the captured prisoners in the torture chamber. He was feeling very guilty about his inability of preventing these atrocities. He, therefore, lashed out at the guards who were present there and angrily he said “Who told you to leave the body there?” (Coetzee 7). When he inquires the guards about more happenings during the interrogation, he found out about a very vicious incident about the boy. “Gripping his little knife of air he makes a curt thrust into the sleeping boy’s body and turns the knife delicately, like a key, first left then right.” (11). The magistrate was psychologically and mentally broken-down hearing about such a gruesome act on the innocent boy. He was unable to accept that such barbaric and horrendous happenings happened under his jurisdiction.

There were plenty of instances that suggest that the magistrate was deeply traumatised by such gruesome activities. He, therefore, narrated in the first section of the novel: "I feel old and tired, I want to sleep. I sleep whenever I can nowadays and, when I wake up, wake reluctantly. Sleep is no longer a healing bath, a recuperation of vital forces, but an oblivion, a nightly brush with annihilation." (Coetzee 22). This shows that he was mentally in such a disturbed state that he wanted to run away from all of it. He, therefore, wanted to sleep frequently but he was unable to sleep peacefully. All the horrendous infliction of pain images continued to disturb him even in his dreams. He wanted to move far away from all the pains and atrocities. He thus said: "I spend the day playing with lists and numbers, stretching petty tasks to fill the hours. In the evening I eat in the inn, then reluctantly to go home, make my way upstairs to the warren cubicles and partitioned rooms where the ostlers sleep and girls entertain men-friends." (Coetzee 24). This shows his deeply disturbed psychological state. Jeffrey C Alexander in his *Cultural Trauma and Collective Identity* is of the view that trauma victims have "a compulsive tendency to avoid situations that resemble the traumatic scene or remind the victim of it, but at the same time an equally strong compulsion to repeat the trauma or to relive some aspect of it." (53). From the deeply disturbed state of the Magistrate, it becomes very obvious that he was constantly trying to avoid all the pains and tortures and at the same time, he was constantly returning to the torture chamber to inquire about the horrible interrogations. He was also taking a keen interest in the barbarian girl's torture mark. He seems to recreate a situation in his mind in how the barbarian girl and her father were abused in the torture chamber. He even remembers the woman who lost her baby while remaining in captivity of the Empire. This shows the restless state of the Magistrate's psyche. He was fighting within himself very hard to get away from all the

barbaric incidents but he was unable to do so. His mind was constantly dealing with all the horrible incidents of the Empire.

Another reason for the Magistrate's fear and emotional distress is due to his castration anxiety. In scientific and medical terms the term castration refers to the surgical or chemical removal of a male's testicles. It, Sigmund Freud propounded the concept of castration anxiety in his concept of the Oedipus complex. Freud described castration anxiety as the fear of as a child that his genital organs will be destroyed by his father for his sexual interest in his mother. However, the castration anxiety felt by the magistrate is somewhat different from the castration anxiety as propounded by Freud. He was under the fear of castration anxiety mainly due to the fear of his sexual vigour. This happened due to various reasons such as ageing, being witness to the violence of the Empire, and also due to torture. He constantly had the fear and anxiety of being humiliated and ashamed due to it. Coetzee not only brought the issue of Castration anxiety in *Waiting for the Barbarians* but also, dealt with the castration issue in his Booker Prize-winning novel *Disgrace*. The protagonist of the novel David Lurie was under the fear of castration anxiety. He was beginning to lose his sexual potency due to his growing age. So, he was beginning to make sexual relations with younger women so that he has the feeling of being in his sexual might. Similarly, the Magistrate was attracted to the barbarian girl from the first day he saw her. His sexual urges also get revigorated whenever he is with her. He had a strong desire to penetrate the girl sexually. However, in his psyche, he was deeply concerned about his sexual vitality. Many factors were behind such subconscious feelings of the Magistrate. One of the factors is his growing old age. He was having progeria or old age syndrome as he stated: "When I look at her naked body and my own, I find it impossible to believe that once upon a time I imagined the human form as a flower radiating out from the carnal of desires." (36). He

was remembering his old memories when he was full of vigour and strength. He said, “When I was young the mere smell of women would arouse me.” (49). Secondly, he was witness to such inhumane and barbaric violence of the Empire in the barbarian girl that all his sexual urges were repressed. The horrible memory of the girl’s twisted body often tormented him. As a result, he began to lose faith in his sexual potential, which exacerbated his castration anxiety. The magistrate thus said: “I see myself clutched to this stolid girl, unable to remember what I ever desired in her, angry with myself for wanting and not wanting her.” (35). The magistrate was under immense inner turmoil for being in such a helpless state. The magistrate was in a great deal of internal distress as a result of his helplessness. He had a strong desire to establish a carnal relationship with her from the very first day. He was unable to do so due to his mental state. He made many unsuccessful attempts to seduce the girl. However, he later became unsure of himself. He said: “It is I who am seducing myself, out of vanity, into these meanings and correspondences.” (47). He was having unusual dreams and was beginning to mistrust the barbarian girl’s identity. His rage grew, and he began flailing around in his room, oblivious to who was sleeping and who was awake. He hurled his boots around and was continually yelling and scolding someone. He even said “What this woman beside me is doing in my life I cannot comprehend. The thought of the strange ecstasies I have approached through the medium of her incomplete body fills me with a dry revulsion...” (50). His greatest fear came when he was powerless and vigour less when the barbarian girl was seducing him. Earlier he was the one who previously attempted to penetrate the girl. He was broken by this event. His inability startled and emotionally crippled him. “Her toes continue to probe, but in this slack old gentleman kneeling before her in his plum dressing-gown find no response.” (59).

As a result, the Magistrate's concern about castration became one of his anxiety factors. He began to lose faith in his sexual potential and zeal, and his masculinity began to erode. All of these concerns added to the Magistrate's traumatised state, which was constantly tormenting his mind.

Again, his shift from a perpetrator to a victim result in the displacement of his identity, resulting in a traumatic state as he experiences double identity consciousness. The Magistrate plays the double role of being a perpetrator and a victim. Being an integral part of the Empire, he was destined to be a perpetrator despite his indirect involvement in it. But he was also victimised by the Empire when he went ahead to return the Barbarian girl to her people. When he returns, Joll accuses him of treason for allegedly consorting with the enemy, and he is imprisoned and tortured with the captive barbarians. The Magistrate has been subjected to repeated trauma and has experienced traumatic events such as bodily violations. The Magistrate's fear and emotional stress increased many folds due to his incarceration. The Magistrate's independence is taken away during his detention, and his body is controlled to some extent by his perpetrator. He is fed the same rations as the other soldiers; every other day, he is permitted out of the barracks gate for an hour to wash and exercise; and he is forced to submit to his body's most basic needs: eating, drinking, and sleeping. Joll and Mandel want to take away his sense of autonomy by scrutinising and controlling his body and bodily functions. Chronically traumatised persons, according to Herman, no longer have a "baseline level of physical ease or comfort." (Herman 12). Thus, from being a part of the Empire to being victimised the Magistrate had to endure a lot of trauma and psychological stress.

The Magistrate had to undergo a lot of sufferings from his people just for showing sympathy for the innocent natives. His captivity in prison and the savage violence he

was subjected to caused him unimaginable anguish and fear. He was shell-shocked and suffering from severe trauma. The magistrate was locked and tortured in the same chamber where the captured barbarians were kept and brutally interrogated. This also brought him the memories of the violence upon the barbarians he witnessed. He was already in a very disturbed state of mind for not being able to stop and prevent Colonel Joll from torturing the innocent natives and after being subject to the same torture from the Empire his mind and body were shattered. The magistrate thus said, "I am now no more than a pile of blood, bone and meat that is unhappy." (Coetzee 93). He was not only tortured by the Empire but also, he was humiliated. He was once a respectable man of the Empire but after his Captivity, he was not even provided clean clothes even after his repeated requests. His isolation added fuel to his already traumatic state of mind. Even after spending two days, he was finding it difficult to even utter a single word from his mind. He was mentally in a horrible space and he said: "Truly, man was not made to live alone!" (87). He was once the guardian of the law, but he became the Empire's enemy in his state, and he was subjected to cruel torture. His jawline and nose were smashed, while his left eye was distended and shut. He was going through such unbearable pain that he was starting to lose sensation in his body parts. He couldn't lie still, and as the area's former magistrate, he was too embarrassed to cry aloud. He was unable to consume his food. He seems to be unable to stay still because of the excruciating pain, so he began walking up and down his room on haunches to alleviate his misery. He managed to keep himself occupied enough that no screams or cries escaped his lips. He finally couldn't stop himself as tears streamed down his face like a small baby. He sat against the wall in one corner of the room, crying his heart out. All of these acts of torture had left him emotionally traumatised, and he began to experience bizarre dreams. He couldn't think clearly, and odd ideas and strange thoughts rushed through his head. He was beginning

to question himself “what kind of future do you have here? You cannot be allowed to remain your post. You have utterly disgraced yourself.” (123). He was thus having an existential crisis within him for being in such a precarious state. From being an important figure of the magistrate to being kept like an animal in prison he was having an identity crisis. He was unsure of himself and was thus beginning to question himself.

The magistrate was not even prosecuted so that everyone can find out if he committed the act of treason. He was getting restless and was beginning to shout from his prison room when they are going to prosecute him. He was fretting and becoming enraged at not being allowed to defend himself. When he started ranting about the trial, the guards put him in a dark place and silenced him. Darkness further terrorised him and he said: “I am a muttering idiot, a ghost of myself” (124). His isolation together with physical pain was emotionally draining him and he was criticising himself. He believes that people have lost all respect for him and now perceive him not just as a madman but also as a clown. He was losing confidence in himself and began to criticise himself. He imagined himself as a filthy beast with an odour that could be detected from a mile away. He even said “You look like an old beggar man, a refuse-scavenger. They do not want you back in any capacity. You have no future here.” (124) He had always wished to die like a martyr in history. But whoever writes history will wipe him from the pages of history.

As time passes, his situation in the prison worsens. The untreated wound on his cheek was beginning to enlarge, and the infection was spreading. In his untreated wound, a crusty caterpillar had grown. His nose was becoming deformed, and he began to inhale with his mouth heavily. He was lying in a pile of vomit and bodily waste, desperate for water. For two days in a row, he was not provided with a single drop of water or food.

On the third day, he was given something to eat and the man who brought food said “we forgot” (126)

The magistrate’s treatment by warrant officer Mandel was completely inhumane and brutal. He was summoned to the yard naked and instructed to run around in the scorching heat. Mandel slapped the magistrate with his cane whenever he got tired and told him to run faster. His heart was racing like a machine, and he was having trouble breathing. Mandel didn’t stop there; he handed the wounded and fatigued Magistrate a rope and told him to skip indefinitely. The Magistrate was embarrassed and ashamed when he was brought out to the yard naked. But, after all of Mandel's atrocities, all of his shame and embarrassment vanished. He forgot about his naked status in front of the people since the pain and anguish were so intense. He was in such severe anguish that he said “kill me - I would rather die than go on?” (128) Torture does not just result in chronic and unbearable suffering. Post-traumatic stress disorder (PTSD) symptoms, anxiety, sadness, and other forms of suffering are all unavoidable consequences of trauma. Similarly, the magistrate was not only suffering from physical pains and sufferings, but he was also having a deep psychological impact. Torture seemed to be a bizarre word and experience to the Magistrate. He was going on murmuring the word torture repeatedly to himself. The more he says it, the stranger the word torture becomes.

The cruelties and atrocities on the Magistrate did not end here. As Coetzee moves along with his narrative, the more brutal and savage the punishment became. All these factors were responsible for the traumatic state of the Magistrate. These traumatic instances continued to haunt him again and again.

3.2 Trauma in *The God of Small Things*:

The God of Small Things by Arundhati Roy is a complex mix of different times, visuals, narrative and sensory experiences from the past mixed with present situations. Arundhati Roy tries to voice the social issues in her writings and she tries to focus on the roots of such issues. In *The God of Small Things*, Roy tries to create multiple layers of narrative with two primary narratives of Ammu and Velutha's tragic inter-caste love affair and Estha and Rahel's incest. The two dominant narratives of the novel point out the two sexual transgressions or societal norms. These societal boundaries instigated deep trauma into the minds of the characters. Roy also tries to bring to light the trauma faced by children which leaves a permanent scar in their minds. Trauma and its deep pain in child psychology are explored in this novel. The two twins, Rahel and Estha, who are also the two primary protagonists are tormented and disturbed by past occurrences throughout their lives. In this chapter special emphasis is laid on trauma-affected child psychology along with the adult's traumatic states. The causes and effects of such disturbed mental states, as well as the experiences of the children, are analysed in this section. It offers interpretations of childhood psychological trauma and its long-term effects, even into adulthood. One of the aftereffects of traumatic experience is the disorganisation of time, in which past experiences threaten the present. Past events and mis-happenings create a hindrance to the present situation by reappearing in the form of flashbacks, dreams and hallucinations.

Arundhati Roy in her Novel *The God of Small Things* tries to focus on the emotional distress of most of her characters caused by different factors. Traumatic distress in children is the most dominant issue of the novel. She tries to narrate some of the troubled instances of children especially the twins which constantly haunts them mentally time and time again. As Sigmund Freud points out in his *Beyond Pleasure*

Principles, that violent and distressful incidents tend to repeat again and again which was also reiterated by Cathy Caruth in her term double wound. Similarly, the disturbed childhood of Roy's Characters in her novel results in emotional distress in them again and again. In this regard, Christa Schonfelder in her *Wounds and Words: Childhood and Family Trauma in Romantic and Postmodern Fiction* said "Unlike physical wound, it is not available to consciousness until it imposes itself again, repeatedly in the nightmares and repetitive actions of the survivor (Schonfeldar, 3).

Rahel returns from America at the start of the novel. After twenty there years of separation, she returns to Ayemenem in Kerala to see her twin brother Estha. Estha used to live with his father in Calcutta but his father also returned Estha citing financial problems. The twins are unable to have a regular childhood like other children because their entire lives revolve around tragic experiences. The novel's plot shifts back and forth as flashbacks to past occurrences occur. Along with this shift in the narrative to the past, traumatic situations also keep on haunting them again and again. Their maternal grandfather Pappachi, a famous scientist, is often depressed and beats upon his wife and children. As a result, his daughter Ammu opts for intercommunal love marriage to escape domestic violence. Her husband turns out to be an alcoholic, which is unfortunate for her. He also constantly abuses her and makes her suffer. Ammu divorces him and seeks refuge with her children Rahel and Estha in her parents' house. However, they are viewed like unwanted guests there without any respect and support. At Sophie Moll's Funeral Ammu, Estha and Rahel were not allowed to stand with the other family members. They were like castrated family members. They were constantly threatened with being castrated and separated from their families, and as a result, their mental state was not stable. Ammu once takes her kids Estha and Rahel to the police precinct to file a complaint. In front of her children, the police humiliate and harass her. The police officer

was tapping the breasts of Ammu with his baton. They refer to her as Veshya (prostitute) and the children as bastard children in a foul-mouthed manner. This incident not only hurt their feelings and their psychological state of Ammu but also hurt the psyche of her children. Estha and Rahel were both terrified by the police officer's cruel act. Their psyche and emotional state were adversely affected. When Ammu is mistreated at the police station, she sobs uncontrollably, preventing the children from interacting with their mother or one another. The horrific exposure has incapacitated them, and her mother's reaction to the situation is portrayed in the novel as: "It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks. It made the twins sick with fear." (8). The death of their mother was also another shock for them. They had no one to genuinely care for them.

...Rahel drifted. From school to school. She spent her holidays in Ayemenem, largely ignored by Chacko and Mammachi (grown soft with sorrow, slumped in their bereavement like a pair of drunks in a toddy bar) and largely ignoring Baby Kochamma. In matters related to the raising of Rahel, Chacko and Mammachi tried, but couldn't. They provided the care (food, clothes, fees), but withdrew the concern. (15).

This demonstrates Rahel's helplessness. Her education was hampered as a result of this. She was merely given food and clothing, with little regard for her feelings. However, like a tin child, this was insufficient. She yearned for her parent's love and affection which she did not get. As a result, she displayed a variety of traumatic symptoms such as anxiety and despair. She was abandoned by her father, along with her mother and twin brother Estha. Her mother, Ammu, died at an early age as well. As a result of her lack of parental guidance, she had a difficult upbringing. At the age of eleven, she was blacklisted from

Nazareth Convent for playing with cow manure outside the Headmistress' garden gate. Her teachers embarrassed her by calling her deprived, and she was also instructed to seek up the definition of depravity in the dictionary. She was expelled from school three more times after that. She was first expelled from school for intentionally colliding with her seniors to see if her breasts hurt. Her classmates protested constantly, and she was booted from school. For the second time, she was expelled from school for smoking. For lighting fire to her housemistress's wig, she was expelled for the third time. In this regard, J. Zornado in his *Inventing the Child: Culture, Ideology and Story of Childhood* said about children behaving like this, "detachment child; having the multiple issues like delinquency, reduced intelligence, increased aggression, depression, trauma and affectionless psychopathy" (171). Rahel was exactly behaving like this. Being a daughter of a socially outcast single mother, she did not have proper guidance and care. She did all these silly things in school in a very disturbed state of mind. Her teachers also noticed that she was a very polite child but she had no friends. She remained within herself in solitude and did that foolish stuff in school which resulted in her repeated expulsion from school. At the time she needed the guidance and support most, but no one was there to guide her properly. Roy thus narrated about her as "Rahel grew without a brief. Without anybody to arrange a marriage for her. Without anybody who would pay her a dowry, and therefore without an obligatory husband looming on her horizon." (17) She was, therefore, an uncared child with no one to guide and motivate. Various terrible events forced her to expose herself to many traumatic instances. Her classmates and even instructors despised, shunned, and ignored her while she was a student. Rahel's other traumatic incident which kept on haunting her, again and again, is her divorce from her husband Larry McCaslin. She met her at the School of Architecture in Delhi where she took eight years and that too without completing the degree. They were attracted to each

other and decided to marry. But Rahel went ahead with her wedding without properly thinking and consulting with anyone. Roy thus narrated, “Rahel drifted into marriage like a passenger drift towards an unoccupied chair in an airport lounge.” (18). But their marriage did not last long and marrying him was one of the worst decisions she took. This memory of her divorce from her husband continued to haunt her again and again. In Indian society, there is not much respect for divorced women. When Estha returned from her divorce in America, one of the first questions Baby Kochamma asked was how long she planned to stay in Ayemenem. This shows how unwelcomed she was as a divorcee in her maternal home. It was also not that the house in Ayemenem is a small one that has no room for her. It was a large enough house to fit many people. Again when Rahel returned to Ayemenem after her separation she met Comrade Pillai. He was inquiring about her marriage and her plans to start a family. When Rahel informed Comrade Pillai that they are divorced, he was shocked and intrigued. “He even pronounced the word as though it were a form of death.” (130). All these small instances hurt the feelings of Rahel.

Estha’s childhood was also similarly pathetic. Proper guidance and good parenting are essential for the growth and development of children. A child has every right to be with his or her parents. Estha, on the other hand, has been disfigured by his father's lack of affection and care during his upbringing. He was sent to stay with his father, in Shillong. But his father, who is called Baba in the novel, abandoned him stating financial reasons. His father was a heavy drunkard who had no care for his son. Estha is unable to adapt to his new situation after his father has sent him to his mother’s home. His mother also passed away. Rahel, his younger sister, has left the country by marrying Larry McCaslin. He finds himself entirely alone. He doesn’t see anyone else in the area. So, he walks around, attempting to escape the trauma-inducing situations, but he loses

his ability to converse with others. His psychological state was slowly deteriorating as a result of his solitude. Many PTSD symptoms began to haunt him gradually. Roy narrated his situation as "...he had stopped talking. Stopped taking all together, that is." (10) She again said:

Once the quietness arrived, it stayed and spread in Estha. It reached out of his head and enfolded him in its swampy arms. It rocked him to the rhythm of an ancient, foetal heartbeat. It sent its stealthy, suckered tentacles inching along the insides of his skull, hovering the knolls and dells of his memory; dislodging old sentences, whisking them off the tip of his tongue. It stripped his thoughts of the words that described them and left them pared and naked. (11)

Estha gets assaulted by the Orangedrink Lemondrink Man in one episode. In Cochin, the family went to see *The Sound of Music* at Abhilash Talkies. Before the break, Estha comes out from the hall where the Orangedrink Lemondrink Man assaulted him: "Now, if you'll kindly hold this for me" (103) the Orangedrink Lemondrink Man said. He forced Estha to caress his private part to satisfy his carnal desire. For a nine-year-old boy, the experience was completely unexpected. His mother tells him that he must leave the cinema because he sings there. Estha exits to sing the song freely outdoors, but he is harassed by Orangedrink Lemondrink Man beneath his booth. He develops a fearful attitude that has a significant impact on his psychology. This instance completely shattered Estha. He was so terribly shattered that he fell very ill immediately. This horrible experience kept on haunting and affecting him time and time again. These incidents cause youngsters to have difficulty adjusting. When it comes to children, the role of parents is even more important. Children could regulate gradually and avoid being victims if their parents grow helpful and inspiring, but they cannot adjust properly if they do not receive decent parenting. His whole family was present in the cinema hall

including his mother during that horrible act but no one could find out about it. They could not understand why he was behaving strangely. Estha acts as if he is completely mentally handicapped as a result of his lifetime exposure to different traumatic experiences in his family and community. He ceases to converse with each other. He loses all sense of dialogue, his mother is dead, and his sister isn't there to console him. This gives him even more of a jolt. This is a significant consequence of being subjected to stressful conditions.

Rahel and Estha are confronted with the oppressive practices that are pushed on them and their mother in the novel. They are mentally impacted by their exposure to such cruel, abrupt, and unfavourable social practices. They are emotionally damaged as a result of these events, and they are unable to manage their lives well. The children are exposed to a stressful situation and are unable to adjust to the current situation. They are despondent, oppressed, and degraded mentally. Because Ammu was a single mother with no equitable position in society, she was unable to provide good parenting to her kids.

Roy has not only dealt with the traumatic conditions of children in the novel but also with the traumatic conditions of the elders in the novel. Ammu's emotional state was also very precarious. She was a single mother of the twins, who was beaten as a child by Pappachi. She married Baba to escape Ayemenem but he was also an alcoholic who frequently abuses her so she also left him after the twins were born. Roy narrated several instances of torture and violence upon Ammu by her drunk husband. "Suddenly she lunged at her, grabbed her hair, and then passed out from the effort." (42) This type of domestic violence became a regular affair between Ammu and her husband. Every day he would come home drunk and abuse Ammu. After some time, Baba's violence also started on their children. After this Ammu had no option but to leave him. Ammu

divorced her husband and left for Ayemenem with her two young children Estha and Rahel.

No doubt both Estha and Rahel loved their mother, but in a few instances both of them let her down. This also immensely affected Ammu psychologically as the ones she cared for and loved disappointed her. She had to deal with pain after being hurt by her own children. In one instance when Ammu was talking and praising the Orangedrink Lemondrink man Rahel unwittingly said to her, “So why don’t you marry him then?” (112) Hearing this from her own daughter in front of everyone, Ammu was deeply hurt. She thus said to her Rahel, “D’you know what happens when you hurt people.”

All these dark incidents of her life were factors behind deep trauma and traumatic states of mind that haunted her time and time again. Her traumatic state of mind can be seen as Roy narrated:

She spoke to no one. She spent hours on the riverbank with her little plastic transistor shaped like a tangerine. She smoked cigarettes and had midnight swims. What was it that gave Ammu this Unsafe Edge? This air of unpredictability? It was what she had battling inside her. An unmixable mix. The infinite tenderness of motherhood and the reckless rage of a suicide bomber. (44)

In one instance she was harassed by the Policeman in front of her children. The policeman called her a prostitute and her children illegitimate and refused to take the case from her. Inspector Thomas Mathew even sexually molested her, “Then he tapped her breasts with his baton. Gently *tap, tap*. As though he was choosing mangoes from a basket.” (8). After the horrific occurrence at the police station, Ammu was broken down. Her tears were running down her cheeks and she couldn’t stop them.

Ammu after her divorce and all her suffering was beginning to have strange dreams. She dreamt of a one-armed jolly man who hugs her close to his body. However, she could not recognise who that man was. This dream is suggestive of the fact that Ammu was longing for love and care. She had no one who genuinely cares for her. Slowly she began to fall for the untouchable Velutha. Ammu and Velutha's love story appears to be the novel's only genuine love story. They don't allow the notion that they come from different caste systems to come in the way of their relationship. The only thing that matters to Ammu and Velutha is that they are happy with one another and want to be with each other notwithstanding the Love Laws. In all they've done, they have been outspoken. Ammu, for example, is well aware that she is a nuisance in her household as a divorced mother with two children from a broken wedding. Ammu and Velutha both bridge the social divide. Both the so-called marital system and love laws have been broken. The so-called genuine rules and mechanisms have been violated as a result of the carnal encounter between them.

But Velutha was from the low Paravan class and as a result, their relationship was not accepted by the society. Both of them were punished for such transgression. "They locked Ammu up (tricked her into her bedroom) before they sent for Velutha." (258). A false police complaint was lodged by Baby Kochamma stating that Velutha, the untouchable tried to sexually harass her. Baby Kochamma complained to the police about the affair between Ammu and Velutha not because she cares for her niece Ammu but to protect the name of the family. They are of the view that if someone from their family maintains any relationship with an untouchable, their whole reputation will fall. So, when Inspector Thomas Mathew asked her why they did not complain earlier she said, "We are an old family... These are not the things we want to talk about." (259). These

incidents completely devastated Ammu. Many symptoms of trauma such as anxiety and fear were stated to be noticed in her.

The situation of Velutha was also similar. Velutha is the central protagonist and leader of the narrative *The God of Small Things*, and he is the centre of so many of the happenings. He is the younger son of Vellya Paapen. Despite the fact that he is only slightly younger than their mother, he is Estha and Rahel's best partner. Vellya Paapen He was caught by the police and brutally harassed for being in a relationship with Ammu. He was in a deep traumatic condition as a result of it. Because of his poor social background, he is an ideal target. The cops have no guilt for viciously assaulting him. The narrator not only shows us but also tells us that Velutha is unworthy of his fate. His death, like his existence, is defined by his social status. In this so-called caste system civilised society, Velutha is a sufferer.

Apart from them, the minor characters in the novel were also displaying many traumatic symptoms. The plights of Margaret Kochamma are very deplorable. She had undergone many traumatic incidents that completely shattered her life. Firstly, she had a bad marriage with Chacko. She could bear no longer the filthy mess of Chacko. She met Joe when she was pregnant and started to feel for him. She started to feel safe and secure when she is with her. By the time of the birth of her child, Sophie Mol she thought of leaving Chacko in order to have a safe and good life for her child. After her divorce from Chacko, she married Joe. She was happy with Joe but unfortunately, Joe passed away soon after some time of their marriage. After this mishappening, she was completely broken down. She was under immense psychological pain after this terrible incident. In order to get over this devastating incident, she took the invitation of her ex-husband, Chacko, to come to Ayemenem. But to add to her woes her daughter Sophie Mol died in a horrible accident. This terrible incident completely devastated her. "When she saw her

little daughter's body, shock swelled in her like phantom applause in an empty auditorium." (263). She could never forgive herself for bringing Sophie Mol to Ayemenem. She was broken from inside and was full of guilt. All her past memories about the death of her husband also reappeared after the death of her daughter. "She mourned two deaths, not one. With the loss of Sophie Mol, Joe died again... She had come to Ayemenem to heal her wounded world, and had lost instead all of it. She shattered like glass." (263)

This shows how mentally broken and devastated Margaret Kochamma was at the loss of her only child Sophie Mol. She wanted to recover from the trauma of losing her beloved husband Joe to Ayemenem. Instead, she lost everything she had. Her daughter was her only support and with her death, the whole world collapsed for her.

3.3. Failure of Language to Represent Trauma:

From the above discussion, we have seen how Coetzee and Roy have tried to analyse various traumatic states of the characters in their respective novels *Waiting for the Barbarians* and *The God of Small Things*. Having said that the question arises- were they successful in truly representing the psychological state of the characters? The answer is probably no. The process of human communication is one of social interaction. It is a necessary component of our everyday lives. It is the procedure of a transmitter and a recipient generating, sharing, and providing data, views, ideas, sentiments, and feelings. Individuals, communities, civilizations, and nations all rely on communication for their survival. The most widely used means of communication is language. It's crucial for people to be able to form bonds with one another. Language, on the other hand, remains a barrier to communicating about psychological states of thought. Trauma is something

which cannot be articulated easily with language. It is only the victims who truly understand the traumatic states of mind. Although both the writers tried their best to represent the traumatic states of minds of the characters, they were not fully successful. Both Coetzee and Roy also tried to reiterate this fact in their narratives.

In *Waiting for the Barbarians*, Coetzee have narrated many instances which shoes the fact that it is not easy to replicate traumatic conditions with language. However, the actual emotional disturbance and turbulence can only be felt by the character himself due to the limitation of language. The level of traumatic stress of the Magistrate and the other tortured barbarian prisoners was much higher than what Coetzee has tried to narrate in the novel. In this regard, Elaine Scarry believes that “victims have no access to telling dare traumatic experience to others for invisible pains buried in the victims’ heart, to some extent, inhibit their behaviours unconsciously.” (Scarry 45). Therefore, the trauma victims’ experiences become very hard to be interpreted due to the difficulty of expressing them with verbal signs. To feel the experience of the trauma victims, one has to deeply emphasise his emotional stress. The Barbarian girl was completely devastated and was terrorised with fear after her brutal interrogation. When the magistrate asked her where she came from, she was so shocked that she had no answer for him. She counters most of the questions of the Magistrate with silence. Again, when the Magistrate asked her where she lived, she replied “I Live” (Coetzee 28). Again, there was another character, the small boy who was also tortured by Colonel Joll and when the magistrate asked him about his confession, he met his question with a long silence. “He looks back vacantly at all this vehemence, like someone tired after running a great distance.” (11). Again, when the magistrate asked the boy to tell the name of his torturer, he kept numb. “He stares over my soldier, not at the guard but to Colonel Joll beside him.” (3). He was under immense fear and pain

Similarly, Arundhati Roy in *The God of Small Things* also narrated several instances where it is seen that the traumatised characters were unable to express themselves. When Estha was very young, he was once sexually molested by a man. Estha went to see a movie with his family and during the interval, he came out alone where the Orangedrink Lemondrink man sexually molested him. He was so terrified of this incident that he was continuously haunted by this incident for the remainder of his life. However, Estha did not talk about this horrible incident to anyone. Many incidents like this also made Estha stop talking. He seldom talked and became very isolated. Roy thus narrated, “he had stopped talking. Stopped talking altogether that is.” (10)

This shows the fact that trauma cannot be articulated easily with the help of language. Roy and Coetzee have attempted to give a very minute analysis of the traumatic states of their characters due to various circumstances. But only the victims of trauma can truly understand their difficult state. The readers have to empathise with them in order to fully comprehend their states of mind.

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Chapter 4: History and its Link to the Trauma of Torture

This chapter attempts to draw two different angles of analysis. In the first angle an attempt has been made to analyse how personal history induces traumatic states of mind time and time again. Both Sigmund Freud and Cathy Caruth stated that traumatic incidents and incidents of violence and disturbance haunts the victim again and again. In similar ways, both Roy and Coetzee in their novels *The God of Small Things* and *Waiting for the Barbarians* have tried to narrate several instances of the characters emotionally suffering and being mentally in a disturbed state due to some traumatic incidents that happened with them in the past. This Chapter also have another angle of interpretation of history. An attempt has been made to move from particular to general in this chapter. The two selected texts not only describe the relationship between torture and trauma, but also link it with a history that is collective in nature. Literature is a carrier of culture and history of races throughout time and place. Trauma narratives is often linked with the role of place, and thus linked to history. Both *Waiting for the Barbarians* and *The God of Small Things* address two of the most violent traumatic events in the history of the world. In their narratives, Coetzee and Roy attempted to give voice to the pain and sufferings of the entire races through their protagonists' eyes. Their narratives offer a justice to the subaltern identities who never got to voice their stories in the history of the world. They attempt to view history from the position of the sufferer or victim who had undergone the trauma. This chapter would note the narrative techniques used, the tone of the narration and the analyse how the individual experiences of their protagonist are actually representations of true tortures meted out to not only a selected few, but a whole race of people. Thus, this chapter attempts to analyse how Roy and Coetzee discussed the traumatic condition of their characters in their novels *The God of Small Things* and

Waiting for the Barbarians respectively and draws a parallel to the traumatic states of people in the Colonial and Postcolonial period.

4.1: Personal Historical Background and Trauma:

This section of the chapter aims at going through the personal histories of the characters of Coetzee's *Waiting for the Barbarians* and Roy's *The God of Small Things* in order to analyse their present traumatic psychological state of mind. The memory of an individual gets disturbed and distressful when he or she goes through either physical or psychological traumatic and disturbed events. Such traumatic incidents may influence their recall of that experience, their memory of past in future. Such flashbacks of the disturbed past which are often fragmental continues to haunt the victim's memory again and again at a later stage. As a result, many traumatic symptoms such as violent dreams, anxiety, fear and depression are commonly noticed in the victims. Both Coetzee and Roy try to narrate several instances of characters being in a troublesome psychological state due to their disturbed past.

The Magistrate who is the protagonist of Coetzee's *Waiting for the Barbarians* was having a series of troubled and distressful dreams to several traumatic incidents he has witnessed in the past. In his work *The Interpretation of Dreams* Sigmund Freud talked about 'irma dream' stating "The dream represented a particular state of affairs as I should have wished it to be. Thus, its content was the fulfilments of a wish and its motive was a wish." (118). Much like this, the Magistrate's dream is also related to his thoughts and memories. After returning the barbarian girl to her people, the Magistrate was frequently having nightmares about her as he was constantly thinking about the violent tortures and atrocities committed upon her. He was voluntarily trying to forget her but he was unable to do so from his inner psyche. He said "I am forgetting her, and

forgetting her, I know deliberately.” (95). In spite of his strong efforts, the nightmares continued to haunt him. He remembers the inhumane deeds of Colonel Joll upon her and also, he was guilty of sexually using her to his advantage. He therefore said: “...but the only memory on which I can absolutely rest is of my oiled hands sliding over her knees, her calves, her ankles. I try to recall our few intimacies but confuse them with memories of other flesh I have sheathed myself in the course of a lifetime.” (95). This shows that even the magistrate was unsure of his relation to the barbarian girl. He was in such a state of mind that whenever he tried to recall the intimate memories between them, violent memories and images haunted him. Regarding victims suffering with trauma Cathy Caruth stated “recall of the actual trauma may often be impaired, whereas patients may re-experience aspects of the trauma in the form of intrusive thoughts, nightmares, or flashbacks.” (Caruth 152). Similarly, the Magistrate was deeply suffering from PTSD symptoms due to his disturbed past. He was unable to prevent the violent atrocities upon the captured natives especially the barbarian girl. He was deeply wounded psychologically being witness to such violent activities of the Empire particularly Colonel Joll and not being able to do anything to prevent it. As a result of it those violent images were continuously haunting him in a series of dreams. The Magistrate’s first witness to violence happens in the first section of the novel where he saw the boy was brutally tortured and was kept in the same room with the corpse of the dead old man. After being witness to such gruesome activity he could not sleep peacefully and he dreams his first nightmare.

...dream of a body lying spread on it’s back, a wealth of public hair glistening liquid black and gold across the belly, up the lions, and down like an arrow into the furrow of the legs. When I stretch out a hand to brush the hair it begins to

writhe. It is not hairs but bees clustered densely atop one another: honey-drenched, sticky they crawl out of their furrow and fan their wings. (14)

This shows that the magistrate was beginning to dream about strange creatures and it was a sign of his post-traumatic stress syndromes that was beginning to disturb him. Again, the magistrate repeatedly dreams of the barbarian girl who was tortured making her physically deformed and visually impaired. Regarding it in section four of the novel *Waiting for the Barbarians* Coetzee narrated: “In the dream there is someone knelling in the shelter of the wall. The square is quite empty; the wind drives the dust in the clouds; she huddles behind the collar of her coat, pulls her cap down to cover her face.” (95). The magistrate even saw the wound of the barbarian girl in his dreams. In his dreams he asked her: “Where does it hurt?” (95). In his dreams he feels her ankles, uncover the bandages and caresses her. He was so worried about the barbarian girl that he even dreamt of taking care of her. He even voluntarily tried to dream about her as he said: “I lie for a while looking up into blackness, then slide back into the dream.” (95). Being himself in captivity, the magistrate was in a very hallucinating state and he dreamt of the girl changing shapes into strange objects. “There are other dreams in which the figure I call *the girl* changes shapes, sex and size. In one dream there are two shapes that arouse horror in me: massive and black, they grow and grow till they fill all the space in which I sleep” (95,96). The Magistrate insanely shouted getting up in a choked state from this dream. Once he again dreamt of the very arduous journey, he undertook through the desert to return the barbarian girl “In my dreams I am again in the dessert, plodding through endless space towards an obscure goal.” (86). Being unable to prevent the barbarian girl from being punished the magistrate was unable to sleep peacefully. The nightmares of the barbarian girl frequently haunted him. He was so broken when he saw the disabled body of the barbarian girl and he again dreamt of the disabled limbs of the

girl: “The feet lie before me in dust, disembodied monstrous, two stranded fish, two huge potatoes.” (95). The series of distressful dreams that the Magistrate undergoes throughout the narrative shows how a troubled historical past result in traumatic symptoms. Due to the violent memories of the past traumatic experiences, the Magistrate’s psyche was haunted in the form of nightmares.

Similarly, Arundhati Roy in her novel *God of Small Things* also tries to narrate several instances of the past troubled experiences disturbing the psyche of the characters at a later stage. One such instance happened when Estha was continuously suffering from anxiety and fear till a long period of time when the Orangedrink Lemondrink man sexually molested him at the Abhilash Talkies. The Orangedrink Lemondrink man was a maniac who forced Estha do sexual favours to him: “‘Now if you’ll kindly hold this for me,’ the Orangedrink Lemondrink man said, handling down his penis through his soft white muslin dhoti...” (Roy 103). Estha was full of fear not knowing what to do obeyed to every demand of the Orangedrink Lemondrink man. “The Orangedrink Lemondrink Man’s hand closed over Estha’s. His thumbnail was long like a woman’s. He moved Estha’s hand up and down. First slowly. Then fastly. The lemondrink was cold and sweet. The penis hot and hard.” (103). This shocking incident deeply affected the psychological state of Estha. He was trembling under fear not knowing what to do and whom to tell. Estha’s dangerous and horrific sexual molestation event when he was seven years old terrorises him as the narrator states: “Estha sat up and watched. His stomach heaved. He had a greenway, thick-watery, lumpy, seaweedy, floating, bottomless-bottomful feeling.” (107). He was trembling under such fear that he was high on fever and his family also had to leave the movie halfway. He was afraid that: “...if Ammu found out about what he had done with the Orangedrink Lemondrink Man, She’d love him less.” This traumatic feeling of Estha that he endured as a seven-year-old kid was carried

forward even till his adulthood. Due to this horrific and shameful incident he could trust no one, not even his twin sister Rahel. This feeling of fear of the Orangedrink Lemondrink man continued to haunt him like a nightmare. He was feeling unsafe as “the Orangedrink Lemondrink Man could walk in any minute. Catch a Cochin-Kottayam bus and be there” (194). On another instance when Estha went to receive Sophie Mol from the airport with his family the feeling of that horrible incident again haunted him: “...the Orangedrink Lemondrink man knew where to find him. In the Factory in Ayemenem. On the banks of Meenachal.” (140) Again, on another instance Estha again had the fright of the Orangedrink Lemondrink Man as he said: “The Orangedrink Lemondrink Man could just walk through the gauze doors.” (197) This shows that Estha was not even feeling safe and secure even in his own house. He had the continuous feeling of moving all the supplies to the history house on the other side of the river so that he can escape from his molester Orangedrink Lemon Drink man. He was continuously persuading his sister Rahel move all their belongings to the history house. Cathy Caruth in her *Explorations of Memory* stated regarding trauma: “It is not only the moment of the event, but the passing out of it that is traumatic, that survival itself; in other words, can be a crisis.” (9)

It is not only Estha who was traumatised due to his disturbed past; his mother Ammu and his twin sister Rahel were also suffering from traumatic shocks time and time again. Rahel’s inner psyche was haunted by a slew of fragmented recollections from her horrific past. Memories of her failed marriage to Larry McCaslin disturbs her mind. Her past memories are excruciatingly unpleasant. Her mother Ammu died when she was very young. Memories of her failed marriage to Larry McCaslin disturbs her mind. One such unpleasant memories that haunts her emotions is her failed marriage to Larry McCaslin.

Thus, it is seen that a personal historical background can affect the psyche of an individual at a later date. The effects of trauma are therefore more serious than the actual trauma. Unlike a physical wound, psychological trauma is not easily healable. A bad and horrific experience can haunt the victim at a later date. Both Roy and Coetzee in their novels *The God of Small things* and *Waiting for the Barbarians* have narrated several instances of past experiences which haunts the victim again and again

4.2: Collective interpretation of History:

This Chapter also have another angle of interpretation of history. An attempt has been made to move from particular to general in this chapter. The two selected texts not only describe the relationship between torture and trauma, but also link it with a history that is collective in nature. Literature is a carrier of culture and history of races throughout time and place. Trauma narratives is often linked with the role of place, and thus linked to history. Both *Waiting for the Barbarians* and *The God of Small Things* address two of the most violent traumatic events in the history of the world. In their narratives, Coetzee and Roy attempted to give voice to the pain and sufferings of the entire races through their charterer's eyes. Their narratives offer a justice to the subaltern identities who never got to voice their stories in the history of the world. They attempt to view history from the position of the sufferer or victim who had undergone the trauma. This section would note the narrative techniques used, the tone of the narration and the analyse how the individual experiences of their characters are actually representations of true tortures meted out to not only a selected few, but a whole race of people. Thus, this chapter attempts to analyse how Roy and Coetzee discussed the traumatic condition of their characters in their novels *The God of Small Things* and *Waiting for the Barbarians* respectively and draws a parallel to the traumatic states of people in the Colonial and Postcolonial period.

In the novel *Waiting for the Barbarians*, Coetzee deals with two of the most gruesome incidents of colonization and apartheid in South Africa. This othering, indifference and violent treatment of the natives terrorised and traumatised them. Coetzee feels and concerns for the ‘others’ who are the marginalised and oppressed groups. The novel is set in a North African Outpost which was more or less peaceful until the arrival of Colonel Joll. This outpost can be regarded and assumed as a part of the British Empire although it is not clearly mentioned in the novel.

Through the violent and unfair treatment of the native black barbarians and their traumatic state Coetzee also tries to focus on the menace of Apartheid in South Africa which is a central issue in all of Coetzee’s works. To the black guy, apartheid meant being a helpless foreigner in his own nation. Apartheid refuses to acknowledge human dignity and labels its victims as second-class citizens. On a personal level, it lowers a man’s spirit and kills his will to live a productive life. South Africa has the among highest rate of racial discrimination in the world. South Africa’s black communities were opposed to racism and the government’s policies. During the apartheid period, identity was another issue for black and colored South Africans. Apartheid is commonly defined as a collection of racially discriminatory policies and forced racial segregation. It covered all facets of South African life, including political, social, and economic issues. As a result of South Africa’s lengthy history of foreign colonization, settlement, and urbanization, a protest literature has emerged. Apartheid created inequity and injustice. As part of the fight against apartheid, South African literature became a focal point. The discriminatory restrictions implemented under the apartheid system resulted in an increase in anguish and hatred among South Africans. Apartheid in South Africa was quite typical. As a result of such legislation, black people staged protests and revolts. Racial laws concept sought to split society into various racial groupings based on skin

colour. By dividing whites and blacks, the government preserves the ideology to be applied in real world situations. This problem of apartheid started with the colonization of South Africa. The colonial rulers regarded the natives as the 'other'. They were tortured, killed and imprisoned in their own lands. Coetzee attempted to make a connection to the overall state of colonial South Africa through the torture and traumatic state of local barbarian figures of the novel such as the blind barbarian girl and the small boy. He seeks to capture the traumatised states of mind of the indigenous peoples who were colonized by whites.

J.M. Coetzee is typical of most modern novels in the way he blends fantasy and reality to define ideas, which are dominated by one fundamental theme: Africa's contact with the West and its implications. One thing that can be concluded from Coetzee's research is that for him, radical Metafiction is the only way to bring one's experience to bear since it eliminates the tyranny of the real or illusionism. His works contain uncertainty in order to represent definite truth in language through its doubleness. According to Coetzee, truth that goes beyond the facts can only be discovered through writing, since it is linked to stillness, meditation, and the discipline of composing. The tyranny is maintained not just by the tormented, but also by the torturers, who prefer to dress up as liberal humanists while doing little to stop horrors like torture, which Coetzee harshly condemns in several of his works. Even though the Magistrate grows closer to the body in agony in his connection with the girl in *Waiting for the Barbarians*, he remains deaf and ignorant to Joll's injustices and horrors before his own torment, as do his other residents. This shows the fact that even though the world was witnessing how the blacks were harassed by the whites and also how the Colonizers kept on exploiting the colonized, no one was taking any measure to stop such violent practices. All these added to both physical and psychological pains of the native people. They were

physically tortured and tormented and such treatments also resulted in various traumatic symptoms such as anxiety, depressions and fear.

The critical examination of the *Waiting for the Barbarians* reveals that Coetzee prefers to keep his works open-ended, which explains why his novels are often unfinished, leaving numerous opportunities for interpretation and analysis. The books stimulate on multiple levels, generating diverse problems, but they never provide definite solutions, in keeping with Derrida's concept of language's permanent deferral of meaning, which he suggested in *Grammatology*. This open-ended narrative technique of novel enables the readers and critiques to draw a parallel of the fictional narrative to a reality context. The fiction narrative of the novel shows the plights of the natives due to violent practices of the colonizers. But an analogy can be drawn to the historical context where the colonizers traumatised their concurred natives with their cruel laws. In *Waiting for the Barbarians* Coetzee reveals the methods used in South Africa to keep apartheid and colonization alive, including torture. Here, the barbarian girl, the Magistrate as well as other barbarians, become victims and colonized at the hands of the Empire. In reality there were many individuals like the barbarian girl and the Magistrate who were traumatised due to the inhumane atrocities committed by the Colonizers.

South Africa has a long history of victimization and suffering. It originated several years ago, but only became popular after the Dutch arrived on the African continent. Black people were the first to settle in his area. Before the Dutch arrived, the country was inhabited by relatively primitive people. After the Dutch, the Portuguese and the British arrived. For the other continents, it was a fresh attraction. Initially, white Dutch immigrants arrived in the African continent. At the time, the inhabitants of this area were all in the primal stage. The Dutch explorers were looking for fresh territory to improve their generation. They travelled the length and breadth of Africa. They began

by occupying land for farming and establishing their community there. Many things were gradually introduced there, such as farming and making the area fertile, as well as education and schools. At that time, Africans learnt the concept of civilization from white Dutch settlers. These tyrants ruled not just the country, but also the whole culture. They ruled for many years and established their domain, and they had a deep hatred for black people, so after becoming the power, they implemented politically approved racial discrimination in South Africa. However, this circumstance resulted in five distinct periods in South African history: pre-colonial, colonial, post-colonial, apartheid, and post-apartheid. Many strangers governed over the continent during these five periods, and the Dutch were among the first and most forceful rulers. They dominated Africa from the 16th until the mid-twentieth centuries, and in 1948, they oversaw the apartheid regime. It was the cruelest and most heinous thought ever devised by mankind. They created separate zones for the natives who were lawful residents of that territory only for the purpose of segregating them. Bantustans were the newly constructed areas.

Apartheid is a broad definition that encompasses all forms of prejudice. In South Africa, it was the racial segregation and mostly discriminatory political system that denied colored and black people their fundamental rights and pushed them to the sidelines. It is especially relevant to the widespread laws and practices of racial oppression in African countries. One racial group oppressed another in Africa. However, during the period of effective seclusion built up by the state expert in the 1950s, the word gained legitimacy. Because of ethnic preconceptions, this systematization of segregation was just for one group; it was against the civic and social rights of certain communities.

This policy of isolation began to ban social connection between whites and blacks, and black people were treated as untouchables. They forcibly relocated them to separate residential regions known as Bantustan, which had been designated as the

black's new homeland. The forced division of various racial groups in the country evolved into an oppressive culture that led to one group's supremacy and dominance over others.

The current disputes in postcolonial academic circles have immediate implications for all types of South African literature. The mirror function of literature in a society mirroring its politics, morals, and culture or exposing what it views to be its ills has been fundamental throughout this work. Colonization and apartheid in South Africa were a system of oppression on a massive scale. As a result, the literature of the time had to be protest literature. During Colonization apartheid years, most writers were imprisoned for speaking out against the system. As a result, although black protests emphasized the horrific conditions in which blacks lived in the indicated manner, white protests remained focused on guilt, while weak whites attempted to evaluate their uncertain role in a liberated society. It has been a hub of racial tensions and associated politics for many years, even after apartheid was officially ended. People are still separated by race, tribe, language, culture, and political goals and affiliations in this country. This sense of negligence, cruelty and violence from the Colonizers created many psychological and emotional distress among the natives. Coetzee through his narrative also tries to touch upon the traumatic states of mind of the Colonized people of South Africa in general.

Trauma is an experience which haunts an individual for the rest of their lives. Having to go through that particular horrific incident time and again can be extremely painful. These events are so terrible that people are even afraid to share them among their family and friends. Hence, these remain as unwritten documents of personal history. However, attempts have been made in literature by different writers who try to bring forward such individual experiences, which although are personal to their characters; but

in a larger context may imply to certain social reports which are very common. One such attempt is made by the Indian novelist Arundhati Roy, in her Booker Prize winning work- *The God of Small Things*. In this popular work, Roy presents a Malayalam family, and through representing the respective traumas that the characters have gone through, she tries to draw a picture of traumas which are somewhat identical to the whole community at large. She tries to replicate and the traumatic conditions of people of different social class in through the novel. The traumatic conditions of the characters are not just representing their own psychological positions but also on a larger context speaks of the psychological situations of different class of people in a postcolonial Indian society. In the novel *The God of Small Things*, Roy focus on several social factors that induces traumatic conditions of the characters. Among them marginalization of the subaltern and disregard of the female gender are the major factors that ring about traumatic situation in the psyche of the characters. This section of the chapter attempts to study that Roy also tries to present an overall situation of the whole postcolonial Indian society. She tries to draw a parallel between the traumatic conditions of her character to the overall traumatic conditions of the society. Thus, this section of the chapter attempts to focus on the collective and generalised interpretation of history in relation to trauma.

Estha, an integral part of the novel, and the son of Ammu suffers from a traumatic childhood incident, which completely changes his way of living. Presented as someone who is often quiet, and someone who does not communicate much, Estha was not always the same. This fact can be established from the narratives of various characters who have known him from his childhood days. What changed him was an encounter with a character that is named as the Orangedrink Lemondrink Man. In his visit to the theatres with his family, when he was just a child, Estha alone for a moment. Taking advantage of it, the Orangedrink Lemondrink man called him, and after some sweet talks he

sexually molested young Estha. This incident is the prime reason why Estha was never the same as before. He remains isolated even from his twin sister- Rahel, someone who was always regarded as his part. Through this individual example, Roy tries to showcase the traumatic past of many children, and their sufferings inflicted upon them by the predatory paedophiles residing in the society. Estha remains silent, he does not share his pains, and he is too embarrassed to do so; even if it is not his fault. Being too naive to even know what had occurred, Estha feels an unimaginable guilt, and believes that sharing will only increase the intensity of his pain. Like Estha, there definitely are many children who have suffered at the hands of these paedophiles; but like the young character, they too are scared to share their traumas.

Child sexual abuse is Defined by the WHO as “the involvement of a child in sexual activity that he or she does not fully comprehend, is unable to give informed consent to, or for which the child is not developmentally prepared and cannot give consent, or that violates the laws or social taboos of society.” (2) Protection of Children from Sexual Offences (POSCO) act was passed by the Indian Parliament in 2012 that regards any sexual act with a minor below 18 years regards as a crime. Children are regarded as critical to the nation’s growth. Children are regarded as a nation’s most valuable asset because they are the future leaders and the ones who determine the country’s well-being. Since independence, India’s legislation and judiciary have worked hard to ensure that children have fundamental rights from conception until the legal age of adulthood. Protecting children’s minds is considered to be crucial since it leads to a healthy life for a person and a nation's development as a whole. A child’s essential human rights must be protected from all forms of violence and crime either physical or psychological. Early life is the most vulnerable time of a person's life. If anything, shocking happens in this very delicate period, they might suffer the whole lifetime. At a

young age, children are naive, fragile, and easily exploited from the consequences of society's crimes. From both within and beyond their home, a kid is vulnerable to mental, physical, social, psychological, and emotional abuse. Child sex exploitation is an evil that persists in our culture, although it is rarely discussed. It's the basis of a slew of health issues as well as a slew of other issues. Reports suggest that one out of every ten youngsters get sexually molested in some form or other before reaching the age of 18. Despite declining percentages of documented sexual abuse, the general public is unaware of the magnitude of the problem. In India, child sexual abuse has long been an issue, and incidents of horrible atrocities have been documented over the years, prompting a continuing effort to eliminate such evil from the community. Various forms of child sexual abuse can be traced. Physical child sexual abuse is the most violent and barbaric form. Apart from it, non-physical sexual abuse of children is also a crime which can mentally harm a child. This form of sexual abuse is in the form of showing sexual gestures, verbal abuse and so on. Despite the government's efforts to eradicate child sexual abuse in India, many forms of child abuse continue to exist in Indian society. The Ministry of Women and Child Development revealed the findings of a nationwide survey on child abuse in 2007, in which 12,500 children from 13 states took part. More than half of those polled, 53%, stated they had been victims to many types of sexual abuse. If generalized, this means that one out of every two children has experienced sexual abuse. Such violence of children sexually terrorises them and this induces deep traumatic conditions which might haunt them again and again in their course of life. Arundhati Roy through the sexual molestation scene of Estha tries to highlight this alarming problem of children sexual abuse in Indian society. Such sexual violence leaves a permanent scare on the psyche of the children.

Another traumatic predicament is highlighted by Roy in the love relationship between Ammu and Velutha. Here, the writer reflects upon a very major concern in India, and that is the caste discrimination prevailing in the country. Such discrimination of the subaltern class puts them under the dominance of the upper class. Antonio Gramsci coined the word 'subaltern' to describe those segments in society who are susceptible to the ruling class's hegemony. Persons who are culturally, politically, or physically beyond the dominant system of power may be classified as subalterns. Principles are set by whoever is in authority and enforced on the 'other' who seems to have no voice due to race, class, or gender. M.H Abrams in his *A Glossary of Literary Terms* stated that:

The subaltern has become a standard way to designate the colonial subject that has been constructed by European discourse and internalised by colonial people who employ this discourse, subaltern is a British word for someone of inferior military rank and combines the Latin terms for "under" (sub) and "other" (alter). (Abrams & Harpham, 307).

Ranjit Guha in his *Preface to Subaltern Studies I* states the term subaltern as "a name for the general attribute of subordination... whether this is expressed in terms of class, race, gender and office or in any other way" (vii). Leela Gandhi also said: "Subaltern studies defined itself as an attempt to allow the people finally to speak within the jealous pages of elitist historiography and in so doing to speak for, or sound the muted voice of truly oppressed". (Gandhi 2). From these definitions it is seen that the subalterns are the oppressed and marginalised class of people. In the novel *The God of Small Things* Roy tries to present the predicament of the lower strata of casts. They are regarded as untouchables and are not allowed to mingle with the upper-class people. This unfair treatment of the untouchables affects their psychological states and induces permanent

traumatic conditions in their mind. Ammu is from a high caste, whereas Velutha comes from the lower 'Paravan' caste. Along with the difference in their caste, there is also a class difference between the two. While Ammu comes from a very good family, Velutha is no more than a servant working for Ammu's family. So, their love affair could not be accepted, and through this tries to question the love laws, about who to love and who to not. Their relation also leads to the tragic events of the novel, and a reader is surrounded by the thought of- whether things would have not taken such an ominous turn, if the society allowed the two to go on as they wished. Their love life was not only rejected by the society but also, they were severely punished for such transgressive relation. A police case of sexual harassment was falsely registered on Velutha. The only crime he did according to the society is that he was in a secret relation with Ammu who was a woman from the higher class. This anecdote of two characters resembles to various others, who could not fulfil their romantic aspirations due to the barricades set by the society. The failure and exposition of their affair was infuriating for Ammu, and in this emotional state she tells her children to leave her. Which they do, but this only brought about the death of Sophie Mol. This eventually led to the arrest of Velutha, and throwing out of Ammu from her own house, which results in the complete separation of the characters. The children never see Ammu again, and the entire exposition of the affair worked like a butterfly effect which made their lives traumatic. Both of them not only suffered physical pains but also their mental peace was no longer there. They had undergone through immense psychological stress and turmoil due to such barriers set by the society. This created a permanent scar of trauma on their minds. Likewise, there are many Ammu's and Velutha's in the Indian society who are suffering due to the societal norms. This suffering is more of psychological suffering than physical suffering. They are under constant traumatic shocks again and again as Cathy Caruth in her *Beyond Pleasure*

Principles stated that conditions of trauma are not easily healable. They tend to haunt the victim time and time again. From the tragic love story of Ammu and Velutha and Roy tries to present her views on the discrimination and marginalization of the lower class and caste Indian people who are emotionally and psychology under deep stress and trauma due to various societal norms and restrictions.

Ammu's tragic love stories do not end here, as before Velutha, she went through another traumatic experience of love while she moved away from her house. To escape the conservative lifestyle that she had to follow in her home, she went away and married a man named- Baba. While she was hoping for a happy life ahead, things really do not go as planned for her. Baba turns out to be an alcoholic and is even ready to give her away to his boss. Learning this, and after giving birth to the twins, Ammu returns back home. Unfortunately, she is not well accepted and is a victim of Chacko's chauvinistic ideology. Thus, Ammu suffers from trauma of betrayal and rejection, from both her husband and her family as well. This example is analogous to so many women, who are not accepted back into the family, as she has done something against their wish. The denial of the patriarchal norms, a desire to come out of the confinements of society, and a desire to live her desires is not something a conservative society allows. This is what happens in Ammu's case, who is made an outcast by her own family, and her home turns out to be a like a prison. This is the same predicament for many women in India, who suffer from betrayal from their wrong choice; but what is actually traumatic for them is the fact that- even her last resort to seek comfort, is ready to abandon her. Roy thus in the novel while dealing with the plight traumatic condition of Ammu as a divorcee woman also tries to represent the many Indian women who are subject to abuse. Domestic violence on women in India has been a major problem. Domestic abuse is defined as abusing a family member using their power to control another. It is the use of violence to build dominance

and terror in a relationship. Violent abuse, mental exploitation, social abuse, economic exploitation, and sexual violence are all examples of domestic violence. Domestic abuse is a serious problem that cuts beyond country borders, societal, religious, ethnic, and class lines. This dilemma is not only widespread, but it also occurs frequently, making it a common and recognised practise. Domestic abuse is pervasive, firmly embedded, and has substantial health and psychological consequences for women. Its continuation is morally reprehensible. It comes at a huge cost to individuals, health institutions, and society. Yet no other important public health issue has been so extensively overlooked and misunderstood. In the novel, Roy has narrated not only the domestic abuse of Ammu by her husband and by her family members but also, she narrates various instances of abuse on Mammachi and Rahel. Papachi used to frequently physically abuse his wife Mammachi. Roy, while showing their traumatic conditions also aims to represent all the women of Indian society who are traumatised and terrorised due to various forms of domestic violence that they had to undergo.

Baby Kochamma's love affair also proves to be traumatic. Her trauma is unfortunately detrimental to other characters. She can be regarded as the chief villains of the text, as her vindictive nature causes pain and suffering in the lives of others. It was her unrequited love that makes her vindictive, and she resolves that if she could not receive the gift of love, no one else should also do so. Like Ammu, she too had a love relation with someone who could not be accepted by the "love laws". Rather than a caste and class difference, her love was meant for someone of a different religion. From her traumatic experiences, Roy tries to show the religious disharmony in the society. She desired to marry the character named- Father Mulligan. She deeply fell for him, and to win him even converted herself into a Roman Catholic. Sadly, all her efforts were vain as Father Mulligan had no wish to marry her. As a result, she remains unmarried and also

hopes that other remain that way. Not getting married, and not having love reciprocated can be traumatic, and there will be ample instances where something like this has occurred. In the course of the novel, this issue becomes very problematic as Baby Kochamma and her lack of compassion destroys the life of many characters- Velutha, Ammu, the twins and even Chacko. In the same manner, there are many women who have also lost Many people had to break their relationships abruptly due to religious differences, as society does not tolerate interfaith marriage. This has a significant psychological effect on them. Due to societal conventions, they had to suffer their entire lives. their sense of compassion and empathy, as a result of their unrequited love of youth.

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Chapter 5 – Conclusion

In this study, Arundhati Roy's *The God of Small Things* and J.M. Coetzee's *Waiting for the Barbarians* have been studied from the prism of trauma theory. An attempt has been made to analyse how Roy and Coetzee have presented the traumatic conditions of the Characters. The symptoms of mental and emotional trauma are not always visible, but the sufferer and perpetrator's damaged selves can perceive them to a significant extent. For years, a person may be traumatised, losing focus and having a sense. The struggle to recover from trauma becomes more devastating than the trauma itself. Cathy Caruth regards trauma in her *Unclaimed Experience: Trauma, Narrative, and History* as "peculiar and paradoxical" (11). The World Health Organization defines trauma as a "stressful event or situation (either short or long-lasting) of exceptionally threatening or catastrophic nature, which would be likely to cause pervasive stress in almost anyone." (120)

Trauma, in psychoanalytic terms, is an experience that is too overpowering for the intellect to comprehend and remember. Victims of atrocities have been known to tell incoherent and/or disjointed stories about their horrific experiences. A traumatic experience generates a divide inside the self; pictures of violence reside in the dissociated self, which is hidden from the conscious self's willed remembrance. Traumatic images have a haunting character to them as if they are unladen ghosts that return to the survivor or witness in the form of a flashback, nightmare, or any other disturbing psychological element.

Trauma, according to Cathy Caruth, generates an epistemological dilemma and is experienced later through a meaningful representation of traumatic people, which can be seen to physically embody the horrific event. As a result, literature becomes a

preferred arena for bringing attention to trauma through novel literary forms that replicate and transmit the experience to readers rather than representing it in its literality. As a result, history can only be accessed through suffering.

Although we must continue to focus on the obstacles of depicting trauma, we must also remember to consider the potential and the fact that tragedies and suffering have always been and will most likely continue to be depicted. The mainstream critical view of trauma in terms of the art of representation is challenged by a flood of reactions in various cultural and literary forms. While literature appears to be not the only place to look into the portrayal of trauma as a wound, it is one location where trauma can be effectively represented and studied, despite the issues that occur in the process. Readers are drawn into an array of different psychological difficulties by the trauma accounts.

The postcolonial era saw a lot of violence, including brutal and barbaric torture. The relationship between trauma and torture is thoroughly examined and analyzed by writers in postcolonial literature, including novels, poetry, and nonfiction. Even before the founding of the school of psychoanalysis, the association of physical violence and its manifestation through nightmares and flashbacks was a prominent motif in writers' writings. J.M. Coetzee, a well-known South African author, and Arundhati Roy, a Booker Prize-winning Indian novelist, both tackled the simultaneous themes of torture and trauma in their respective works *Waiting for the Barbarians* and *The God of Small Things*. J.M. Coetzee is widely considered among the most admired and researched modern novelists. Coetzee observed white mistreatment of blacks while growing up in South Africa under apartheid. Apartheid left lasting wounds on the minds of not only African-Americans but also whites in some circumstances. Apartheid's horrors and colonization's crimes harmed J.M. Coetzee's psyche as well, and as a writer with great

humanistic concern, he strives to represent the crimes of apartheid and the merciless cruelties of colonization in his novels.

In her writings, Arundhati Roy strives to concentrate on the political and social situation of civilization. She strives to uncover the underlying roots of socio-political issues and present them to the audience through storytelling. Her voice is always a symbol for humanity's voiceless, underprivileged, and repressed. The issue of mental trauma and the internal conflict of the characters is apparent in her Booker Prize-winning novel, *The God of Small Things*, which was chosen for this study.

Thus, an attempt has been made to understand how Roy and Coetzee have represented the traumatic states of different characters in their respective novels. The reason for choosing these two novels for the study is also very interesting. Coetzee's novel is set in colonial *South Africa* whereas Roy set her *The God of Small Things* in a postcolonial Indian society. While doing the study it has been found that the factors that induced the traumatic conditions of the characters in both the novels can be different but the many parallels can be drawn between the traumatic effects and symptoms in both the novels. Although set in different eras, the traumatic and post-traumatic symptoms were very similar. The traumatic wily wound is not easily healable unlike healable just like Cathy Caruth said in her *Unclaimed Experience-Trauma, Narrative and History* that traumatic symptom tends to repeat themselves again and again.

In *Waiting for the Barbarians*, Coetzee tells the story of a fictional Empire in which barbarism lurks behind each face. Even though the novel is set in an unknown location and time, it is recognizably a representation of colonial South Africa. Coetzee's narrative is not confined to the horrendous suffering of subjugated barbarians brought about by the civilized Empire's aggression, but also includes the traumatic state of the

Magistrate who was also a part of the empire. The colonial rulers barbarically captured, tortured and killed the innocent natives thinking them to be the so-called barbarians. The magistrate, who is the protagonist of the novel was in a deep psychological state of trauma due to various factors such as being witness to the horrific and inhumane atrocities committed by the Empire. Again, he was also victimized by the Empire which he was also a part of for showing sympathy towards the innocent victims. He was subject to immense physical pain and punishment from the Empire. Again, his identity is displaced as he transitions from a respected executive to a victimized captive. He seems helpless to locate himself in such a critical predicament because of his dual cognition of becoming a ruler and a victim. He was shellshocked, afraid and in immense psychological trauma due to such situations.

Similarly, Roy who sets her novel in a postcolonial Indian society tries to focus on many issues such as domestic violence, societal boundaries, gender discrimination, caste marginalization and the effects of this societal menace on the psychology of the characters. Ammu who is one of the protagonists of the novel is a prime example of how she became traumatised due to various societal ill practices. Roy also strives to call attention to the trauma that youngsters experience, which leaves an indelible mark on their psyche. In this novel, trauma and its deep anguish in child psychology are examined. The two twins, Rahel and Estha, who are also the two main protagonists, have been tormented and troubled throughout their lives by past events. This chapter focuses on the trauma-affected child's psychology as well as the traumatic states of adults. This section examines the causes and consequences of such abnormal states of mind and the children's experiences. It discusses juvenile emotional trauma and its lengthy ramifications, which can last into maturity.

Even though both Coetzee and Roy attempted to portray the victims' painful experiences as accurately as possible, there is still the restriction of language in expressing the true feelings of individuals. In other words, the victims' genuine anguish can only be felt by them. Even though both novelists strove to express misery and trauma via literature, they were unable to do so successfully. It is only the victims who can feel the actual suffering of trauma. Nonetheless, in their novels, both Roy and Coetzee attempted to portray the victims' terrible situations as honestly as possible.

This research is also very relevant when viewed from a societal standpoint. Psychological trauma has the potential to destabilise an individual. Physical abuse not only leaves physical scars, but it also leaves mental scars. Why, even after the torture is over, does the violent incident remain a life impulse for the victim? Is it true that re-memory and articulation of trauma to another person relieves the trauma? Is it possible to break rid of the trauma caused by one's refusal to acknowledge the pain they have endured in their past? These issues are addressed in this study. Psychological problems and traumatic states of mind have become a big problem in today's fast-paced environment. Therefore, the study and awareness of trauma have become very important. Although the public is apprised about trauma, the majority of individuals, do not get comprehensive trauma awareness as part of learning. Giving learners an appropriate understanding of trauma during their schooling, from school to proper training, will produce a better-informed community. Better trauma counselling could help in the prevention and management of trauma.

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