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the impacts of PTSD, showing how it could lead to various severe consequences. Finally, it devotes a specific part to show the relation between trauma, post-traumatic and literature. The study then discusses the psychological impacts of trauma. Any type of abuse can cause some kind of trauma; this trauma may have long term effects. Trauma affects different people in different ways. The effects of trauma can change who you are, or how you view and react to people and certain situations. An abuser cannot inflict abuse on someone and expect them to forget it and be all right afterwards. Abuse can affect people for a very long time after it has occurred. It may affect people: physically, psychologically, emotionally, etc. This harmful impact of trauma is best represented in the post-traumatic stress disorders or (PTSD).The research also sheds light on the traumatic narrative techniques and strategies, the study clarifies that traumatic fiction is marked with certain feature and characteristics. Finally, the research shows how literature can be a way of survival and how it can help in healing from traumatic experiences. The social support that encourage bearing witness is essential for individual survival of trauma. The abused person must find ways to tell their stories and to receive some social support and acceptance in order to survive and overcome his/her traumatic experience.

Toni Maguire in her memoir, *Don't Tell Mummy*, tells the story of her miserable childhood. Toni narrates her traumatic experience and how her father abuses her physically and sexually. Toni began to hurt herself as a result in order to avoid the feelings of shame anger. Later, she began to triumph over her experience when she started to write her own traumatic experience. Toni Maguire, in an interview with Judith Cole, explained how she survived and goes back over her traumatic experience saying:

Some of it was quite painful, and there were things which happened that I hadn't come to terms with. But writing the book made me deal with them. When I was nursing my mother at the end of her life I found I had to confront those memories. I wouldn't have written a book while my parents were still alive, I just wouldn't have done something so destructive. (Cole 14)

Toni believes that although relating her past traumatic experiences were sometimes painful, it helped to a great deal in relieving her. Thus, the process of writing the traumatic experience has a great influence on the Toni. It helps her to understand what happened and to know that she is not responsible and she does not deserve that abuse. It also helps her to understand that the abuse she faced has ended. Finally, it helps her to recover from the traumatic experience she underwent.

Conclusion

This research offers a wider definition for trauma theory, its history and the relation between trauma, post-trauma and literature. It starts with defining trauma theory, along with outlining the post-traumatic consequences that may occur. Then, the study surveys

those who suffer from mental disturbances a voice for telling their personal traumatic experience, but they also investigate in detail the therapeutic power of oral and written self-expression (Schönfelder81). Self-narration explores issues that become important in both psychoanalysis and contemporary trauma therapy, especially, the interrelations between trauma, self-narration, and recovery.

Trauma, psychological analysis, therapy, and narration intersect in contemporary trauma psychiatry, which investigates the intersections extensively and from a new angle. Stacey Welch and Barbara Rothbaum clarify that: "It is widely thought that two main factors are necessary to treat PTSD successfully through psychosocial therapies: habituation to aversive stimuli, achieved by some kind of exposure to the traumatic or avoided stimuli [...] and cognitive reappraisal of the traumatic experiences" (475). Exposure therapy focuses on that facing trauma is very important to recovery, but cognitive therapy aims at reorganizing the patient's cognitive structures that have been affected by trauma to overcome posttraumatic patterns.

Exposure techniques can be "in vivo exposure" or "imaginal exposure". Vivo exposure refers to a direct and physical form of confrontation with the trauma, while the imaginal exposure, or what is called "in sensu exposure," refers to the confrontation that takes place in the patient's mind, in the form of memory and imagination rather than in reality (Van der Kolk, C. McFarlane, and Weisaeth 494-496). According to psychiatrists, writing or narrating the traumatic experience is very important to the processes of recovery. Narrative exposure enables the traumatized patients to put their own traumatic experiences into autobiographical memory (Schönfelder82-83). Thus, the interrelations between narration and recovery are closely connected to the specific types of traumatic memory.

ing, and that it doesn't only help the survivor, but it also helps the reader or the listener.

For a trauma story to aid recovery and healing, it should comprise four elements. First, the story recounts factually what happened, communicating the series of events that triggered their trauma. Second, the story communicates broader socio-cultural elements, portraying the history, traditions, and values that underlie the narrative.... Third, the story involves [the survivor] 'looking behind the curtain' of daily life and reflecting on the deeper (personal and societal) implications of their suffering.... Lastly, the trauma story involves building a relationship with a listener _ public testimony is healing not only for those who share their stories, but also for those who listen. (39-48)

The process of writing the traumatic story is in itself beneficial. Every stage of telling the story will increase a sense of control over the overwhelmingly events. Expressing traumatic experience decreases distress by venting strong emotion and, by time, desensitizing survivors to the details of their own stories. Re-experiencing feelings of the original trauma as the story unfolds will eventually help survivors gain mastery over them. Through the process of writing, the survivors' trauma reactions are better understood and then better symptom management becomes possible. Hoping for recovery begins to replace the feeling of isolation and withdrawal. Listeners also give more support with their willingness to receive the narrative. Additionally, the survivor fully realizes that the trauma has passed. Thus, writing autobiography and trauma novels does not only give

only when he/she became able to transform traumatic events into logical and coherent narrative (Andermahr 2). Thus, the main step for the recovery of trauma is to verbalize the experience of suffering.

Geoffrey Hartman said that the function of literature is equal to the talking cure. Writing can become a survival tool for both the woman, who write or narrate, and her readers. The recent decades witness an increasing interest in the healing power of narratives. Writing helps the traumatized and oppressed woman “to regain a more stable sense of identity and become an active subject in the public sphere” (Andermahe 3).

Suzette A. Henke invented the term “Scriptotherapy” to process of writing out and writing though traumatic experience in the mode of therapeutic re-enactment. “Autobiography could so effectively mimic the scene of psychoanalysis that life-writing might provide a therapeutic alternative for victims of severe anxiety and, more seriously, of post-traumatic stress disorder” (Nadal 7).

Trauma narratives engage their readers in a number of important social and psychological issues. First, they confirm the frequency of trauma and its importance as a social issue, as it is a result of political ideologies, war domestic violence and poverty. Second, trauma narratives raise the awareness of subjectivity as they explore the traumatic story and the individual’s ability to deal with loss and fragmentation. Third, the dilemmas experienced by the narratives confront us with many of our fears (Vickroy2-3). Trauma narratives raise their readers’ awareness of trauma by engaging them with means of narration that highlight the painful ambivalence of the traumatic memory and warn them that trauma reproduces itself if left unattended. Kate Schick in her Summary of Mollica’s conceptualization of the term clarifies how narrating traumatic events helps in heal-

The approaches to women's autobiography tend to be based on a certain experience or moments in their life cycle as the traumatic incidents. Those traumatic experiences are closely related to rape, miscarriage, and sexual abuse (Sidonie 10). Thus, women begin to use language as a weapon to gain power. Writing serves as an instrument in the healing process. The term "scriptotherapy" is coined by Suzzette A Henke in her book *Shattered Subjects: Trauma and Testimony in Women's Life-Writing*. Scriptotherapy is a term that comes from the Latin words "scriptum", which means thing written and "therapia", which means to cure. Thus, the term refers to forms of writing "for therapeutic purposes" (Riordan 263). For Henke, scriptotherapy is "a discursive space within which all the psychological wounds one suffers from are re-enacted with the purpose of making them heal" (53).

Smyth and Greenburg in their "Scriptotherapy: The Effects of Writing about Traumatic Events" clarify that scriptotherapy reduces the symptoms of trauma and helps in recovery. They also add that scriptotherapy works by confronting the memory of trauma through describing the feelings associated with the traumatic event by written words. This act of confronting trauma through writing helps people to "understand and assimilate the event by translating it into language" (Boynton and Malin 504). Thus, Scriptotherapy enables women to write through and finally out of trauma.

Trauma studies shed light on the fact that art has been used as a healing device by writers, minorities and society in general; through the things said or through drawing attention to what has been silenced. Basic concepts like Freud and Breuer's "Talking Cure"; Pierre Janet's "Destination between Traumatic Memory and Ordinary Narrative Memory" certainty that the traumatized person begins to heal

tent,) repetition, breaks in linear time, shifting viewpoints, and a focus on visual images and affective states” (29). She gives an example of works by Morrison, Kincaid, and Duras who “employ repetitive sentence structures and re-create fixed ideas for their traumatized characters particularly when they lose connection with others” (30). In addition, “[r]epresentation and narrative are linked to what is said and what is not said; in other words, what is repressed” (Sanchez 46). It is a very important aspect of trauma fiction as well. Lopez Sanchez has summarized this importance in the following way:

The word that is not there ... may have more power than the word that is there. When the sentence contains a gap that the reader needs to fill up with the meaning, it is the missing word, the gap itself, which calls our attention by becoming present in its absence, by placing all our scrutiny onto the excess in the frame of reference (47).

Thus, there is a great variety of techniques and means of representation of traumatic experience that authors of trauma fiction use to convey trauma.

Strategies of Survival

In the 1950s and 1960s, several women’s memoirs became best-sellers. Carolyn Heilbrun, in *Writing a Woman’s Life*, clarified that “only in the last third of the twentieth century have women broken through to a realization of the narratives that have been controlling their lives” (60). Women started to write about their unspoken experiences through writing autobiographies or memoirs. In 1980, the interest in women’s autobiography, as an articulation of women’s life experiences and an articulation of feminist theory, was acknowledged as a field.

past tense. In his self-trauma model, John Briere proposes that flashbacks are part of the healing process for PTSD, rather than a symptom. Each flashback helps defuse and integrate raw traumatic memory into less charged narrative memory. Thus, John Briere links this technical element, mainly used in trauma narrative, to the treatment process.

A second technical element used in trauma narrative is repetition. Baelo-Allue argues that the “literary techniques that tend to recur in trauma narratives mirror, at a formal level, the effects of trauma and include intertextuality, repetition and fragmentation” (69). Barbara Arizti agrees with Baelo-Allue and emphasizes that “[r]epetition concerning language, imagery or plot is one of the most common strategies for translating trauma into narrative” (177). Baelo-Allue, meanwhile, thinks that “[i]mages play an important role in the trauma process and in its representation in trauma novels” in general “since traumatized individuals are possessed by images” (71-72). Whitehead expresses the same idea by saying that literature/fiction “mimics the effects of trauma, for it suggests the insistent return of the event and the disruption of narrative chronology or progression”, while repetition may “act as a form of binding, which allows the reader to connect one textual moment to another in terms of similarity or substitution and so make sense of the narrative” (86).

Another textual strategy of trauma narratives is fragmentary memories or being fragmentary narratives themselves. As Arizti puts it, “they generate a tension between remembering and forgetting” (178). Vickroy identifies some of the above techniques and adds some others by saying that “[w]riters have created a number of narrative strategies to represent conflicted or incomplete relation to memory, including textual gaps (both in the page layout and con-

Kant and the literary texts of Heinrich von Kleist, she attempts to show how de Man's critical theory of reference ultimately becomes a narrative, and a narrative inextricably bound up with the problem of what it means to fall (which is, perhaps, de Man's own translation of the concept—of the experience—of trauma). The story of the falling body—which she reads through de Man's texts as the story of the impact of reference—thus encounters, unexpectedly, the story of a trauma, and the story of trauma is inescapably bound to a referential return.(5) This interpretation of reference through trauma, therefore, this understanding of trauma in terms of its indirect relation to reference, does not deny or eliminate the possibility of reference but insists, precisely, on the inescapability of its belated impact.(6) In fact, "trauma theory can prove to be useful in analyzing and understanding colonial traumas such as forced migration, sexual, racial and political violence, dispossession, segregation, genocide, and the intergenerational transmission of trauma, to mention but some" (Herrero and Sonia73).

Traumatic narrative always revolves around narrative dissociation. Narrative dissociation reflects the disruptive impact of trauma on identity. Narrative dissociation techniques may include the "The disjunction of time", "imagistic scenes of violence that is loaded with emotional description," and "a doubled consciousness or point of view" among other techniques that "show the multiple sites of tension that arise within the protagonist" (Balaev 63).

The first and most prominent technical element used in trauma narrative is the flash back technique. Our nervous systems store ordinary, non-overwhelming experiences in the form of narrative memory, including a sense of time, place, and ourselves as narrators. When a narrative memory is remembered, it is clearly in the

acters struggle to transform their traumatic experience into narrative memory. (Andermahr 16).

Strategies and Techniques of Traumatic Narratives

As it is received as a disturbing action to an ordinary life sequence, traumatic narrative has a peculiar style and technicalities associated to it. These narrative technicalities might include: flash backs, authoritative presence for the narrator, a mixture between consciousness and sub consciousness. Thus, trauma fiction has become a separated and distinguished literary cannon.

In *Trauma Fiction*, Whitehead expresses an idea that fiction has changed because of its clash with trauma or has been influenced by it, since writers have started using imitation of certain symptoms to represent traumas. Some of such means of imitation are repetition, fragmentation and a lack of chronology. It is also interesting to note that trauma fiction is related to post-modern and postcolonial literatures and borrows certain means of representation from them (Sidonie3). Crucial to trauma fiction, or trauma narrative, is that it does not simply represent the violence of a collision but also conveys the impact of its very incomprehensibility. What returns to haunt the victim, these stories tell us, is not only the reality of the violent event but also the reality of the way that its violence has not yet been fully known.

As Cathy points out, “the story of the accident”, or what this proposed study calls trauma fiction, thus refers us, indirectly, to the unexpected reality—the locus of referentiality—of the traumatic story. It is this link between narrative and reality that critics explore, a notion that indeed associates reference with an impact, and specifically the impact of a fall. In her analysis of de Man’s work, through his readings, in particular, of the philosophical texts of Immanuel

tent. This may be true even if the person has no conscious awareness of the connection. A traumatized person may hurt himself because he believes that self-harm can help him avoid painful feelings of shame, anger, and self-hatred and get a sense of relief. He may also use it to manage memories of traumatic event, it may help him escape from or get a sense of control over these memories. Many of the traumatized individuals believe their abusers' message that they are bad and deserve to be treated cruelly, so unconsciously they begin to hurt themselves as a self-punishment. Maggie Kerrigan, in her article "Trauma and Self-Harming Behavior", added that self-harm can be also a way to relieve tension of chronic psychic pain:

This pain can seem unbearable and something to be endured as it does not respond to medicines given for physical pain. By focusing on the act of cutting or burning, for example, their attention goes to another kind of pain and away from the original source of distress.

Along-term effect of trauma is how trauma affects memory. Trauma survivors experience two kinds of memory phenomena: flashbacks of the traumatic past and the lack of conscious recall. Flashbacks or what is called "intrusions" are an aspect of remembering trauma. Intrusions can be described as images that appear suddenly making trauma survivors feel as if they were re-experiencing the traumatic event. While amnesia denotes the difficulty or inability of recalling memories of a traumatic event; it refers to a "loss of memory" (Ehlers and Clark 324). According to Judith Lewis Herman, the recovery process has three main stages: safety, remembrance and mourning, and reconnection with ordinary life. She added that the last two features can be represented in literature through char-

There may or may not be bodily injury but psychological trauma is coupled with physiological upheaval that plays a leading role in the long-range effects. (14)

So, it is the feeling of helplessness and weakness after undergoing a traumatic experience what creates a traumatic event. Besides being subjected to a physical abuse by a victimizer, the victim may feel traumatized because he/she lacks that sense of defense and support from both himself and the other. This shortage of support may create psychological loss within the victimized. Thus, psychological loss is the second impact that a traumatic experience may create.

A third impact of a traumatic experience is physical hurt. Being overloaded with a sense of retaliation, and packed with psychological loss, a victim of traumatic experience may tend to, physically, hurt himself and others. As the National Center for PTSD suggests:

Those who self-harm very often have a history of childhood sexual abuse. For example, in one group of self-harmers, 93% said they had been sexually abused in childhood. Some research has looked at whether certain aspects of childhood sexual abuse increase the risk that survivors will engage in self-harm as adults. The findings show that more severe, more frequent, or longer-lasting sexual abuse is linked to an increased risk of engaging in self-harm in one's adult years.

As this report shows, a vast percentage of those who underwent traumatic experiences have tended to, physically, hurt themselves. Self-harm may be an expression of trauma-related feelings that the survivor cannot express. It may be a way to cope with those feelings, flashbacks, negative feelings about the body, or other trauma con-

the damage; it is how the individual's mind and body react in its own unique way to the traumatic experience in combination with the unique response of the individual's social group.

The first sign of post-traumatic experience is the need for retaliation. Prompted by the traumatic experience he/she undergoes, a traumatized child initial reaction is seeking revenge. As Sandra L. Bloom Explains:

The social nature of our species is guaranteed by an innate sense of reciprocity that can be observed even among primates. But this same sense of "fair play" leads not only to the evolution of justice systems, but also to the need for revenge. The result is that you cannot hurt anyone, most importantly children, without setting the stage for revenge that will be exacted either upon themselves, upon others, or both. Finally, we are physiologically designed to function best as an integrated whole ... The fragmentation that accompanies traumatic experience degrades this integration and impedes maximum performance in a variety of ways (273).

This means that revenge and retaliation are the initial signs for post-traumatic experiences. These signs represent the social consequence for a traumatized child or person. He/she feels antagonistic towards the social atmosphere in which he/she lives.

Another impact of a traumatic experience is the psychological loss a victim feels. Jon Allen, a psychologist at the Menninger Clinic in Houston, Texas and author of *Coping with Trauma: A Guide to Self-Understanding* (1995) explains:

It is the subjective experience of the objective events that constitutes the trauma...The more you believe you are endangered, the more traumatized you will be...Psychologically, the bottom line of trauma is overwhelming emotion and a feeling of utter helplessness.

trauma may have long term effects. Trauma affects different people in different ways. The effects of trauma can change who you are, or how you view and react to people and certain situations. An abuser cannot inflict abuse on someone and expect them to forget it and be all right afterwards. Abuse can affect people for a very long time after it has occurred. It may affect people: physically, psychologically, emotionally, etc.

Traumatic childhood experiences have a particularly severe effect; it leaves scars in psyche as well as the body. Trauma in childhood leads to poorer physical health, problems with school performance, low IQ, and so forth. Fairbank adds, “[s]tudies have identified childhood trauma and adversity as a major risk factor for many serious mental and physical health problems” (Friedman 239). Yet, traumatic stress in children has been a neglected field, because of the difficulties of developing adequate research methods. Moreover, childhood traumatic experiences seem to be more socially unspeakable and taboo than other traumas.

To understand the impact of trauma, one should first examine the relationship between traumatic experience, the surrounding social atmosphere, and the individual’s mind. Therefore, Lenore Terr links the definition of trauma to the brunt it leaves on the individual’s personality: “psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind” (8). Van der Kolk makes a similar point about the complicated nature of trauma when he says, “Traumatization occurs when both internal and external resources are inadequate to cope with external threat” (393). Both clinicians make the point that it is not the trauma itself that does

through psychological research that will unlikely provide a consensus regarding the empirical validity of trauma's universal pathologizing effects. By focusing on the rhetorical, semiotic, and social implications of trauma, contemporary critics have developed neoLacanian, neoFreudian, and new semiotic approaches. Balaev says:

In this collection I find a neoLacanian approach in Herman Rapaport's chapter, Greg Forter pursues a neoFreudian analysis, and Barry Stampfl elucidates a Peircean semiotic model. This shift in literary trauma theory has produced a set of critical practices that place more focus on the particular social components and cultural contexts of traumatic experience. (53)

There are a number of ways to classify the different approaches that utilize alternative trauma models. These contemporary approaches are wide ranging, but could be generally referenced under the umbrella term of the pluralistic model of trauma due to the plurality of theories and approaches employed. Many critics who address the rhetorical components of trauma explore both how and why traumatic experience is represented in literature by combining psychoanalytic theory with postcolonial theory or cultural studies. For example, critics like Rothberg and Forter work within a neoFreudian and postcolonial framework. Critics such as Luckhurst, Mandel, Yaeger, and Visser address the social and political implications of trauma within a variety of frameworks. (Michelle Balaev 55). In the proposed study, a combination of both the psycho-analytic and cultural PTSD is involved.

Psychological Impact of Trauma:

The impact of traumatic experience is worth-studying. For many scholars, any type of abuse can cause some kind of trauma. This

tional possibilities. Alternative models challenge the classic model's governing principle that defines trauma in terms of universal characteristics and effects. Balaev states:

Critics such as Leys, Cvetkovich, and myself who establish a psychological framework apart from the classic model thus produce different conclusions regarding trauma's influence upon language, perception, and society. ... Beginning from a different psychological starting point for defining trauma than that established in the traditional approach thus allows critics a renewed focus on trauma's specificity and the processes of remembering. Understanding trauma, for example, by situating it within a larger conceptual framework of social psychology theories in addition to neurobiological theories will produce a particular psychologically informed concept of trauma that acknowledges the range of contextual factors that specify the value of the experience. (50)

They conclude that trauma is best understood through being situated within a specific context. To explain this, post-traumatic experiences may differ from one person to another. Depending on the psyche and the social realm and culture, post-traumatic experiences are governed with such factors as language, culture, psyche, social-bound and context. Therefore, these critics understand that trauma and post-traumatic experiences is a context-based phenomenon.

Much of contemporary criticism employs psychoanalytic and semiotic theories that restructure how we understand trauma's function in literature. Recent scholarship is more likely to explore the rhetorical uses of pathological dissociation or silences instead of working

comprehension of what constitutes pathology” (3). In other words, traumatic narratives are transitional modes from the narrator’s prospective to the reader’s one. This transitional narrative leads, sometimes, to disorder on the reader’s part.

However, for Michelle Balaev, “The evolution of trauma theory in literary criticism might best be understood in terms of the changing psychological definitions of trauma as well as the semiotic, rhetorical, and social concerns that are part of the study of trauma in literature and society” (34). Vickroy adds to this understanding that:

The allure of the classic model exists in the pairing of neurobiological theories regarding the processes of the mind and memory together with semiotic theories regarding the processes of language, associations, and symbolization. Yet if the psychological basis of trauma is reexamined, then the classic model fails to fit the laws of structural and post-structural linguistics. (39)

Vickroy suggests that the traditional Lacanian approach only works if the psychological definition of trauma conforms to a particular theoretical recipe that draws from Freud to portray traumatic experience as a pre-linguistic event that universally causes dissociation. In many ways the thrill of the classic model is the apparent marriage of psychological laws that govern trauma’s function to the semiotic laws that govern language’s meaning.

The history of the concept of trauma is filled with contradictory theories and contentious debates, leaving both psychologists and literary scholars the ability to work with varying definitions of trauma and its effects (Balaev 45). Some alternative approaches start with a definition of trauma that allows for a range of representa-

the extreme experience, thus preventing linguistic value other than a referential expression. The evolution of trauma theory in literary criticism might best be understood in terms of the changing psychological definitions of trauma as well as the semiotic, rhetorical, and social concerns that are part of the study of trauma in literature and society (Tal 6).

To be more precise, the foundation for trauma theory has thought to be established across multiple disciplines and fields ranging from American studies, history, and psychoanalysis to cultural studies, sociology, and anthropology among others, with a particular upsurge in scholarship during the 1990s. That underpinning is reflected in the huge literary canon that takes trauma and traumatic experiences as a focal point. At least in the field of literary studies, trauma theory should not have come as a surprise (Toremans 333-334). As Cathy Caruth points out in her *Introduction to Trauma: Explorations in Memory*, the issue of trauma emerged from an originally fragmented (psychiatric, psychoanalytical and sociological) discourse on reactions to catastrophes in the wake of the Vietnam War, and received its more solid status as topic of inquiry at the moment of its codification, in 1980, as PTSD ('Post-Traumatic Stress Disorder') by the American Psychiatric Association. (31)

Caruth understands that trauma, and traumatic narratives as well, emerged as a distinctive discipline during and after the Vietnam War. It is recognized by critics and scholar as well, as being a distinguishable genre that has certain features and characteristics. Yet, this recognition does not seem to have produced a more complete understanding of the phenomenon. On the contrary, the genre of trauma has triggered a "fundamental disruption in our received modes of understanding and of cure, and a challenge to our very

sought to promote interdisciplinarity in teaching and university organizational structures. Several studies and conferences followed. However, when the OECD reviewed interdisciplinarity in *Interdisciplinarity Revisited* a decade and a half later, they found that interdisciplinarity had lost its momentum and that departments and faculties were not only back but were in fact strengthened (Weingart 9).

This study uses the interdisciplinary approach as a model of analyzing the examined literary works in the light of trauma theory and how literature is used as a tool to help PTSD patient to recover smoothly. The interdisciplinarity between literature and socio-psychological theories is clear in this process. The examination of the selected literary texts is done through applying the socio-psychological theories of PTSD to them. In this way, the proposed study merges the gap between literature and other humanity sciences. By this way, the study reaches the same end which interdisciplinary reaches, or as Klein puts it: "Interdisciplinary knowledge strengthens connections between disciplines and in that process it weakens the division of labour in disciplines, exposes gaps, stimulates cross-fertilisation and creates new field of focus for knowledge inquiry" (18).

As for trauma theory, as being examined through literary criticism, it gained significant attention in 1996 with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*. Through these books, a theoretical trend was introduced by scholars like Caruth, who pioneered a psychoanalytic post structural approach that suggests trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language. This Lacanian approach crafts a concept of trauma as a recurring sense of absence that sunders knowledge of

those same principles to interpret literary texts.

However, in the recent years, the interrelation between literary theory and other socio-cultural theories became increasingly demanding. With the expansion of socio-psychological medical field, specialists and therapists tended to focus on extraordinary methodologies to deal with their patients. One of these ways is scriptotherapy. From this point, interdisciplinarity between literature, sociology and psychology became a must. Interdisciplinarity or interdisciplinary studies involves the combining of two or more academic disciplines into one activity (e.g., a research project). It draws knowledge from several other fields like sociology, anthropology, psychology, economics etc. ... It is about creating something by thinking across boundaries. It is related to an interdiscipline or an interdisciplinary field, which is an organizational unit that crosses traditional boundaries between academic disciplines or schools of thought, as new needs and professions emerge. (Nissani123).

Interdisciplinarity is promoted by several movements. One of these is the Unity of Science movement which campaigned in the 1930s and 1940s in the West. The search for “grand and simplifying concepts” such as the second law of thermodynamics, mass-energy equivalence, quantum mechanics and general systems theory have also promoted interdisciplinarity (Klein 5). The concept gained momentum in the US with the student unrests in the late 1960s. One of the demands during this unrest was for disciplinary structures in universities to be removed and replaced by more holistic concepts that were closer to practical life. Later, the concept of interdisciplinarity came to denote reform, innovation and progress (Weingart and Stehr 12). In 1972, following extensive cross-national research, the OECD published the seminal volume *Interdisciplinarity*, which

a narratological perspective, it is interesting to notice that the distinction between an “experiencing I” and a “narrating I” rests on a concept of memory, clarifying that there is a difference between pre-narrative experience and narrative memory which creates meaning retrospectively. Therefore, the first-person narrator is always used in the literary representation of individual remembering. Martin Löschnigg uses Charles Dickens’ *David Copperfield* as an example to refer to this literary form. He subsumes it under the term “rhetoric of memory” those narrative means with which the illusion of authentic autobiographical remembering is created (239).

Trauma Theory in Literature

Prior to indulging into the realm of trauma theory, the study should first clarify the concept of literary theory in general. Barker points that literary theory refers to “A particular form of literary criticism in which particular academic, scientific, or philosophical approaches are followed in a systematic fashion while analyzing literary texts” (13). However, traditional literary criticism tends not to focus on a particular aspect of a literary text in quite the same manner that literary theory usually does. Literary theory proposes particular, systematic approaches to literary texts that impose a particular line of intellectual reasoning to it, therefore, literary theorists often adapt systems of knowledge developed largely outside the realm of literary studies and impose them upon literary texts for the purpose of discovering or developing new and unique understandings of those texts that a traditional literary critic might not be intellectually equipped to recognize (Barker 13). Today, some literary scholars debate the ultimate value of literary theory as a method of interpretation and it is nevertheless vital for students of literature to understand the core principles of literary theory and be able to use

demands our witness. Such a question, Cathy argues, whether it occurs within a strictly literary text or in a more deliberately theoretical one, can never be asked in a straightforward way, but must, indeed, also be spoken in a language that is always somehow literary: a language that defies, even as it claims, the understanding.

Traumatic literary representations are, mostly, presented through memories and nostalgic experiences. Literature and film can vividly portray individual and collective memory (its contents, its workings, its fragility and its distortions) by coding it into aesthetic forms, such as narrative structures, symbols, and metaphors. Fictional versions of memory are characterized by their dynamic relationship to memory concepts of other symbol systems, such as psychology, religion, history, and sociology: they are shaped by them and shape them in turn; they may perpetuate old or anticipate new images of remembering and forgetting. Martin Middeke Pinpoints:

It is at least since the modernist writings of Marcel Proust and Virginia Woolf that this close relationship of literature to social discourses of memory has become obvious. In "memory novels" such as Woolf's Mrs Dalloway (1925), ideas about the individual memory which had been circulating at the beginning of the twentieth century... are staged with specifically literary forms, such as free indirect discourse and a complex time structure. (239)

Thus, according to Middeke, literary studies have shown how memory is represented in poetry, drama, and novels. Metaphors of memory, the narrative representation of consciousness, the literary production of mnemonic space and of subjective time are some of the main issues in literary studies' engagement with memory. From

reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known in our very actions and our language. (5)

Caruth turns to Freud's writing to prove the inseparability of the history and its theorization. Cathy Caruth, Geoffrey Hartman and Shoshana Felman adapted medical ideas on psychic traumatic processes to the analysis of narrative texts. They explore the ways in which texts of a certain period—the texts of psychoanalysis, of literature, and of literary theory—both speak about and speak through the profound story of traumatic experience. Rather than straightforwardly describing actual case studies of trauma survivors, or attempting to elucidate directly the psychiatry of trauma. This understanding is followed with exploring the complex ways that knowing and not knowing are entangled in the language of trauma and in the stories associated with it. Cathy state:

Whether the texts I read concern, as in Freud, the theory of trauma in individual or collective history or, as in Duras and Resnais, the story of two people bonded in and around their respective catastrophic experiences, each one of these texts engages, in its own specific way, a central problem of listening, of knowing, and of representing that emerges from the actual experience of the crisis. (301).

For her, if traumatic experience, as Freud indicates suggestively, is an experience that is not fully assimilated as it occurs, then these texts, I.E. the analyzed texts, each is in its turn, ask what it means to transmit and to theorize around a crisis that is marked, not by a simple knowledge, but by the ways it simultaneously defies and

Trauma and Literary Studies

The field of trauma studies in literary criticism began to appear clearly in 1996 with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literature of Trauma*. Caruth pioneered a psychoanalytic post structural approach which indicates that trauma is an unsolvable problem of the unconscious that clarifies the inherent conflicts of experience and language (Balaev 1).

Caruth's goal was to expand the understanding of literature through the analysis of traumatic experience. She writes "literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing" (3). She, first, defined trauma as "an injury inflicted on a body" and then she provided the general definition of trauma as it is a response to an unexpected violent event that is not fully understood in the time it occurs, but return later in repeated flashbacks, nightmares, or other repetitive phenomena (91).

In *Unclaimed Experience* Caruth writes that "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature—the way it is precisely *not known* in the first instance—returns to haunt the survivor later on" (4). Caruth states that all traumas have a voice that cries out to tell the truth, and shows that the survivor cannot fully know.

What the parable of the wound and the voice tells us, and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tell us, is that trauma is much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in an attempt to tell us of a

Freud writes about “Katharina” who suffers from anxiety attacks and feelings of disgust as she sees her uncle with her cousin on bed. At that time, she does not understand what was going on but after talking with Freud she produces an earlier memory of how she has been sexually raped by her father a few years earlier when she was fourteen. “At the end of these memories she came to a stop. She was like someone transformed. The sulky, unhappy face had grown lively, her eyes were bright, she was lightened and exalted,” thus, Freud concludes, she “had not been disgusted by the sight of the two people but by the memory which that sight had stirred up in her”. Later, it was revealed that Katharina was the daughter not the niece, or rather; she discovers that she is the daughter of the abuser and not his niece as she was, previously, told. Thus, the girl is ill as a result of the sexual abuse on the part of her father. (Freud and Breuer 131 - 132).

Freud’s contributions in the field of PTSD opened the way for various investigations and researches made in the realm. These researches focused primarily on the impact of sexual abuse and PTSD on women. Therefore, after the feminist movement in the 1960s and 1970s, it became clear that women suffer more than men and that women are traumatized in private life more than in war. As in early legal codes, there was not what is called rape within marriage, since a man had rights over his wife. Moreover, law allowed him to punish his wife as long as he didn’t cause her permanent physical injury. Thus, the wives abuse was not a new phenomenon in 1960s and 1970s, nor was the opposition to such abuse. 19th century reformers advocates and women’s rights activists challenged laws successfully. Then in 1980, the contemporary trauma studies began to emerge in literature.

uted to a physical wound. Therefore, terms like “traumatic neurosis” and “nervous shock” were coined in the 1860s to refer to the psychical injury. Moreover, during the 1870s and the 1880s witnessed the emergence of what the historian Ian Hacking calls diseases of memory started to be discussed in the medical arena. These diseases of memory include hysteria, multiple personality disorder and amnesia (Waugh 497-498)

The investigations into trauma began in the study of hysteria at the Paris hospital La Salpêtrière with French neurologist Jean Martin Charcot, Sigmund Freud and Pierre Janet in the 1880s (Herman 10). Freud’s concept of *Nachträglichke* it occurred with the appearance of seduction theory of the neuroses, which was his first theory of trauma. Freud developed these traumatic theories by treating cases of hysteria in mostly female patients. For him, the memory of an experience raises the effect which was not aroused during the first occurrence of the experience; this means that the event or the memory of the experience becomes traumatic on the second time after it is internally revived. Freud, in his *Studies on Hysteria* that was co-written with his colleague the Viennese physician Joseph Breuer, clarifies that both “traumatic neuroses” and “common hysteria” often originate in psychical trauma and its memories, Freud and Breuer propose in their *Studies on Hysteria* the new term “traumatic hysteria”. They describe “traumatic hysteria” as a memory disorder: “the causal relation between the determining psychical trauma and the hysterical phenomenon is not of a kind implying that the trauma merely acts like an *agent provocateur* in releasing the symptom, which thereafter leads an independent existence,” but “the psychical trauma – or more precisely the memory of the trauma – acts like a foreign body which long after its entry must continue to be regarded as an agent that is still at work” (Freud and Breuer 6).

Trauma Theory

This research tackles the definition of trauma and how it begins and develops. Traumatic experience has physical and psychological effects, especially on the victim who suffers from sexual child abuse at the hands of a family member. Literature plays a significant role in trauma theory, literature also helps in recovery. Traumatic narratives have their own writing strategies and techniques as a result of their experiences, but writing about and through these traumatic experiences can help a lot in the healing process.

Trauma and Post Traumatic Experience

Etymologically speaking, the origin of the word “trauma” in both English and German is the Greek “trauma or “wound”. The word “trauma” used to refer to an injury inflicted upon a body. In general, trauma can be defined as a psychological, emotional response to an experience that is deeply distressing or disturbing, such as being involved in an accident, having an illness or injury, losing a loved one, or going through a divorce. However, it can also include experiences that are severely damaging, such as rape or torture.

Roger Luckhurst, in his article “Mixing Memory and Desire”, asserts that the meaning of the word “trauma” changed over time. In the early editions of the Oxford English Dictionary, it meant a physical wound, the sense of a psychical injury appeared for the first time in Popular Science Monthly in 1895. The new meaning, however, was reinforced during the latter half of the nineteenth century as a result of the appearance of the mental sciences and Victorian modernity. The illness known as “railway spine” was the result of railway accidents. Though the victims can escape the accidents unhurt, they still suffer from painful symptoms, such as flashbacks, nightmares and hallucinations. Then, the reason cannot be attrib-

Moreover, the last decades of the twentieth century witnessed the emergence of personal traumas experienced in childhood and within the family, such as sexual abuse and domestic violence, as prominent themes in fiction (Schönfelder 17). Many novels on childhood trauma explored childhood trauma from both, “the child’s perspective and the retrospective view of the grown-up survivor” (74). These texts are concerned with the idea that childhood trauma tends to reach far and deeply into adulthood. This development can be seen in connection with the formulation of Posttraumatic Stress Disorder (PTSD) as a diagnostic category within the field of psychiatry (Schonfelder 17), emphasizing the interdisciplinary nature of the field.

Psychology is the science of behavior and mind. It includes the study of conscious and unconscious phenomena, as well as feeling and thought. It is an academic discipline of immense scope. Psychologists seek an understanding of the emergent properties of brains, and all the variety of phenomena linked to those emergent properties. As a social science it aims to understand individuals and groups by establishing general principles and researching specific cases. While Psychiatry refers to a field of medicine focused specifically on the mind, aiming to study, prevent, and treat mental disorders in humans. It has been described as an intermediary between the world from a social context and the world from the perspective of those who are mentally ill. The study utilizes psychology and psychiatry to underline the psychological and psychiatric impacts of trauma on the individual. It also uses literary trauma theory to highlight the literary technicalities used to portray this phenomenon. Moreover, it highlights how narratives represent healing or curing from traumatic experience through the concept of scriptotherapy.

them powerless. "Traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life" (Herman 3). In her book, *Unclaimed Experience Trauma, Narrative, and History*, Cathy Caruth defines trauma as "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" (11). Caruth enumerates traumatic experiences that can generally be grasped as the effects of what is known as post-traumatic stress disorder. These traumatic experiences include war experiences, rape, child abuse, and accidents. (Caruth11)

Trauma has become increasingly significant in critical discourse since its appearance in the 1990s. Roger Luckhurst said that this was the period "when various lines of inquiry converged to make trauma a privileged critical category" (Waugh 497). Hartman, in 1995, claims that "there is something very contemporary about trauma studies reflecting our sense that violence is coming ever nearer, like a storm – a storm that may have already moved into the core of our being" (Waugh, 503). Originally situated in the domain of medicine and then psychology, the study of trauma has, over the last few decades, become relevant in literary and cultural studies. Indeed, as trauma has become a prominent topos in life writing and fiction, trauma studies has emerged as a new field within the humanities. Hence, the emergence of trauma fiction as a literary genre. It reflects the ways in which contemporary novelists explore the theme of trauma and incorporate its structures into their writing. In his article "Trauma within the Limits of Literature", Hartman clarified that this discipline was to uncover the traumatic traces in the textual elements of literary works, since the effects of traumatic processes can be recognized in the narrative mechanisms. (65)

Introduction

Recently, domestic violence represented a profound problem which has a clear effect on the economy, psyche and the well-being of spousal relationships. One form of domestic violence is sexual abuse of children. According to the National Child Abuse and Neglect Data System (U.S. Department of Health & Human Services [DHHS], 2009), a total of 65,964 children were reported as sexual abuse victims in the United States in 2009. In this traumatic event, the traumatic victim is often too young to express what is happening and seek out help, which may result in post-traumatic stress disorder (PTSD).

According to Childtrauma org. in the U.S, children are victims of rape three times more than adults. Moreover, it is clarified that a child experiences sexual abuse or rape at the hands of a family member or a trustworthy adult more than strangers. The same study shows that “one out of three females and one out of five males have been victims of sexual abuse before the age of 18 years”(Babbel 3).The fact that most of the child abuse victims are females reveals a great deal about the role of male aggression in these violent acts. Male aggression for young females through the last decade has been a fertile soil for research. This male aggression results in creating a traumatic experience undergone by those female figures being attacked. Childhood sexual abuse may result in higher levels of depression, guilt, shame, self-blame, eating disorders, somatic concerns, anxiety, dissociative patterns, repression, denial, sexual problems, relationship problems and trauma.

“Trauma” is a word used to describe emotionally painful experiences or situations that overwhelm people’s ability to cope, leaving

Abstract

This paper discusses trauma theory; its definition, history, and the relationship between trauma theory and literary criticism. This is done through offering a literary review for the various definitions proposed for trauma, outlining the different aspects and prospective to which the theory has been regarded. Also, the various theories and concepts attached to trauma are discussed. The study aimed at representing how traumatic experiences can affect, negatively, the victims' life. It clarifies the psychological and physical effects of sexual child abuse. It also sheds light on the role literature and literary works play in the healing and treatment process. To achieve this, this paper offers various definitions proposed to trauma theory, starting from the earliest attempts to define the term, through Sigmund Freud's contributions to the field, and, leading, eventually, to the most recently proposed definition of the term. In addition, the paper clarifies the impacts of being subjected to sexual abuse during childhood. Furthermore, it sheds light on the common writing techniques of traumatic narratives. Finally, it discusses scriptotherapy and how it can be a healing tool for both, the author and the reader.

Key Words: Trauma Theory, literary criticism, traumatic experiences, scriptotherapy.

Trauma Theory and Literary Criticism

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