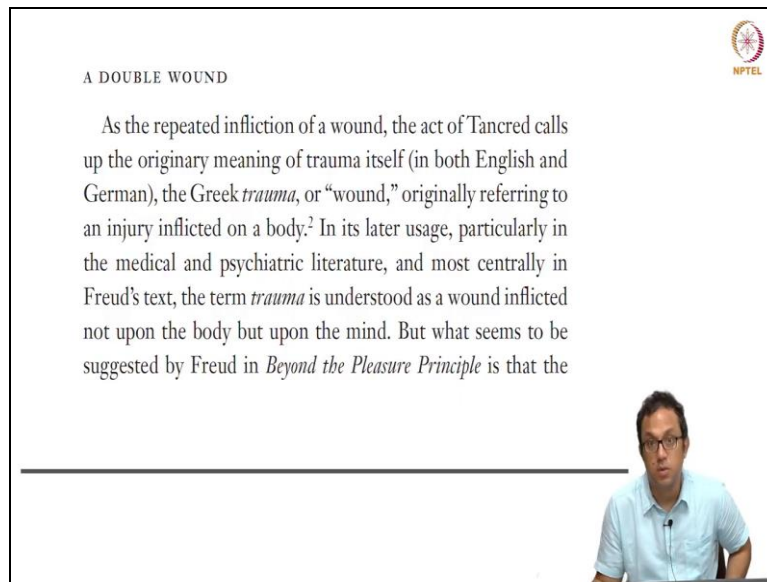


**Trauma and Literature**  
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**Lecture – 62**  
**Carruth's Unclaimed Experience - Part 2**

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A DOUBLE WOUND

As the repeated infliction of a wound, the act of Tancred calls up the originary meaning of trauma itself (in both English and German), the Greek *trauma*, or “wound,” originally referring to an injury inflicted on a body.<sup>2</sup> In its later usage, particularly in the medical and psychiatric literature, and most centrally in Freud’s text, the term *trauma* is understood as a wound inflicted not upon the body but upon the mind. But what seems to be suggested by Freud in *Beyond the Pleasure Principle* is that the

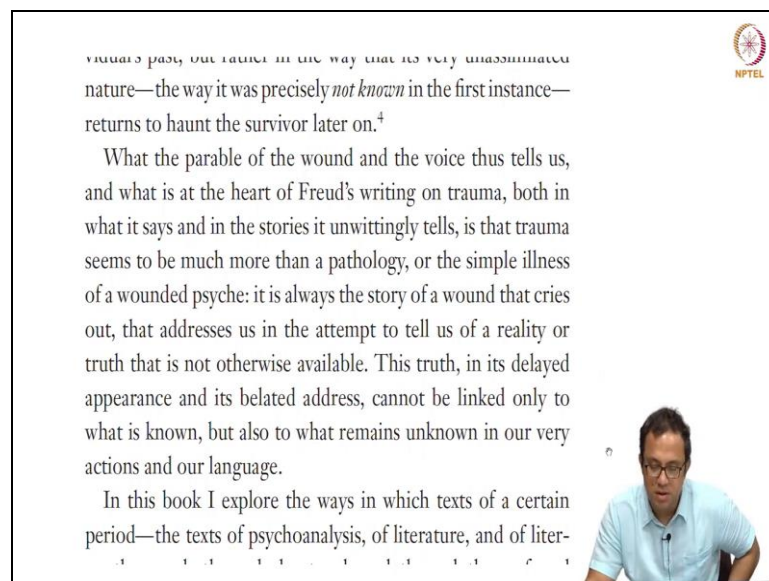
This is an NPTEL course titled “Trauma and Literature”. We will be looking at categories book “Unclaimed Experience”. The section titled ‘A Double Wound’ and we were talking about the doubleness of trauma in terms of how there is a repetitive quality of trauma recursive quality of trauma.

The uncanny quality of trauma something which can only emerge from the other side something which can never quite be understood from the non-suffering position. The quality of enigma that quality of mystery is also that and that should be acknowledged and Carruth does acknowledge that revising and drawing on Freud's idea of reputation. As a repeated infliction of a wound the act of Tancred calls of the original meaning of trauma itself in both English and German.

The Greek trauma a wound originally referring to an injury inflicted on a body, the word trauma comes from the Greek word it comes from a physical wound a corporeal wound something at one which is inflated on the body. It is later usage particularly in a medical and psychiatric literature and most certainly in Freud’s stakes the term trauma is understood as a wound inflicted not upon the body but upon the mind.

But seems to be suggested by Freud “Beyond The Pleasure Principle” is that the wound of the mind the breach in the mind's experience of time self and the world is not like the wound of the body a simple and healable event but rather an even to that like the transfers first infliction of a mortal wound on the disguise Clarendon in the door is experienced too soon too unexpectedly to be fully known and therefore not available to consciousness until it imposes itself again repeatedly in the nightmares and repetitive actions of the survivor.

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...victims past, but rather in the way that its very unassimilated nature—the way it was precisely *not known* in the first instance—returns to haunt the survivor later on.<sup>4</sup>

What the parable of the wound and the voice thus tells us, and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language.

In this book I explore the ways in which texts of a certain period—the texts of psychoanalysis, of literature, and of liter-

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This long sentence does in a very interesting way is it moves away from the historical understanding of trauma originally the idea of trauma was that a wound on the body now when it comes to Freud and this is again the reason why provides significance and relevance is strong. Even today despite the fact that the series have been debunked but he was one of the first people to talk about the mind injury the injury that happens in the mind not just in terms of what happens to the body.

But the injury which cannot be seen and the invisibility of trauma is part of the unknown abilities part of the enigma trauma in terms of that it cannot be really understood. It connects the idea of the mind and cognition because the mind becomes interrupted if the mind becomes unsettled and we talked about in Manto's stories.

We talked about the interrupt itself the idea of the interrupted shattered subject and that is something similar happening here as well in terms of how the mind of the wounded

mind becomes not healable in the way that a wounded body can be. Because one do not quite know what to heal and how to heal there is this invisibility about trauma.

This is animal trauma and that that is becomes part of the traumatic condition now interestingly what Carruth was saying also here drawing on the tens red Clorinda episode that we talked about last time is how the only way we can understand the only way we can experience trauma is through reputation. The reputative actions of the survivor the survivor trauma the way the survivor repeats trauma that is the only way one can possibly understand.

Because otherwise and that is something which we saw in *Beloved* as well there is no time to experience trauma it just enters the consciousness directly. The suddenness of trauma the suddenness the abruptness of the event is exactly what defines it ontologically what shapes it what informs it ontologically as the traumatic moment. So, just as tens red does not hear the voice of Clarendon until the second wounding.

Trauma is not locatable in the simple violent or original even in an individual's past but rather in the way that is very unassimilated nature the way it is precisely not known in the first instance returns to haunt the survivor later on. It can only be understood relatedly and we talked about the belated quality of trauma even in Toni Morrison's "*Beloved*". The moment of trauma is the moment of enigma the moment of mystery and the voice can only be heard later when the first reputation happens.

That moment of reputation is also in a way the moment of articulation. It can only be articulated belatedly after the event. That becomes part of the traumatic condition and in the first instance is simply not known and that unknowability about trauma is interesting for us to map. We are drawing on interesting stories and works in literature and fiction.

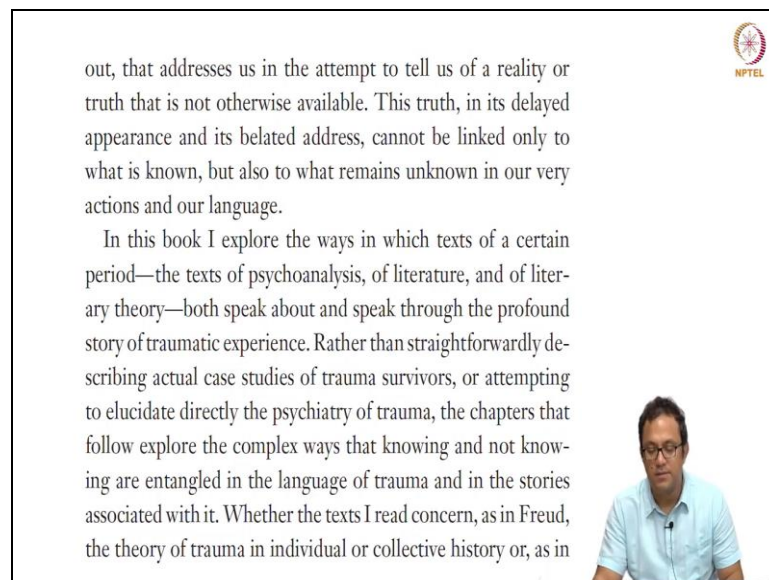
Carruth is trying to say that and this should be on the screen that in the delayed appearance and this is exactly what she says in the very next paragraph the end of the next paragraph in its delayed appearance and its belated address cannot be linked only to what is known but also what remains on them in our very actions and our language.

Carruth talks about had talked about how the interface of literature and psychoanalysis or the convergence is. So, complex is. Precisely because there is this interplay of what is known and what is unknown and that interplay is interesting and that is exactly why these two disciplines these two orders of knowledge and truth converge.

The idea of what remains unknown in actions and language that becomes central to the ontology of trauma. Catherine Malabou's text in "New Wounded" and "The Ontology Of The Accident" she spends a lot of time talking about how the accident by definition something which is not described or non-describable to a large extent it is outside the radius of description.


The purpose of this book know catholic roots unclaimed experience we did allude to the title a little bit unclaimed has not it is not claimed no one wants to claim it, it cannot be claimed at a certain extent because it cannot be classified it cannot be understood it cannot be navigated it cannot be calibrated.


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out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language.

In this book I 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, the chapters that follow explore the complex ways that knowing and not knowing are entangled in the language of trauma and in the stories associated with it. Whether the texts I read concern, as in Freud, the theory of trauma in individual or collective history or, as in

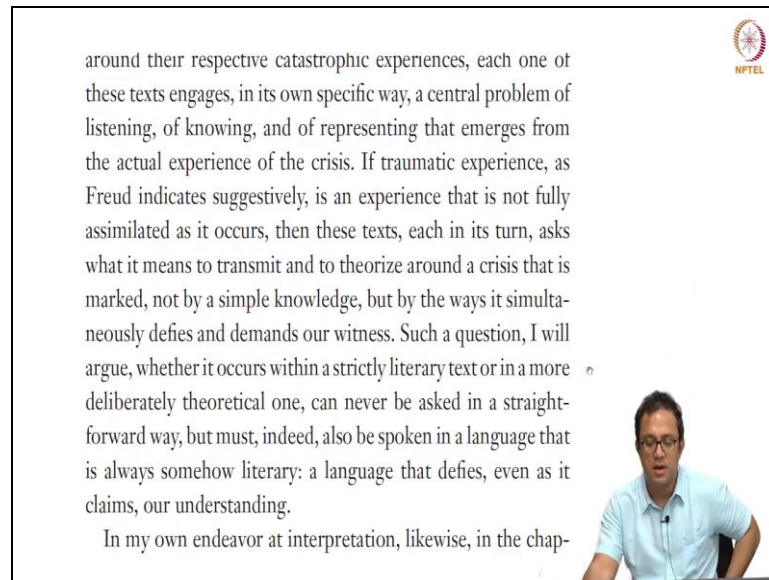




This book explores the ways in which texts of a certain period the text of psychoanalysis of literature and of literary theory both speak about and speak through the profound story of traumatic experience. Rather than straightforwardly describing actual case studies of trauma survivors or attempting to elucidate directly the psychiatry of trauma. The chapters that follow explore the complex ways that knowing and not knowing or entangled in the language of trauma and in the stories associated with it.

This entanglement of the known and the unknown and the acknowledgement of the entanglement is exactly the first real original step in trauma studies the first real innovative step in trauma studies and that is the structure of this book. So, this is what Carruth is setting out to do.

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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. If traumatic experience, as Freud indicates suggestively, is an experience that is not fully assimilated as it occurs, then these texts, each in its turn, asks 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 demands our witness. Such a question, I will argue, 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, our understanding.

In my own endeavor at interpretation, likewise, in the chap-

She talks about if traumatic experience as Freud indicates suggestively is an experience that is not fully assimilated as it occurs. Then, these texts each in the stern asks what it means to transmit and theorize around a crisis and that is marked not by a simple knowledge but by the way and it simultaneously defies and demands our witness. So, witnessing again it becomes a very important condition someone is witnessing trauma but not understanding it.

So, that quality of not being understood remains and that is part of the traumatic design that is part of the ontology of trauma the ontology of the wound such a question argue 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 our understanding.

There is a really brilliant definition of the literary language. A literary language it is something which defies the understanding at the same time it claims the understanding it is a stylized order of understanding Australia's order of representation and in a certain sense literature or the literary language is also about de-familiarization.

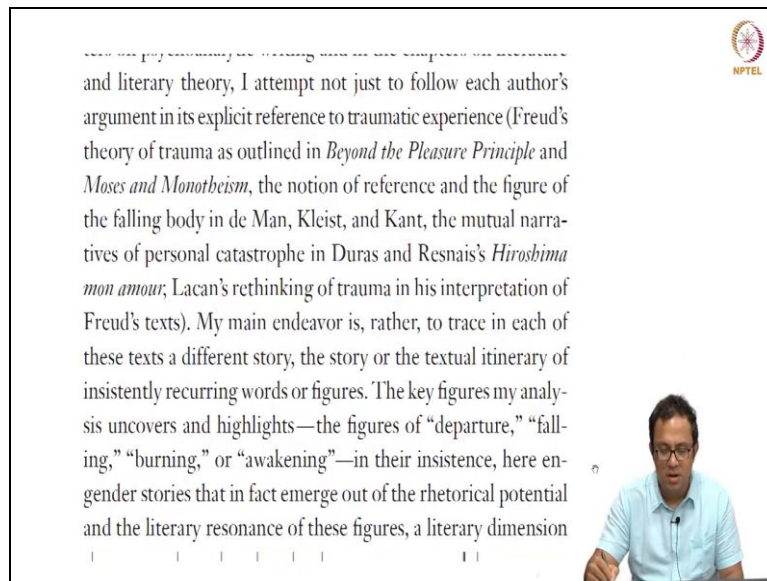
This is reason why our name this goes trauma and literature. We have texts like Urvashi Butalia is at the side of silence we have books of philosophy. But what we can see that what is trying to do in a very philosophical way is to acknowledge the value of literature in terms of understanding trauma. Because a literature is also a play between what is known and what is unknown what will always say unknown.

Secondly, a literature is also a production of strangeness production of defiance and it is something which the language of literature is something which claims the understanding which Warren's understanding which invites us to understand what at the same time it defies our understanding. There is always the excessive incomplete quality about literary language something which transcends very surface superficial understanding of words and meanings.

Therein lies the quality of reading between the lines right that is something which we see as very common problems in literature. There is the idea of the literary language something which defies as well as claims our understanding. These are not seen as ontological opposites the defiance of understanding and the claiming of understanding of connected categories in a large extent.

The ambivalence of literature the ambivalent attitude of the literary language that is highlighting and almost celebrating to a large extent. There is this quality that Carruth talks about.

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The features in the text that Carruth is looking at, she is drawing on La Cache is running on Freud but what is the main principle that informs this book and this is something that she says and this should be on your screen. It is rather to trace in each of these texts a different story in the story of the textual itinerary of the insistently recurring words or figures.

The key figures uncovers and highlights the figures of departure falling burning or awakening in the insistence here and gender stories that in fact emerge out of the rhetorical potential and literary resonance of those figures. A literary dimension that cannot be reduced to the thematic content of the text or to what the theory encodes and that beyond that we can know beyond what we can know or theorize about stubbornly persists and bearing witness to some forgotten wound.

The last bit is something with the forgotten wound the abundant want. She says up front is that literary dimensions should not be reduced to what the text is trying to say in the level of theme or content or whatever the theory is trying to encode. But what is actually what it is doing is literally the idea of literary language and the uniqueness of literary language lies in the fact that it can point to some forgotten wound.

It can point to something which is not represented something which is some kind of an aporia is that the state which cannot be articulate to the state which cannot be represented a state which cannot be crossed a period the fault line of experience. The

title of Carruth's book "Unclaimed Experience" there seems to be some kind of a spatial quality.

It is some kind of space that no one wants to claim some, body there is a corporeal spatial quality and a physical quality an anatomical quality about this idea that there is something which no one wants to claim no one wants to touch. We can think about something like Tobe Tek Singh saying the unclaimed body in the end the unclaimed body of earth at the end which is global takes in the village no one wants to claim it India does not want to claim it Pakistan does not want to claim it the two new nations do not want to claim it.

So, where is that where will that go it just becomes an unclaimed earth an unclaimed piece of land and in process it becomes unclaimed experience which is the traumatic experience of Tobe Tek Singh. The idea of stubbornly persisting and bearing witness to some forgotten wound the stubbornness is very much part of the literary language something would suddenly defies meaning stubbornly defies standard close meaning.

Any great work of literature especially when it comes to trauma fiction or something which talks about the complexities of consciousness will always define simple means would always define closed meanings and this lack of closure or the non-closure of this kind of fiction is exactly what makes it such a unique vehicle to represent the traumatic mind.

The reason why when someone like Carruth turns to literature to take a look at things which are more complex than what beats the eye that what is between the lines what is not said what cannot be said the known and the unknown how they are brought together and articulated not necessarily as ontological opposites but as connected categories.



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Understanding of trauma in terms of its indirect relation to refer-  
ence, does not deny or eliminate the possibility of reference but  
insists, precisely, on the inescapability of its belated impact.<sup>6</sup>

TRAUMA AND HISTORY

The story of trauma, then, as the narrative of a belated experi-  
ence, far from telling of an escape from reality—the escape  
from a death, or from its referential force—rather attests to its  
endless impact on a life. In Tasso's story, indeed, as we read it in  
Freud, Tancred does not escape the reality of death's impact—  
of the wounding accident and of Clorinda's death—but rather  
has to live it twice. The crisis at the core of many traumatic nar-  
ratives—as I show concretely in my readings of Freud, Duras,  
and Lacan—often emerges, indeed, as an urgent question: Is  
the trauma the encounter with death, or the ongoing experi-

There is some section of Freud that clearly talk about. We will come to she talks about a pole demand. We can see that how the force of deconstruction is very much there and that is something which you see in a very rich way and the idea of post-structuralism informing trauma fiction trauma theory we have seen it already and the cat in Catherine Malabou's works "New Wounded" and "The Ontology Of The Accident".

We see how Carruth also is bringing in Freud bringing Paul demand bringing other philosophers of this tradition in terms of understanding trauma through a very rich interdisciplinary lens now trauma and history the story of trauma then as a narrative of a belated experience far from telling of an escape from reality the escape from a death or from its referential foes rather attests to its endless impact on a life.

There is this endless quality about trauma the sort of self-mutating quality about trauma and the fact that it is never it is no never over the lack of closure that trauma creates is something which we must pay attention to our students of trauma. In Tassel's theory of story indeed as we read it in Freud's Tancred does not escape the reality of death's impact of the wounding accident and of Clorendous death.

But rather has to live it twice there is no escape from trauma. The perpetrator of trauma does not manage to escape rather the perpetrator of trauma has to experience it twice and he can only understand it any second experience. The paradox of trauma. The crisis at the core of many traumatic narratives as showed concretely in the readings of Floyd Durant and the calm often emerges indeed as an urgent question.

So, what is that urgent question is the trauma the encounter with death or the ongoing experience of having survived it. It is an encounter with death as in suspension of life as we know it or is it some kind of an ongoing experience of having survived death and that answer is never clear. There is that closure quality of trauma in terms of its complete integration into absence which is dead.

This ongoing performative quality of trauma in terms of how it keeps negotiating the strategies of survival and the coping mechanisms the strategy of survival through which debt is deferred and deferred. We can already see the ridded rain coming in the deconstructionist rain coming in. The core of these stories that suggest is there is a kind of double telling the oscillation between a crisis of debt and the correlative crisis of life.

There is this crisis of debt in terms of how debt is the end of everything and that is the biggest crisis which produces absence and on the other the correlate to the crisis of life and how there is this constant effort in life to stole that to move away from that to survive dead these strategies to survive death and both go hand in hand the oscillation that is the word that she is using the oscillation between death and life the oscillation between the struggle not to die and a struggle to live.

So, that oscillation becomes the correlative the double telling of trauma. So, between the story of the unbearable nature of an even and the story of the unbearable nature of your survival and you can look at the connection. So, here the commonalities both have crisis both have unbearability something which is something which exceeds the variable parameters the parameters of knowledge the parameters of endurance.

There is the unbearable quality there in both spectrum the both ends of spectrum. These two stories both incompatible and absolutely inextricable ultimately define the complexity of what is referred to as history.



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patible and absolutely inextricable, ultimately define the complexity of what I refer to as *history* in the texts that I read: in

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8 Introduction

*Moses and Monotheism*, the intricate relation between the story of the Jews and the story of the Christians; in *Beyond the Pleasure Principle*, the intertwining of the confrontation with death and the confrontation with life; in *Hiroshima mon amour* and in Lacan's interpretation of the dream of the burning child, the profound link between the death of the loved one and the ongo-




In *Moses and Monotheism* so, it brings about the different kinds of history and the historical books on trauma which are anthropological and quality evolutionary quality but what runs across all these books the Freud book the Durham book and the Lacan's book is the oscillation between the struggle to live and the struggle to die the struggle to death for death and the struggle to live life in a way which is partly deferral.

The death drive and the life drive both combined together very complex ways because they are not compatible they are completely incompatible and that creates a traumatic condition the incompatibility and that is the. So, unhinged quality that we can see and if you remember we talked about this unhinged quality in "Slaughterhouse-Five". The volunteer novel where we have Billy Pilgrim's character as someone who is sort of unhinged suspended not quite integrated in space and time.

The time traveling Nareta and that novel is not really a an agenda time traveler it is not really an empowered traveler because he can travel time he is not an imprisoned traveler because he moves across different bubbles of time in which she is in prison in different capacities.


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tricability of the story of one's life from the story of a death, an impossible and necessary double telling, that constitutes their historical witness.<sup>7</sup>

THE VOICE OF THE OTHER

The theoretical and literary thrust of the present book can thus be illustrated in another way as well through Tasso's story—and through Freud's example—of the crying wound. For while the story of Tancred, the repeated thrusts of his unwitting sword and the suffering he recognizes through the voice he hears, represents the experience of an individual traumatized by his own past—the repetition of his own trauma as it shapes his life—the wound that speaks is not precisely Tancred's own but the wound, the trauma, of another. It is possible, of course, to understand that other voice, the voice of Clorinda, within the parable of the



Carruth comes to the bid that she started off with. The opening of this book where she acknowledges Freud's legacy as offering the traumatic reputation quality but at the same time she moves on from that she extends that into the voice of the other the other nests and again we can talk about we can connect this to Urvashi Butalia book as well "The Other Side of Silence".

She comes back to this point the voice of the other the theoretical and literary trust of the present book can thus be illustrated in another way as well through Tasso's story and through Freud's example of the crying wound see the voice of the one that can only emerge through the wound for a while for a while the story of Tancred the repeated trust of his unwitting sword and the suffering he recognizes through the voice he hears represents the experience of an individual traumatized by his own past the reputations of his own trauma as it shapes his life.

The wound that speaks is not precisely transfer its own but the wound the trauma of another. There is some kind of transmission happening because the wound is actually the other person's want but the trauma is transverse trauma. So, some kind of transmission which comes from the wound from the sufferer to the perpetrator. We can see how trauma cuts across binaries it is possible we understand the other voice the voice of Clarinda within the parable of the example to represent the other within the self that retains the memory of the unwitting traumatic events of one's past.

The reading is valid that Clarinda can be seen as inside ego of tense thread. So, that that wound itself that one carries within himself. We can connect this to a certain extent to Septimus Smith who has this sort of shattered subject inside his body. There are these multiple personalities multiple substitute the traumatized self the bruise of the shattered fragile itself.

The superficial self which appears that reading is so, valid. But we can also read the address of the voice here not as a story of the individual in relation to the events of his own past but as a story of the way in which one's own trauma is tied up with the trauma of an Arab the way in which trauma may lead therefore to the encounter with another through the very possibility and surprise of listening to another's wound.

Carruth is offering a movement away from the self-absorbed ego of the traumatic subject and instead offering an inter-subjective experience to trauma. She is almost equating trauma with empathy to a certain extent it is possible that if people if subjects share a trauma that the understanding of the other can perhaps be accentuated although it never be complete it will never be full we never have the knowledge of trauma as we discussed earlier.

But in some sense there will be an emotional existential empathetic connect sometimes corporeal connect. So, different subjects share one trauma. The idea of listening to another's wound although not understanding mind you there is a difference between listening and understanding but the fact that the wound has been listened to a certain extent that creates a sense of solidarity that creates a sense of connectedness.

There is connective quality about trauma that Carruth is offering where subjects can sort of connect to each other through trauma through the wound to the voice which emerges from the wound this is. So, viscerality about the voice it is emerging through the wound it is almost like true matter. It is not just what we can see it is not just a trauma that is on the other side but it is also a trauma which can be shared it can be transmitted.

Although never quite understood and that that bit is there that remains the mystery of trauma the enigma trauma the understood quality of trauma but despite not being understood fully there is that connect there is an existential experiential connect that

trauma can create and what it does at the very least is it creates a possibility of the encounter with the other with another the encounter will be violent the encounter could be unsettling the encounter is traumatic.

But it does establish some dialogue it does establish some connect. So, in a very perverse way sometimes trauma can be the only mode to which the encounter with the other can be achieved. The way out said she started off talking about the repetitive quality of trauma in terms of how the traumatic mind can only be understood through repetitions that is one.

The other is uncanny quality of trauma something which can only emerge from the other side through the wound that is so, the defined the fact of through the wound becomes interesting. The third thing that she talks about again drawing on psychoanalysis and Freud is the interplay of what is known and what is unknown and the acceptance of the unknown the articulation the acknowledgement of the unknown to a large extent the traumatic the traumatized mind or the traumatic subject can never be known cannot be understood fully.

And that lack of fullness of understanding is something which is acknowledged by Carruth and of course that is where the literary text and the traumatized subject can still converge and the literariness of language is as Carruth mentioned is both an invitation to meaning an invitation to a different order of meaning as was a defiance of meaning and therein lies the strangeness the almost translucent quality about literary language is transparent and opaque at the same time there is a translucent quality.

Carruth is offering in a very original framework is to look at the idea of trauma being some kind of a connective model. Despite being mysterious despite being the fact that the other subject can never know the trauma of the suffering subject what trauma can also do is that it can create up some sense of solidarity through suffering maybe different degrees of suffering.

In this case Tancred suffering is very different from Corendous suffering. So, Tancred is the person who killed Clarendon. There is some kind of guilt there and that leads on to trauma that informs the trauma but at the same time Clarinda is actually the person who

got killed. The person with an actual physical wound the actual trauma traumatic wound because the word trauma comes from bodily wound.

But at the same time you find that there is a voice which connects them there is a voice an anguished voice a painful voice a tragic voice a suffering voice which actually connects them which brings us to the final point that we will end with today that Carruth has mentioned that the trauma can produce an encounter with another which would otherwise not be available and through the encounter the very possibility and surprise of listening to another's wound.

There is an inter-subjective intercorporeal quality of trauma through which someone else's wound can be listened to if not understood but at least listened to. And the fact that it is listened to through a voice and that is something of a literalization of a metaphor if we go back to the story of Tanzania and Florenda when transferred cuts the leaf again. She he is the voice the anguish suffering voice of Clarendon who he had killed earlier.

The voice connects despite the fact that the voice is understood but the viscosity of the voice the corporeality of the voice the humanness of the voice is exactly what creates some kind of solidarity some kind of connect through the traumatic encounter.