


Trauma and Literature
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Lecture – 63
Carruth's Unclaimed Experience - Part 3


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1 UNCLAIMED EXPERIENCE: TRAUMA
AND THE POSSIBILITY OF HISTORY
(Freud, *Moses and Monotheism*)

*It took the war to teach it, that you were as responsible for everything you saw
as you were for everything you did. The problem was that you didn't always
know what you were seeing until later, maybe years later, that a lot of it never
made it in at all, it just stayed stored there in your eyes.*

Michael Herr, *Dispatches*



This epidural course is titled “Trauma and Literature” in these three sessions that we have we will be concluding with category's book “Unclaimed Experience” after which we move on to the final text in this course which is Anna Whitehead's trauma fiction. We will be dealing with category texts and we will be wrapping it up in the next couple of sessions as mentioned.

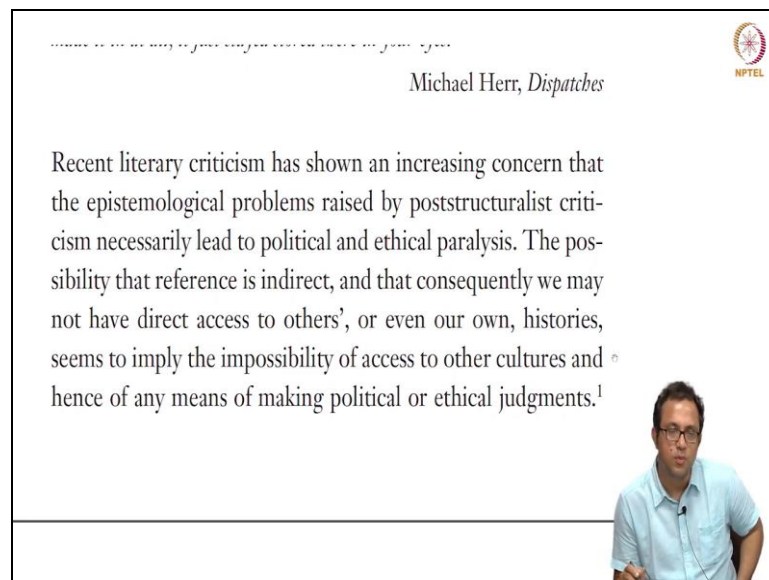
We will look at some selected sections from this book and in terms how those connect to the larger broader philosophy of this course in terms of looking at literature of literary theory trauma the theory of trauma and how the convergence can be tapped into very fruitfully for the purpose of this course. The first chapter that we will be dealing with some details here is the chapter on the possibility of history the trauma and the possibility of history.

We talked about how seems to draw on three principal philosophers Freud, Duran and Lacan and the Freudian presence in categories reading is quite extensive. It is quite progressive but at the same time she is revising and she is extending and in certain sense deconstructing the theories of Freud. But it is important for us to understand as crude

reminds us that Freud's significance in psychology today in trauma theory today is perhaps more historical than medical.

The historical significance in terms of looking at the mind in terms of looking at literature in terms of looking at dreams as a narrative pattern. Those interventions that Freud did back in the late 19th early 20th century were quite radical in the context of that time and they are quite relevant even today, at least in terms of structures Freud offered some very interesting structural interventions which are very original at that time which continue to be very relevant today, Albeit with different medical models with different theoretical discourses.

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Michael Herr, *Dispatches*

Recent literary criticism has shown an increasing concern that the epistemological problems raised by poststructuralist criticism necessarily lead to political and ethical paralysis. The possibility that reference is indirect, and that consequently we may not have direct access to others', or even our own, histories, seems to imply the impossibility of access to other cultures and hence of any means of making political or ethical judgments.¹

We will just look at this section where Carruth talks about the possibility of history and how trauma theory a trauma narratives can offer glimpses, can offer some very complex understandings of history in terms of what is remembered what is forgotten what is represented what is riot rated and what is evaded and we have seen how the entire politics of innovation.

Narration and recognition and reconciliation they operate in a very real space time, a very good case in point would be Urvashi Butalia's "The Other Side of Silence" where we see how dealing with silence. So, engaging with silence becomes almost an ethnographic necessity a research necessity. It is to question how do one calibrate silence, navigate with silence and communicate silence or read silence.

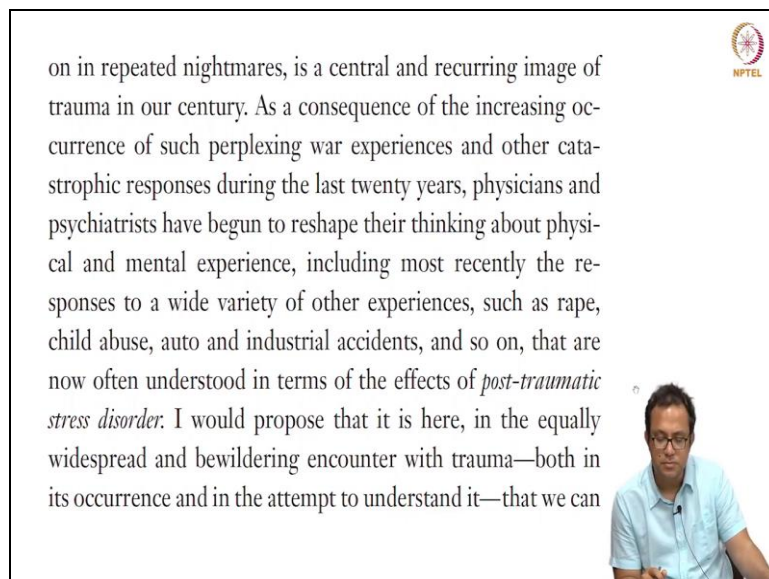
These become very important points now Carruth seems to offer a theoretical model for this. Recent literary criticism has shown an increase in concern that the epistemological problems raised by post-structuralist criticism necessarily lead to political and ethical paralysis. There seems to be some kind of one ethical paralysis in terms of Napoleon, it just ends up being and some kind of a black hole where we cannot move forward.

That is a problem according to Carruth there is a problem that post-structuralism and leads on to or leads to some kind of political paralysis. The possibility the reference is indirect and that consequently we may not have direct access to others or even our own histories seems to imply the impossibility of access to other cultures and hence of any means of making political or ethical judgments.


We talked about the politics and the ontology of access becomes very crucial point in trauma theory. The terms of who has access to the sufferer's experience who has access to sufferer's problems who can access the sufferer's voice. So, the quality of voice and voicelessness we have seen this in *Beloved* as well Toni Morrison's novel.


These become very complex questions when it comes to identity when it comes to regeneration when it comes to the numbing and the violence of trauma etcetera. So, it is unsurprising that these also become ethical questions in trauma theory.

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on in repeated nightmares, is a central and recurring image of trauma in our century. As a consequence of the increasing occurrence of such perplexing war experiences and other catastrophic responses during the last twenty years, physicians and psychiatrists have begun to reshape their thinking about physical and mental experience, including most recently the responses to a wide variety of other experiences, such as rape, child abuse, auto and industrial accidents, and so on, that are now often understood in terms of the effects of *post-traumatic stress disorder*. I would propose that it is here, in the equally widespread and bewildering encounter with trauma—both in its occurrence and in the attempt to understand it—that we can





We can see that Carruth is trying to build a case for post-structuralism and she is saying that there is some concern in common parlance. Support structuralism which does

away with any legitimate voice which does away with any authentic original voice and instead creates and celebrates polyphony or heteroglossia many voices.

That kind of a system that kind of a condition will make it ethically impossible to navigate with any one voice or trauma or any real voice of suffering. Someone like Carruth will count to this and we can see the countering coming in and this should be on the screen again to such an argument we would like to contrast a phenomenon that not only arises in the reading of literary or philosophical texts but emerges most prominently within a wider historical and political realms that is a peculiar and paradoxical experience of trauma.

The experience of trauma in terms of how that is an entanglement of suffering reconciliation forgiveness stagnation that that complex experience can be a very interesting field to study and engage from the literary lens and the philosophical lens. In its most general definition trauma describes an overwhelming experience of sudden or catastrophic events in which a response to the event occurs in the often delayed uncontrolled repetitive appearance of hallucinations and other intrusive phenomena this is a very good working definition of trauma.

The conditional trauma one of the first primary conditions is abruptness it must be abrupt in quality there must be an unprepared quality about the subject suffering. The trauma the suddenness of it of course it is catastrophic it will create damage it will create a dent it will create an injury. If we remember in the earlier session also we talked about how the word trauma the very word trauma it emerges from some kind of bodily wound bodily injury that gets extended into mental injury or mind injury that just becomes the more prominent discourse.

A prominent constructive trauma and the other interesting bit is a response to trauma is a delayed response it is a delayed decoding some of us will remember Joseph Conrad's fiction about this. This subject only understands much later it is a post-talk understanding in terms of what really took place and this delay decoding is a very primary element in trauma.

In terms of how this connects to the traumatic mind it only understands what really takes place much later subsequently there is just almost posthumous post post-hoc quality about the understanding in the traumatic mind. The other thing that we talked about in the previous class is the uncontrolled repetitive appearance of hallucinations and other intrusive phenomena. So, intrusion, repetition these become the other elements of trauma.

We can see there is a question of suddenness which is a question of catastrophe it is a question of delayedness there is a question of repetition and as a question of intrusions all these become the major markers as it were of the traumatic mind of the traumatic subject. If we take this theoretical model and if we apply this, let us say to someone suffering PTSD someone suffering what trauma.

Carruth will offer example of a soldier away the experience of the soldier faced with sudden and massive death around him for example who suffers a sight in a numbed state only to relive it later on and repeated nightmares is a central and recurring image of trauma in our century. And we have had a text and entire text on this which is "Mrs. Dalloway" by Virginia Woolf, where we have the soldier who comes back from the wall who's numbed who cannot feel and that fact that he kind of feel is repeated over and over again.

We keep hearing how Septimus looks around he sees everything but he cannot feel. And that numbness is a part of the trauma because he is still trying to process what happened to him and it is a delayed decoding which is not getting done. It is some kind of interrupted state and that figure the soldier the returning soldier who comes back and is numbed by his experience who cannot connect or reconnect or reintegrate himself to the reality around him that becomes the recursive image that becomes a recursive figure in 20th century images of trauma whether in fiction and film or any other medium.

Now as a consequence of this increasing occurrence of such perplexing wild experiences. And other catastrophic response during the last 20 years physicians and psychiatrists have begun to reshape their thinking about physical and mental experience including most recently the response to a wide variety of other experiences such as rape child abuse auto and industrial accidents and so on.



That is now often understood in terms of the effects of post traumatic stress disorder. We see how trauma becomes not just in a time situation but it also becomes a domestic situation or in case of the tragedy of the horrors of abuse at home. And whether it is a child abuse whether it is other kinds of abuse and of course sexual abuse and also in professional fields and industrial accidents and so on where blunt force injury can also cause trauma.

Health hazards where working conditions were basic health and safety measures are not taken that can also become sites of trauma as is the case with a lot of capitalist sites or production.

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now often understood in terms of the effects of *post-traumatic stress disorder*. I would propose that it is here, in the equally widespread and bewildering encounter with trauma—both in its occurrence and in the attempt to understand it—that we can begin to recognize the possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference). Through the notion of trauma, I will argue, we can understand that a rethinking of reference is aimed not at eliminating history but at resituating it in our understanding, that is, at precisely permitting *history* to arise where *immediate understanding* may not.

The question of history is raised most urgently in one of the first works of trauma in this century. Sigmund Freud's history



All these tend to come today under the effects of the post-traumatic stress disorder. So, that PTSD is now a more widespread term a more shared umbrella. It is not just about the sufferer or trauma in a war field but also domestically also discursively also in different social settings PTSD becomes a very common condition.

In terms of our understanding of history now this is what Carruth is saying through the notion of trauma that we will argue whether we can understand that a re-thinking of reference is aimed not at illuminating history or not. But at re-situating it in our understanding that is at precisely permitting history to arise where immediate understanding may not.

This is a very loaded statement and we should spend some time unpacking it now if we remember at the beginning of this chapter Carruth just flacks up a concern among literary scholars are concerned about. Other countries called social science scholars maybe where and they are saying that the idea of the post-structuralist model of trauma is doing away with history.

But she argues in a reverse area she says that model of trauma is actually permitting history to arise where immediate understanding may not. So, the very definition of trauma is that it is a delayed understanding, understanding does not generate at that point and that is the whole ontology of trauma that we do not understand that at that point of time with the time of injury the time of abuse the time of violence.

It just much longer for the subject to process and then understand and negotiate and then articulate what happened. The one interesting way in which to deal with this and study this symptom is to look at the history of trauma the history of abuse in terms of putting that in or foregrounding it in a position where the immediate understanding is unavailable.

If we take this and apply it to someone like something like Toni Morrison's "Beloved" we would see how it makes immediate sense how it is immediately relevant because for the longest time in beloved the subjects do not know what is happening to them they just suffer and the sense of suffering sense of violence the sense of being abused is very much them.

But they do not understand what is going on is the very definition of trauma they do not understand the replications of it they just suffer the injuries of it without processing it. We dealt with it in a very historical way we need to understand that this trauma that the subjects are suffering today in that novel is not just something which happened out of 10 year.

There is a long history of abuse a long history of exploitation of racial discrimination racial violence as a result of which this traumatic encounter is happening. So, we are putting in the historical map the historical landscape of the immediate understanding which is unavailable. So, the unavailability all the immediate experiential understanding

can be dealt with or can be engaged with can be addressed with a historical understanding of trauma.

This is where history comes in if it is a systemic exploitation if it is a case of systemic abuse. There is a history of trauma that must be tapped into as in the case in Toni Morrison's novel where the history of racism history of slavery on the history of racist abuse at a very corporeal as well as a mental level now that should be foregrounded in place of the understanding of the subject and that's exactly what Toni Morrison also does at various times in that novel.

This is a bit that clearly is trying to really foreground highlight over here. Because she is saying that every ontology of trauma the very definition of trauma will elude at an experiential level we do not understand what is happening if we are suffering trauma. That moment of trauma the moment of violence will always elude understanding or will slip away from any monolithic meaning.

A good way to engage with that condition is to look at the history of trauma look at the history of that subject where is the subject situated in the history of that particular abuse. So, in the case of Toni Morrison's novel beloved the black subject is situated in a long history of intergenerational trauma intergenerational slavery and exploitation and abuse and violence.



It should be foreground and that should be used that history in order to understand the traumatic experience rather than looking for the subject to address and articulate that experience which is biologically mentally impossible for the subject to do it at that point of time. So, there is a delayed decoding a delayed processing only after which the subject will be able to articulate the rationale articulate the reason for trauma or the suffering of trauma.

So, a better way to engage with that is a historical lens. So, instead of doing away with history what Carruth is saying that the trump the trauma theory which is drawing on post-structuralism which is relying on all other kinds of philosophies. It actually foregrounds history it highlights history instead of doing away with it and that is a very important theoretical position to take.

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1938 (after Freud had returned in London), however, respectively, his reasons for not publishing the book and his decision finally to let it come to light, announced as following in the second preface:

The exceptionally great difficulties which have weighed on me during the composition of this essay dealing with Moses . . . are the reason why this third and final part comes to have two different prefaces which contradict—indeed, even cancel—each other. For in the short interval between writing the two prefaces the outer conditions of the author have radically changed. Formerly I lived under the protection of the Catholic Church and feared that by publishing the essay I should lose that protection. . . . Then, suddenly, the German invasion. . . . In the certainty of



She talks about Freud and Moses and Monotheism etcetera. It is an example of Jewish history and how Freud's understanding of that is ethnographic considers historical and it also talks about this section and Moses and monotheism by Freud.

She talks about how Freud taps into the collective guilt out of which religion is formed out of which the whole deification is formed etc. So, deification identity historical narratives form out of some very interesting collective guilt collective trauma. We have a very clear relationship between history and trauma. So, the idea of trauma becomes very much part of the historical process.

In other words, Freud's work reveals and what could the way Carruth is studying it is she is not looking at trauma just as a mental embedded condition. But trauma also as a social condition has an active condition as some kind of shared condition and the shared collective condition of trauma is something that Moses and monotheism refers to very well.

And this is also the part where Carruth is using to situate Freud's psychoanalysis in the context of not just its time but also the context of the earlier times and Moses and monotheism becomes very much part of the anthropological study of trauma. But the important thing is what both Freud and Carruth are trying to do over here is look at trauma not just as something which happens to a subject's mind.

But also some kind of a shared collective condition which informs and reshapes identity the identity can be one of deification in a case of Moses monotheism it can also be one of vilification as a case of Nazism. The whole idea of trauma becomes a collective inactive almost performative condition and that is the bit that Carruth is trying to hint at.

Freud's readings also reveal and this is the point that we are going to spend some time with now is the idea of the anti-semiticism that was there very much part of the German imaginary around that time as mentioned, narcissism. If we look at the section that Carruth describes in spite of the temptation to lend an immediate referential meaning to Freud's trauma in a German invasion.

A Nazi persecution is not in fact precisely a direct reference to the German invasion that can be said to locate the actual trauma in Freud's passage. For the innovation is characterized not in terms of his attendant persecution and threats or which the Freud family did in fact have the shame but in terms of somewhat different emphasis on a simple line it forced me to leave my home but it also freed me.

And we see how there is an interesting ambivalence at play away. So, Freud is forced to leave Vienna and come to London but we can see how there is an element of emancipation as well. So, trauma in Freud's text is first of all the trauma of leaving the trauma of violence and it is a German word indeed it is a word. This word that actually ties the summary and recapitulation itself to the traumatic structuring of the book and its implicit reference to two earlier prefaces appended to the beginning of part three.

So, those two preferences subtitled before March 1938 when Freud was still in Vienna and in June 1938 after Freud was resettled in London described respectively his reasons for not publishing the book and his decision to let it come to light finally announced as following in the second preface. Now, what is happening over here is a very interesting convergence of the wandering Jew that Freud studies and Moses and monotheism.

And Freud's own experience of as a wandering Jew moving from Vienna to London and that that sometimes becomes too close to comfort and that is the reason why there is a degree of deferral that Freud practices before he she actually publishes that book. And

that delayed publication is interesting because that is also in a way giving us some insight about how he is trying to cope with trauma.

How to negotiate with trauma in a very temporal way and what is also important for us to understand and the reason why we are studying this in some details is to look at the materiality of trauma. It is not just about what happens in the mind at a mental abstract affected level. But also it can inform some very material tangible mundane things like the publication of a book what is the year of the publication and the decision to death for the publication.

These are very material things there is very material decisions but these decisions and death rules are interesting inside. So, interesting pointers to the way trauma works not just as a purely effective mental condition but also as a materialist social and active condition. And that inactive model of trauma is something that Carruth is trying to hint at.

It connects to Freud's own experiences as a fleeing gym. If we go back to the earlier bit where fry talks about how this drama of being this persecuted gym imprisons him because it just sends them all to exile it fills them with fear but also it frees them it liberates them. There is a degree of desirable disconnectedness that Freud talks about.

The fact that he gets disconnected from his cultural landscape and he just becomes a wandering Jew. So, that sense of being disconnected in a way also has some kind of emancipatory component some emancipatory emotion which is also connected in a certain sense with exile but lack of liberation etcetera. That means the traumatic condition becomes a complex ambivalent condition.

It is not just about being persecuted it is not just about being punished or being and living in fear all the time there is also a degree of emancipation that comes with trauma that is something to Freud hints at right in terms of being free to leave Vienna to go to London to go elsewhere. So, trauma becomes the pull and movement to elsewhere and that elsewhere outside of home the uncanny quality unheimlich these become very important categories and trauma.

So, and the idea of leaving home the idea of belatedness all these things become very important decisions as it were which inform Freud's theory of trauma.

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And now each knows that in the act of survival he lived a dozen lives and saw more death than he ever thought he would see. At the same time, none of them knew anything.

John Hersey, *Hiroshima*

The surprising opening sequence of the 1959 French film *Hiroshima mon amour* (by Alain Resnais and Marguerite Duras) begins, after title and credits, with two alternating shots we do not fully comprehend: in the first shot, two interlaced elbows, arms, and a hand, their sagging skin covered with ash, then sweat, move in a slow embrace—apparently victims of the first atomic

We will come to the second chapter now of this book and we see how in the previous chapter the history of trauma becomes a collective phenomenon. A collective movement which can inform very material decisions in terms of publishing of preference and not publishing a preference the deferred years between writing and publishing and how these decisions are experiential effective but also quite material and quality.

There is that materialist quality of trauma that heroes is trying to highlight that is connecting to the idea of the history of trauma not just at a personal experiential level but also at a collective cognitive level. The second chapter is about the enactment of history literature as the enactment of history and memory and the film the French from Hiroshima monument by Resnais and Durham.

The two filmmakers that has been mentioned and in terms of how the idea of love absence loss mourning all come into blame in a film. And how this related to the effective quality of trauma. So, there was a historical quality of trauma that we talked about just before in terms of Freud's reading of Moses and monotheism as some kind of collective identity movement across different landscapes of loss.

And how that connects with Freud's own experiences wandering Jew and moving across different landscapes of persecution and freedom. And now we come to a cinematic



medium 1959 film called Hiroshima monument and how that connects again to the effective quality of trauma in terms of the ambivalence of love loss moaning desire etc now the surprising opening sequence in 1959 French film Hiroshima one more begins after title and credits with two alternating shots we do not fully comprehend.

In the first shot with two interlaced elbows arms and hand of the sagging skin covered with ash then sweat move in a slow embrace apparently victims of the first atomic bombing of Hiroshima.

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history, I would propose, as an exploration of the relation between history and the body.

The question of history in this film, however, is a matter not only of what we see and know but also of what it is ethical to tell. The action of the film is itself the story of a telling, the story of a French actress who has come to make a film in Hiroshima and who, in her chance and passionate encounter with a Japanese man, tells for the first time in her life the story of her past: of her love affair at Nevers with a German soldier during the Occupation, of his death on the very day they were to run away together, which turned out to be the day of liberation; of her subsequent punishment, by the French townspeople, who shave her head, and by her parents, who trap her in a cellar, and



This is followed by two intact elbows arms and a hand for smooth and sweaty locked in an act of love an intimate encounter taking place as we will soon discover between a French woman and a Japanese man who have met by chance in Hiroshima and whose passionate encounter will form the core of the film's narrative. So, this is the two scenes that we have.

So, similar hands but different conditions and now we get a back story this is a Japanese man and a French woman where love and the setting is the Hiroshima bombing the brutal horrific moment of human history where the atomic bomb was dropped. And of course that in a way becomes sort of the iconic image of disaster the iconic image of violence enacted by humans on other humans.

So, confronting us with these two alternating shots the film immediately imposes on our side and understanding several fundamental questions what do the dying bodies of the

past the dying bodies of Hiroshima have to do with the living bodies of the present. And what is the role of our seeing and establishing a relation between these two sets of bodies.

Introducing as filming directive through these problems a Hiroshima monomer opens up the question of history. We would propose as an exploration of the relation between history and the body now this is the other bit that Carruth talks about and this is a bit that we will spend some time with and we would end Carruth's reading on this note. The idea of the living body the corporeal condition of the lived experience experiential body the affective body the feeling body.

And how the pulse of the living body the movement the rhythm of the living body connects to the movement of the present. So, there's a special temple to connect at play. There is a question the dying body the dead bodies the dying body is the Hiroshima and the living bodies are present. So, the same bodies who are in the present and then they will go on to die in the end.

So, that transition from life to death how is that not just a biological transition but also historical transition because that transition takes place for a historical moment of trauma which is the dropping of the atomic bomb in the case of this particular setting. So, the fundamental exploration over here has been the history of the body the corporality and meaningful history of meaningful materiality.

And again we can see the material quality of trauma has been foregrounded it is not just seen as some kind of a device that the theorists will use as for their convenience. But something to be accepted and foregrounded the materialism trauma the material underpinning of trauma and how history becomes a materialist movement. So, the whole idea of historical materialism comes in default look it does not mention that phrase is certain materialism.

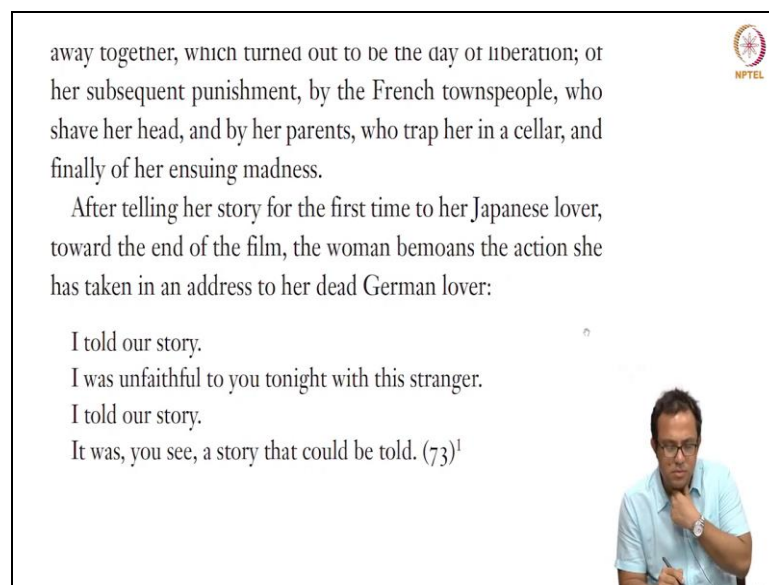
But that is exactly what is happening and how that is connected to the traumatized body the traumatophilic body it was an extent and the body shaped by trauma literally shaped by trauma. Because now we can see how the living body becomes a dead body or the skin becomes pale sickening and falls off because of the atomic bomb and how the

violence on the body the interval so, the shifting body this shifting body site in terms of how the body becomes something else.

Unbecoming of something is how the shift of the body at a very corporeal physical level becomes almost a symbolic shift in terms of the history of violence. So, what this film does and what Carruth is doing is foregrounding the shifting mutable body as a sight of violence as a sight of trauma as a side of a disaster. So, in doing so, it is bringing to the form the very complex convergence between corporality.

And historical materiality and how these two come together and inform the; shape of trauma and from the terrain of trauma and a traumatic exploration a traumatic reputation. The question of history in this film however is a matter not only of what we see unknown but also what is ethical to tell.

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away together, which turned out to be the day of liberation; or her subsequent punishment, by the French townspeople, who shave her head, and by her parents, who trap her in a cellar, and finally of her ensuing madness.

After telling her story for the first time to her Japanese lover, toward the end of the film, the woman bemoans the action she has taken in an address to her dead German lover:

I told our story.
I was unfaithful to you tonight with this stranger.
I told our story.
It was, you see, a story that could be told. (73)¹

The other bit that this film and we do recommend this film it is a really interesting film it is beautifully shot as well it is very moving in a very cinematic way. So, the other question on the ethics of storytelling. So, what are the stories that can be ethically told and what stories should not be told these become again complex questions. As we have been mentioning earlier as well the decision not to tell a story the decision not to tell about trauma is also an ethical decision in some sense.

The relationship between storytelling and trauma is very complex it is very complicated because sometimes not telling the story about trauma seems to be the most ethical

position seems to be the most ethical stance to take. That is done sometimes can become quite political as in the case of which Urvashi Butalia's "The Other Side of Silence" and also some of mantle stories which we have read.

The action of the film is itself the story of a telling the story of the French actress who has come to make a film in Hiroshima and who in a chance and passion encounter with the Japanese men tells for the first time in her life the story of a pass of a love affair Nevis with a German soldier during the occupation of his death. On the very day they were to run away together which turned out to be the day of liberation of the subsequent punishment by the French townspeople.

Who shave ahead and by her parents who trapped her in the cellar and finally after answering madness. So, we can see how this whole backstory of this woman the French woman who almost had an affair with a German soldier. In the process she gets punished by society by a family and the punishment is very corporeal her head is shaved and then she is imprisoned in the cellar.

And of course that produces her mental condition the insanity that she suffers and how this backstory is told to a Japanese man and of course it is a very passionate encounter as well with a Japanese person. The very sight of Hiroshima as mentioned a very symbolic positioning of Hiroshima is the symbol of disaster. The symbol of gruesome grotesque nuclear violence which is a violence at the highest level on how against his backdrop we see the story of love being told and retold in different ways.

After telling her story for the first time to a Japanese lover towards the end of the film the woman bemoans the actions she has taken in an address to a dead German lover. "I told our story I was unfaithful to you tonight with a stranger I told our story it was you see a story that could be told." This is actually a very moving moment in the film and it is almost it is quite emotional.

Because telling the story about the Japanese about the German soldier the German lava is also some kind of a betrayal. There is a degree of unfaithfulness the fact that she has been unfaithful to her former lover the dead lover in front of a stranger. And the

unfaithfulness or the infidelity to a certain extent emerges out of the decision to tell the story.



And that decision becomes a moral decision becomes an ethical decision hence the question of fidelity comes into being. It means in the context of trauma studies in the context of this politics is how storytelling as mentioned especially in a traumatic condition especially in the traumatic backdrop is and should be seen as an ethical performance as an ethical impeditive.

The quality of ethics and storytelling so, what sort of that can be told or cannot be told that becomes an ethical decision and that decision is an ethical decision but also it is something which is connected to the state of trauma so, in terms of how the subject has been able to move on or the absence thereof. The last line in the page, we can see a story that could be told.

Despite the infidelity the story is now told. So, that decision becomes the moral ethical decision despite the infidelity the story that can be told and should be told now. It becomes a story a love story which is told to the current lover with whom she is having an emotional moment.

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the heart of the film's own innovative medium, which, while naming Hiroshima in its title, does not tell the story of Hiroshima in 1945 but rather uses the rebuilt Hiroshima as the setting for the telling of another story, the French woman's story of Nevers. The filmmaker Alain Resnais had originally been commissioned to make a documentary on Hiroshima, but after several months of collecting archival footage he had refused to carry out the project, claiming that such a film would not significantly differ from his previous documentary on concentration camps (*Nuit et brouillard*).² In his refusal to make a documentary on Hiroshima, Resnais paradoxically implies that it is direct archival footage that cannot maintain the very specificity of the event. And it would appear, equally paradoxically, that it



Telling the story of a lover fan with the German telling specifically the story of his death is for the woman a betrayal of the loved one a betrayer the one who died with the one

who is alive and listens. So, there are different interlocutors. The Japanese person is an interlocutor and so, are we and the viewer of the film we also listen to the story.

We are alive and we listen what the woman moans is not only an erotic betrayal that is by the betrayal precisely in an act of telling in the very transmission of an understanding that erases the specificity of a death. The possibility of knowing history in this film is this also raised as a deeply ethical dilemma the unremitting problem of how not to betray the past. So, the past is seen as something which is a very pure position which is supposed to be preserved.

So, after preservation the act of betrayal they are connected to the decision to tell or not to tell a story. So, in a sense preserving the past is dependent on not telling or contingent or not telling a story at the same time does not story is also in a way revealing the past. It becomes a complex arrangement over here. But there is a quality of betrayal at the narrative level between the storytelling level and the quality transmission in terms of how that takes away the purity of the past.

The specific moment of death rather specific moment of tragedy that has been done away with by telling the story the transmission transforms the specific purity of the debt into something which can be told something which can be converted on a rhetoric. This act of conversion is a symbolic narrative act but also it is an ontological act we are converting the death story the deadness or the purity the tragedy of death into a story which now can be told and re-told and listen and re-listen.

So, that that just becomes the ethical dilemma the dilemma of course is how the problem of how not to betray the past. So, in a way telling the story is betraying the past also ambivalently speaking Tennessee is also preserving the past because we are repeating the past in a way we are telling someone else who may say to someone else as well. So, that in a way becomes an act of preservation and also a betrayal.

We can see how preservation of betrayal go hand in hand in trauma. Carruth just goes on to say it would appear to be this problem of betrayal that is also at the heart of the film's own innovative method which while naming Hiroshima in this title does not tell the story

of Hiroshima in 1945 but rather uses the rebuild Hiroshima as a setting for the telling of another story.

The French woman's story of Naverse the filmmaker Alan Resnais has originally had originally been commissioned to make the documentary on Hiroshima but after several months of collecting archival footage he had refused to carry out the project claiming that such a film would not significantly differ from his previous documentary on concentration camps.

His refusal to make a documentary in Hiroshima a resume paradoxically implies that it is direct archival footage that cannot maintain the very specificity of the event. And it would appear equally paradoxically that it is true the fictional story not about Hiroshima but taking place at the site that resonate. Duram believe such historical specificity is conveyed and we would suggest that the interest of Hiroshima monomer lies in how it explores the possibility of a faithful history in a very indirectness of this telling.

This is the point with which we will stop this session and also stop reading Carruth because this is all we need to look at for the purpose of our post now it is very loaded. First of all is to understand that this is sorry not set during 1945 Hiroshima although there are these hands which change almost would suggest as it was changed towards dead.

As mentioned there is a change that comes after the atomic bombing etcetera. But the real historical site of the film is 1959 many years almost 14, 15 years and one and a half decade after the Second World War has come to and had to come to an end historically speaking. It is not 1945 Hiroshima it is 1959 Hiroshima which is now rebuilt a lot of investments it is a city which is trying to modernize etcetera.

In a way, it immediately makes it an indirect representation of the original horror moment. So, the Jose Conrad horror moment and out of darkness that has moved away from. So, first of all there is a movement away from the original moment of trauma. So, it is a deferred telling of Australia a deffered story which is being mentioned over here. Now what the other thing it does is that in this backdrop of 1959 Hiroshima using a

metaphor creation by the way the metaphor Hiroshima is always one of disaster always one of violence.

The moment we hear the word Hiroshima we think of the atomic violence the nuclear violence one of the most catastrophic events in human history that is the metaphor of violence that Hiroshima is associated with. Now, having said that we just mentioned how the physicality variation was different it is one and a half decade after the bombing it is a rebuilt city it is certainly trying to move on.

It is a city from where the story can be told the story of the original horror can be told there is a definite quality that has been achieved. Now what makes it more complicated is the fact that the story that has been told in Hiroshima is the story that took place in the German occupation in France in the city of universe where this French woman fell in love with the German soldier.

Who was killed with the rain day who died the great day in which they were supposed to run away and of course we know the backstory now. We know that she was almost witch-hunted she was absolutely ostracized by a society by a family she was physically attacked assaulted a head was shaved off like a very symbolic punishment which is almost sexual and quality.

She is in prison in the cellar and all of it which causes her mental state of despair of derangement which unfortunately suffers from that is a story which has been told. So, what's interesting also is the filmmaker's point of view over here because we have Alan Resnais and Duran who originally wanted what were commissioned to make a documentary on Hiroshima the original moment of violence in Hiroshima.

They ended up collecting a lot of archival footage a lot of historical documents but in the end they refused to make a documentary film and if we take a look at the rationale behind that the rationale behind the refusal is that Resnais saying that it would be the same as the documentary on concentration camps. In other words there will no story and the effective quality of storytelling will be missing and that is why he ended up being making up a feature film with a love story of all things.

That in a way is what Carruth is also hinting at that in a way becomes; a more a more potent the more moving vehicle of expression or trauma. The indirect story the indirect storytelling method which does not really foreground the traumatic moment but it talks about a historical definite moment of human emotions human effect human entanglements that makes it more moving that makes it more symbolic.

It just goes back and corroborates a view which we looked at and examined some details, earlier the relationship between psychoanalysis and literature in terms of how both mediums they look at the interplay of what is known and what is not known, what is communicated and what cannot be communicated. Therein lies the uniqueness of the vantage point the perspective position of the indirect method of storytelling rather than the direct method of documentary.

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nificantly differ from his previous documentary on concentration camps (*Nuit et brouillard*).² In his refusal to make a documentary on Hiroshima, Resnais paradoxically implies that it is direct archival footage that cannot maintain the very specificity of the event. And it would appear, equally paradoxically, that it is through the fictional story, not *about* Hiroshima but taking place at its site, that Resnais and Duras believe such historical specificity is conveyed. I would suggest that the interest of *Hiroshima mon amour* lies in how it explores the possibility of a faithful history in the very indirectness of this telling.

THE BETRAYAL OF SIGHT

This is something that sort of highlights and the refusal of Resnais, a very symbolic refusal. It is a fictional story that is being featured in the film and it is not about Hiroshima as such but taking place at its site. The site becomes symbolic but then it just becomes a backdrop against which the human story is being told.

The fictional story of this lower fair and the French woman and a German soldier has been told and also look at the look at the displacements over here it is not about a Japanese woman or a Japanese man it is about a French woman who fell in love with a germane soldier who is now dead and that story has been told to a Japanese man in Hiroshima.

It is very complex use of space time and storytelling and the complexity of this convergence is exactly what gives it. So, much violence as a medium so, much violence as a as a text to talk about the different horrors different kinds of violence and a human desire to move the human desire to connect the human desire to emote and that gives according to Carruth a more philosophical framework in which through which the traumatic subject can be understood.

The traumatic mind can be understood not through a documentary or quantitative empirical understanding but true on effective understanding and there are not like the relevance of literature therein lies the relevance of art and therein lies the relevance of the moving medium of cinema of music or different kinds of art forms. In terms of understanding how the traumatic mind is mutable is moving is absorbent and how in how we can connect and disconnect a different kinds of cultural and historical and material setting.

The final sentence of Carruth with which we will end is a very moving sentence also quite philosophical in the context of this course where she says she would suggest that the interest of Hiroshima monument lies in how it explores the possibility of a faithful history in a very indirectness of this telling. The faithfulness of history is the most emotionally faithful history is in the indirectness of storytelling.

There is an equation between indirectness storytelling and faithfulness in terms of how effectively legitimate of the history is it is not just being effectively legitimate it is also about effectively legitimate. It is to know how emotionally legitimate the history is and the emotionality of trauma the emotionality of the history that can be most faithfully captured through a moving story which is indirect, oblique, away and displaced from the real historical moment but actually it is taken away somewhere else.

But that is somewhere else that displacement that deferral and that lends up a degree of credence and Valencia in a whole process of storytelling and the whole process of delivering the traumatic moment again and that in a way makes it more faithful more legitimate more moving more authentic and also more complex. So, just to sum up we can see how category is positioned it is a very philosophical position it is a very complex

position where she brings in trauma she brings in literature she brings art she brings some storytelling all is connected categories.

There is this embedded embodied quality of trauma but it is also this inactive fluid quality of trauma the collective quality of trauma. It is to know how literature, art, cinema, all these different moving mediums can offer interesting vantage points to a traumatic mind in terms of the play between what is known what is not known.

It is to know what is mysterious and recognized and the very ontology of recognizability as a very mutable ontology in trauma studies what is recognized as something will change depending on the traumatic mind's situatedness at a different point of time. We see a classic case in point being Septimus Smith and Mrs. Dalloway the shattered subject the shattered storyteller who cannot recognize things in a consistent standardized way.

The recognition process becomes interrupted becomes mutable becomes self-mutating in a certain sense in trauma studies. In this context, the story, "Italian Voice", the storytelling medium the displaced deferred storytelling medium would always affective investments with all this effective architecture can end up actually becoming a better shape to study trauma a better vehicle to study trauma rather than just a footage.

A historical empirical footage on the traumatic moment and the refusal to do the footage the refusal to do this repeated piece which is entirely historical and documentary style thing and rejecting this and moving on to do a feature film about a fictional love story that actually that decision is also moral decision the decision also an artistic decision.

We can see how the filmmaker's decisions to do a feature film of a human love story not about Hiroshima but certain Hiroshima how that connects not just the horror of Hiroshima. But also horror then Taiwan and how the emotional the emotional brain to call Joseph Ladue the emotional brain is something that connects to horrors and different sets settings in different spaces and times.

It is to know how that gives a universal quality to the entire human horror of the Second World War paradoxically and precisely because the love story and that just accentuates the horror and that accentuates the trauma, the mourning, the sense of loss, sense of

absence and how there is also just a regenerative potential and that is something which we talked about in “Nervous Conditions” and also in “Beloved” in almost all great works in “Slaughterhouse-Five”.

There is that transformative regenerative potential that a medium like literature medium like film can invest or can foreground especially if it is a love story. It has a universalizing effect. It has some kind of a transitioning effect it has a sense of a transcendental effect and also it is quite material in terms of how it connects with specific sites but also been displaced from it.

All these come together and in the process, we have a feature film an effective fictional love story becoming the most potent becoming the most complex vehicle of a historical site of trauma which becomes symbolic at the same time perhaps becomes more real than a documentary would have revealed it to be.