

UDC 82.01/.09

DOI <https://doi.org/10.24919/2308-4863/75-3-25>

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## MODELS OF TRAUMA AND THE PECULIARITIES OF THEIR REFLECTION IN THE XX–XXI-CENTURY ART AND LITERATURE

*The article explores the models of trauma and the mechanisms of its manifestation both in art and literature of the XXth–XXst centuries. It has been determined that the traumatic text emerges as a reaction to the ‘great evils’ of the XXth century, namely Holocaust, the horror of the World Wars, fascism, colonialism, and gets developed in the direction of the individual trauma, as well as the realm of gender, race or social oppression. Despite mirroring the traumatic experience of the previous epoch, the XXIst century generates its own traumatic context embracing environmental issues, terrorism, migration and cultural dislocation, oppressive traditional societies unable to develop globally.*

*The aim of the research deals with the detection and analysis of the dominant categories of trauma and the study of the modes of its manifestation both in literature and art of the XXth–XXst centuries.*

*The investigation retraces the history of trauma studies and defines the peculiarities of manifestation of trauma text within the body of cultural works. The research considers the types of representation of trauma at various historical points within the art (Pablo Picasso, Frida Kahlo), photography, and literature (Homer; Eliot, Tolkien, Dahan Carlibach, Hosseini, Nguyen, Zhadan, and others). It has been proved that the traumatic experience is often locationally tied and the topography of trans-individual trauma acquires intertextual qualities.*

*Although the concept of trauma gets shaped within the realm of psychology, the reflection of traumatic experience by the means of literature and art is not an innovative experience and contains Hellenic roots. The religious context links trauma with the demonic possession, while the science of the latter epochs characterizes it as a “splitting of consciousness” as a reaction to the unbearable experience. The researchers single out wide cultural traumas familiar to particular societies in general, like Saddleworth Moor, Soham, Dunblane, Lockerbie, Auschwitz, Katyn, Deeley Plaza, Sarejavo, Guernica, Sharpville, Bhopal, Hiroshima and Nagasaki, Nankin, Sudan, Rwanda, Chornobyl, etc., as well as individual traumas, such as rape and sexual harassment, migration, incarceration, violence, bullying, military aggression, accidents, family circumstances, etc.*

*The harshness of trauma often leads to the indirect depiction in a literary or an artistic text: through symbolism, abrupt narration, fragmentation, stream-of-consciousness, metaphoric representation, manipulation with the chronotopic features: the transference of time or space, or both.*

*If the XXth-century art and literature reacted to the immediate problems of the period, the XXIst -century literature is more hereditary and both echoes the issues of the past, as well as the new challenges, such as plastic-contaminated world, the prevalence of cyber-space over real context, globalization, preservation of identity within the global culture, pandemic, personal freedom.*

**Key words:** *traumatic knowledge, psychological split, modes of manifestation, divine punishment, demonic possession, era of chaos, traumatic location.*

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## МОДЕЛІ ТРАВМИ ТА СПЕЦИФІКА ЇЇ ВІДОБРАЖЕННЯ У МИСТЕЦТВІ ТА ЛІТЕРАТУРІ ХХ–ХХІ СТОЛІТЬ

*Стаття досліджує моделі травми та механізми її репрезентації як у мистецтві, так і в літературі ХХ–ХХІ століть. Було визначено, що травматичний текст виникає як реакція на «велике зло» ХХ століття, а саме Голокост, жахи Світових воєн, фашизм, колоніалізм та розвивається в напрямку індивідуальної травми, а також сфери гендерних, расових або соціальних утисків. Незважаючи на продовження теми відображення травматичного досвіду попередньої епохи, ХХІ століття породжує свій власний травматичний контекст, охоплюючи проблеми навколишнього середовища, тероризму, міграції та культурної дезорієнтації, утиску традиційних суспільств, що не бажують розвиватися глобально.*

*Мета дослідження полягає у виявленні та аналізі домінуючих категорій травми та вивченні способів її маніфестації як у літературі, так і в мистецтві ХХ–ХХІ століть.*

*Дослідження простежує історію вивчення травми та визначає особливості вияву травматичного тексту у корпусі культурних творів. У дослідженні розглядаються типи представлення травми на різних історичних відрізках у мистецтві (Пабло Пікассо, Фріда Кало), фотографії та літературі (Гомер, Еліот, Толкін, Дахан Карлібах, Хоссейні, Неуєн, Жадан та інші). Доводиться, що травматичний досвід часто пов'язаний з місцевістю, а топографія трансіндивідуальної травми набуває інтретекстуальних якостей.*

*Хоча концепція травми формується в межах психології, відображення травматичного досвіду за допомогою літератури та мистецтва не є новаторським досвідом і має елітичні корені. Релігійний контекст пов'язує травму з демонічним володінням, тоді як наука пізніших епох характеризує її як «розщеплення свідомості» як реакцію на невтриманий досвід. Дослідники виокремлюють широкі культурні травми, знайомі певним суспільствам загалом, такі як Седелвос Мур, Сохем, Данблейн, Локебі, Аушвіц, Катинь, Ділі Плаза, Сарасво, Герніка, Шарпвіль, Бхопал, Хіросіма і Нагасакі, Нанкін, Судан, Руанда, Чорнобиль та інші, а також індивідуальні травми, такі як насильство і сексуальні домагання, міграція, ув'язнення, насильство, знущання, військова агресія, аварії, сімейні обставини.*

*Жорсткість травми часто призводить до непрямого зображення в літературному або мистецькому тексті: через символізм, стрімке оповідання, фрагментацію, потік свідомості, метафоричне зображення, маніпуляцію хронологічними рамками: зміна часу або простору, або обох.*

*Якщо мистецтво та література ХХ століття реагували на найважливіші проблеми того періоду, то література ХХІ століття є більш спадкоємницькою, водночас ехом проблем минулого, а також нових викликів, таких як забруднене пластиком середовище, перевага кіберпростору над реальним контекстом, глобалізація, збереження ідентичності в глобальній культурі, пандемії, особиста свобода.*

**Ключові слова:** травматичний досвід, психологічний розкол, способи вияву, божественне покарання, демонічне володіння, епоха хаосу, травматичне місце.

**Problem statement.** Postmodern literature appeared as a reaction to the traumatic effects of the WWII and resulted in a bulk of ‘trauma text’, widely exploiting intertextual techniques, language manipulation practices, repetition, and fragmentation, allowing to reflect the deepness of the acquired stress. Traumatic theory goes hand in hand with postcolonial studies, as well as the range of other traumatic events including war, famine, incarceration, sexual violence over women or assault. The field of trauma studies within literary criticism garnered notable recognition in 1996 with the release of Cathy Caruth’s “Unclaimed Experience: Trauma, Narrative, and History” and Kali Tal’s “Worlds of Hurt: Reading the Literatures of Trauma.” Additionally, the examination of traumatic experiences in literature was revisited in an essay collection titled “Explorations in

Memory,” edited by Cathy Caruth in 1995. The impetus behind the advancement of research into trauma within the humanities stemmed largely from the firsthand accounts provided by Holocaust survivors and war veterans.

**The analysis of the main studies and publications.** The theory of trauma gestated on the verge of 1990s–2000s represented by Geoffrey Hartman, Cathy Caruth and Shoshana Felman. In his article “On Traumatic Knowledge and Literary Studies” of 1995 Geoffrey Hartman distinguishes two basic elements: 1) an event of a traumatic kind, registered rather than experienced; 2) an interrupted psyche, dissociation, psychological split stemming from a traumatic event. The literature of Modernism and Post-modernism suggested the reader a narrative style, which has given the author the maximum of

freedom of penetration into the inner world of a character.

The 2000s are marked by a range of publications developing trauma theory and its tools by Kai Erickson, Arthur Neal, Roger Luckhurst, Jeffrey C. Alexander, Lisa Henriksen. The theory is applied to the postcolonial and gender studies, disabilities, migration, etc. The literary text serves as the major source for trauma studies, its manifestation, ways of depiction, symbolic language, flight devices, silencing.

**Statement of the task.** The goal of the current research is to identify and analyze the main categories of trauma and to retrace the modes of its manifestation both in literature and art of the XXth–XXst centuries.

**Methods** include hermeneutical, historical and literary, cultural and the method of contextual analysis.

**Presentation of the main material.** Trauma can manifest as either individual or societal, collective experiences. According to Leigh Gilmore (Gilmore, 2001: 6), trauma is characterized as a transformative encounter with violence, injury, or harm, fundamentally altering one's sense of self. Thus, the notion 'trauma' is used to feature the state of mind that is shaped by a certain type of injury.

The term 'trauma' originates from Greek and signifies "penetration" or "wounding." It denotes a state where the previous balance of life is irreversibly disrupted. In cases where death is avoided, a compromised equilibrium is typically restored. This can be likened to a bone breaking under pressure, mending afterwards but retaining a lasting vulnerability, or a wound healing but leaving behind a scar and heightened sensitivity.

Psychological trauma within the contemporary Humanities is studied through the prism of the investigations suggested by Sigmund Freud and deals both with the problem of memory and the issue of a bodily nature of a human being. Sigmund Freud (1856–1939) was the first one to seriously explore the theory of the unconscious human motivation. He linked hysteria to sexual and other traumas which had been split from consciousness. Prior to the Age of Enlightenment, the traumatic events were viewed as punishments imposed for sins by God. Hysterical symptoms had been qualified as possessions by the devil. Many sexually abused females were burnt as witches, or were exorcised of the devil who planted evil sexual thoughts in their heads.

At the end of the XIXth century, the foundations of modern traumatology and the emergence of psychoanalysis unfolded concurrently. Jean-Martin Charcot (1825–1893) aimed to transition hysteria from the realm of myth and religion to that of

science. He viewed this endeavor as his contribution to the ongoing conflict between rationality and religion. According to Charcot, women believed to be possessed were not victims of divine punishment or demonic possession; rather, they suffered from the consequences of distinctly human causes. Through hypnosis, Charcot uncovered and brought to consciousness the previously unconscious or unaware early sexual traumas experienced by his hysterical patients, ultimately alleviating their symptoms of hysteria. Traumatic hysteria supplanted notions of sin and possession.

Pierre Marie Felix Janet (1859-1947) was the one who extended the hypnotic techniques of accessing the dissociated knowledge within the mind. Later, through his clinical experience, Sigmund Freud determined factors of hysteria (like premature sexual experience in the earliest years of childhood), which were stated in the work *"The Etiology of Hysteria"* (1896). At the time of trauma Freud saw the mind splitting into two as primary defense, which he called *"the splitting of consciousness"*. He postulated that at the time of trauma the mind splits, in a state of altered consciousness called a hypnoid or dissociated state, into everyday conscious, and 'unreal', 'repressed' or 'unconscious' sectors. Having repressed his own trauma, Consequently, Freud reverted to a parallel version of region's view of the original sin and sexuality. The child exhibited inherent perversity and harbored the death instinct. When Albert Einstein asked Sigmund Freud, "Why War?" appealing to the First World War, Freud was irritated and defined human beings as 'basically aggressive and sadistic'.

Philosophically, however, traumatology sees humans as basically normal, striving for maximum fulfilment (or as Abraham Maslow (1908–1970) said, maximizing their potentials). This continues unless trauma derails its progression, and causes suffering and conflicts. Traumatology recognizes a variety of traumatic situations – wars, genocide, torture, natural disasters, assault, rape, illness and dying, colonialism, etc.

The contemporary 'reading' of the term 'trauma' has absorbed both physical and mental semiotic layers, appealing not only to personal, but also to a collective type of trauma. Therefore, the collective type of trauma exists within the dimension of collective memory. Altogether, the cultural trauma and collective trauma embrace the sorts of societal wounds linked to a particular historical cut. Kai T. Erickson defines the paths of collective trauma as a *"strike to the fundamental fabric of social existence that harms the connections uniting people and undermines the prevailing sense of community"*

(Erickson, 1976: 233). However, unlike the personal trauma, the collective forms are deprived of the usual surprise elements and, as a result, 'the blow' can be more expected than not. The prolonged effect of a collective trauma provides a slow or delayed effect on the human mind, leading, to a certain sense of division of national/social unity, when a collective "we" stops its existence. A collective trauma damages, distorts or erases values and might alter the worldview of victim society. The traumatized memory trades guilt, shame or disgust or any other powerful negative effect. The damage of a cultural trauma towards the national identity is vast, aggressive and oppressive for the culture elements. The borderline conditions of the characters going through a cultural or an individual trauma results in the identity loss and interferes with the linguistic accuracy which finds its implementation in literature in the fragmentation techniques, or the stream-of-consciousness.

There are places in this world that are defined by some particular traumatic events. The mere mention of their names is enough to bring back memories, images and emotions that seem to reduce the distance of location and time. For the West there is Saddleworth Moor, Soham, Dunblane, Lockerbie, Auschwitz, Katyn, Deeley Plaza, Sarejavo, Guernica and countless others. Different kinds of trauma are distinguished within the other cultures and include Sharpville, Bhopal, Hiroshima and Nagasaki, Nankin, Sudan, Rwanda, and numerous others. The fact is that some events make a mark that endures: sometimes physically (like at Hiroshima where the shadow of the blast has left its very evident historical trace), but more commonly psychologically. Some traumas embed themselves not only in the place, but also in the minds of those who see, be it up-close or from a distance.

According to Geertz (1973), every culture exists within a particular network of symbols written in a cultural context, created withing the process of social interaction. The cultural code gets preserved within beliefs, attitudes, values, rituals, social institutions. Drawing and painting, and later – photography, become a symbolic record of touch, which turns into an act of remembrance of historical, physical and psychical layers of the trauma itself. The archaeology of the world painting is digging away at the surface in order to unearth the subject beneath, somewhat like sculpting from stone to find – as Michaelangelo suggested – the figure within. The XXth century produced a number of literary, musical texts or texts created in oil, which became the meaningful signs, defining their era, wounded in different ways.

A flood of artistic products depicting traumatic experience is strongly linked to the consequences of the Second World War. Fascism, Nazism and Holocaust gave the source to one of the most powerful responses in cultural memory of trauma. *"The Trauma Question"* (2008) Roger Luckhurst concludes: *"For Adorno, all Western culture is at once contaminated by and complicit with Auschwitz, yet the denial of culture is equally barbaric. If silence is no option either, Adorno sets art and cultural criticism the severe, and paradoxical, imperative of finding ways of representing the unrepresentable"* (Luckhurst, 2008: 48). Pablo Picasso pre-felt the barbarism of fascism and Nazism much earlier than his contemporaries. His *"Guernica"* embodies the beginning of the era of chaos and violence, in which the human and the bestial got mixed.

Considering the multiple models of trauma and memory presented in trauma text, the attention is drawn to the role of place, which functions to portray trauma's effects through metaphoric and material means. Description of the geographic place of traumatic experience and remembrance situate the individual in relation to a larger cultural context that contains social values that influence the recollection of the event and the recognition of self. It is the place that nourishes trauma, feeds it, turning into some unbearable pain. Historic sites, museums and memorials bear the narrative of both communal and individual traumas. Henri Lefebvre introduces the concept of 'real space'... as the space of social practice. Places of trauma, as arenas for social engagement, are physical settings that not only embody actual occurrences but also carry symbolic significance. 'Place Identity' is a concept that describes the experience of emotionally-imbued meaning and cognitions attached to places in a physical setting. Social, physical and cultural environment benefit to construction of self within personal and collective history. Thus, the trauma of Holocaust and concentration camps have produced a number of place-linked plots.

Along with many other Holocaust artist, numerous painters represent a particular place along with particular traumas. Traumatic even, however, can be self-directed. A variety of personal traumatic experience is brightly represented in the paintings by Frida Kahlo. For her traumatic place is her own body, which captures her free spirit, depriving of her dreams like childbirth. Frida's paintings tell her own traumatic story – her often bedridden status, achieved as a result of a traffic accident, her miscarriage, her divorce, etc.

Thus, the types of traumatic experiences mirrored in literature and art numerous: colonialism and

decolonized reality, great wars, Nazi genocide and Holocaust in particular, gender oppression, pressure in the family, rape, the variety of personal problems. Basically, the era of Modernism and Post-modernism is a response to the traumas outlined. However, realism is able to pinpoint the significance of trauma by its own means. The boundaries of the traditional home in the XXth century are interrupted by 'the banality of evil'. Michael Rothberg, in his analysis of the interdisciplinary contemplation of trauma and society's ability to confront the unimaginable, describes the contemporary perspective on the Nazi genocide as being caught between Jewish specificity and universalism. It navigates the tensions between conventional and exceptional approaches to methodology and representation, as well as the balance between highlighting the extreme and commonplace aspects of the events. While not exclusively associated with any single field of study, proponents on either side of the realist/antirealist spectrum generally find support within particular coalitions: historians and social scientists often advocate for realism, while those in more speculative and theoretical domains such as philosophy, religion, literary theory, and certain strands of psychoanalysis tend to align with anti-realism. Perhaps the frequently intoned "impossibility" of comprehending the Holocaust arises in part from the preservation of traditional disciplinary boundaries and structures of knowledge. Challenging those structures won't necessarily lead to achieving a mythical "complete" comprehension. However, it could present new opportunities for investigating the interconnection between the psychological and the social, the discourse and the material, and the extraordinary and the mundane (Rothberg, 2000: 6). These all presupposes some interdisciplinary methodology when teaching trauma in literature.

Michael Rothberg argues that the amalgamation of extreme and ordinary elements in defining traumatic experiences, along with the narratives articulated through the structured framework of traumatic locations, challenges conventional assertions of comprehensive understanding. However, scrutinizing its composition can also foster novel modes of comprehension that transcend both realist and antirealist perspectives and extend beyond conventional disciplinary boundaries (Rothberg, 2000: 6-7).

If the history is viewed as an object of construction, the traumatic reality in literature gets embodied though the variety of means – 'stream-of-consciousness' technique, fragmentation, non-linear narration, manipulation with time, complex spatial architecture of the story, etc. The unbearable experience of Holo-

caust, documents the undocumentable experience through different categories of authors – the survivor; the bystander, who acts as a bearer witness of the impossible truth; and the latecomer or someone of the "postmemory" generation, who inherits the detritus of the twentieth century.

The question of genre after Auschwitz has led to a number of textual experiments. For Adorno, however, "it is barbaric" to write poetry in the post-Auschwitz world, a thought, which he expresses in his late 1940s essay *"Culture in the Wake of Catastrophe"* (1949). Rothberg thinks that "the "after Auschwitz" epoch is that post-Holocaust history has a traumatic structure – it is repetitive, discontinuous, and characterized by obsessive returns to the past and the troubling of simple chronology" (Rothberg, 2000: 19). He stresses that: *"In revealing the inseparability of space and time in its melding of temporality and place, the phrase "after Auschwitz" becomes what Mikhail Bakhtin terms a "chronotope" – a form of literary expression in which the spatial and temporal axes are intertwined. The articulation of this chronotope by Adorno and Blanchot marks the invasion of modernism by trauma and illustrates how progressive history's fundamental chronological articulation of "before and after" runs aground at the site of murder"* (Rothberg, 2000: 21).

In the same way the topic of a great globally destructive war converted into a range of aesthetic practices that made up modernism comprise a variety of responses to self-understanding of modernity in progress. "Working thought" of the implications of war – at least on social level – corresponded to the accumulation of knowledge about that violent and destructive experience of the humanity. Continental war literature as a part of trauma literature is a diverse and multidimensional phenomenon with both ancient and developed roots. The earliest work in the whole Western literary tradition focused on the battlefield was *"The Iliad"*, written in the mid-8<sup>th</sup> century BCE and predominantly depicting the final weeks of the Trojan War and the Greek besiegement of the city of Troy. However, up to the XX<sup>th</sup> century, the topic of war in literature tends to manifest as a kind of a local event, rather than a common threat. The global perception of the war appears with the outbreak of the WWI and the WWII, when the world gets connected in front of the total enemy. As a result, the XX<sup>th</sup> century is marked by a number of texts, representing a national version of one and the same struggle. At the same time, the war literature breaks the continental frames and expands overseas. The common topic, clear and familiar to everyone makes it written, read and understood worldwide. The intertextual poem by

T.S. Eliot *“The Waste Land”* (1922), which started the-lost-generation-literature, the fantasy novel by J.R.R. Tolkien *“The Lord of the Rings”* (1954), depicting the total fight against the world’s evil, a 1969 semi-autobiographic “science fiction-infused anti-war novel” by Kurt Vonnegut *“Slaughterhouse-Five”* of the Allied firebombing of Dresden, or a 1945 novel by Erich Maria Remarque about stateless refugees in Paris *“Arch of Triumph”* – all of them are the fragments of one and the same story of survival and suffering of the common man in the milestones of history. Thus, J.R.R. Tolkien sees fascism as a world evil, which he embodied in the frame of fantasy genre; Brecht trivializes fascism, making it appear “mere hazard, like an accident or crime,” so that its “true horror...is conjured away”; Ernest Hemingway, depicting the First World War turns his character into an escapist. “Fight or flight” behavior is probably a choice in the face of the unthinkable. A character in a short story *“Linber”* (2016) by a contemporary Jewish author Galit Dahan Carlisah, translated into English in the USA, creates a parallel reality *“Linber”* as opposed to Berlin, in which she is able to love a German guy, trying not to think about the past of her family and not to notice the *stolpersteine* beneath her feet, the stumbling stones that line the streets of Berlin, and fails.

The war literature of the XXIst century despite its somewhat local focus (Afghani, Syrian, etc.) can never be local again due to the process of globalization, the Internet technologies and the scale of the imminent international involvement. Ukrainian literature is almost never a battlefield literature, continues to be focused on the consequences or the prerequisites of the war rather than its development. From February 24th, 2022, Serhiy Zhadan embarks on an ongoing online diary documenting the perpetual military conflict between two neighboring countries that were formerly part of the USSR. The theme of conflict between neighboring entities, whether it involves ordinary individuals sharing land between their homes or nations sharing borders, has been recurrent in Ukrainian literature. This historical backdrop includes various instances such as Kozak Ukraine’s interactions with Sultan Turkey, the conflicts between the Crimean Khanate and Kozak Ukraine, Bohdan Khmelnytsky’s Ukraine and the Rzeczpospolita, Iwan Mazepa’s Ukraine and the Russian Empire under Peter I, as well as Stepan Bandera’s Galicia and its relationship with Poland, and the West Ukrainian People’s Republic under Stepan Bandera and its interactions with the USSR. Serhiy Zhadan’s online diary is a catalogued reality of the city of Kharkiv during the turbulent days of the ongoing military con-

flict, set out both in poetry and prose. The war as a text in the online diary by Serhiy Zhadan is a multi-dimensional phenomenon, expressed through a sting of subtopics and working in concert: the city itself, its streets and houses, the citizens and their pets, the constant national symbol of the flag, the sky as an independent living organism, the seasons and weather, the symbolism of a range of Kharkiv-based details. Sound symbolism and calendar symbolism play the dominant role in depiction. Nature, weather, the time of the day, echo the events, accompany them or serve as a contrast to the unwanted alien to the city reality. The chief characteristics of the city in war are emptiness, slowness, silence. The city is personified and lives its own independent life, disturbed by the war. The text of the diary is riddled with the flashbacks of the peaceful life, which creates dissonance.

The Ukrainian war impacted the today’s American literature, making memoirist and poet Christopher Merrill create his odyssey across Ukraine in the hour of war called *“On the Road to Lviv”* (2023), prismatic and polysemous.

The trauma of being a woman in Afghanistan in the times of war was cultivated by XXIst-century Afghani-American writer Khaled Hosseini in his novel *“A Thousand Splendid Suns”* (2007): *“It’s our lot in life, Mariam. Women like us. We endure. It’s all we have”*, says the protagonist’s mother.

The trauma of the Vietnam war and the subsequent migration was developed by an American writer Viet Thanh Nguyen in his novel *“The Sympathizer”* (2015). The multilayer migration caused by war is a two-way trauma in the contemporary world effecting those deprived of their homeland as a result of military conflict or political regime.

The veterans of the local conflicts bear their own story to share with the world. The modes of telling of such stories might vary, including *ideological-cultural* narrative strategy, which dwells on the opposition of ‘*native-alien*’, ‘an honest warrior – a bandit’, ‘a good guy – a terrorist’; *an ironic narrative strategy*, acknowledging the conventionality of the rules and multiple social problems, and suggesting, however, a theatrical obedience to the rules; and *an existential* one, proving the meaningfulness of the blood spilt, giving some large experience and a new understanding of reality.

Since trauma is a multifaced phenomenon, it can be sourced from the environmental distortion, like in *“The Ecopoetic Anthology”* (2013), edited by Ann Fisher-Wirth, Laura-Gray Street and Robert Hass, depicting the natural world in its beauty and degradation. Literary trauma theory measures “trauma texts” through the stress scale expressed by means of inter-

textuality, repetition, fragmentation, and language manipulation.

**The conclusion and investigation perspectives.**

Thus, the reality of the XXth–XXIst centuries has produced numerous types of trauma, linked to the cultural memories of Holocaust, world wars, fascism, Nazi crimes, colonialism, racial segregation and social stratification, gender perception, environmental pollution, terrorism, epidemics and the like. All

models of trauma received their manifestation both in art and literature through, the images of disintegration, manipulation with time and space, stream-of-consciousness, abrupt speech, symbolism, intertextuality, repetition, fragmentation, and language manipulation. The investigation perspectives may be linked to the investigation of trauma representation in the individual works of the authors of the XXIst century.

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