

Trauma and Literature
Prof. Avishek Parui
Department of Humanities and Social Sciences
Indian Institute of Technology - Madras

Lecture – 56
Toni Morrison's Beloved - Part 2

(Refer Slide Time: 00:16)



My argument here is that color symbolism constitutes an important and previously under-researched aspect of both *Beloved's* "formal and conceptual links to the trauma paradigm" (Luckhurst, *The Trauma Question* 90) and trauma fiction's general tendency to

1070

This content downloaded from 49.206.127.28 on Fri, 11 Jun 2021 02:18:34 UTC
All use subject to <https://about.jstor.org/terms>

==== CALLALOO ====

"draw, in particular, on literary techniques that mirror at a formal level the effects of trauma" (Whitehead 84). It is in the use of the color red that the issues of voicelessness, trauma, and troping are linked. As the novel narrates the characters' dealings with the psychological wounds inflicted on them, moving from shock and voicelessness to repression and finally to storytelling, it continuously utilizes color symbolism. In doing so, *Beloved* itself imitates symptoms of trauma by relying on the "perpetual troping" of trauma (Hartman 537). This concept denotes the repeated usage of tropes in light of the fact that no other rendition of the traumatic event is possible as it constitutes a "separate world, because it is outside of everyday experience and thus outside of ordinary language" (Winslow). Thus,

This is an NPTEL course titled "Trauma and Literature" on Toni Morrison's novel "Beloved". This essay is like "Nervous Conditions". We have picked an essay which is a very original intervention as well as a pretty comprehensive coverage of the novel especially in the way that we would like to read it through the lenses of trauma fiction trauma theory etcetera.

We were looking at some of the philosophers of trauma theory. we are referring to catholic roots we are referring to Anna Whitehead we are referring to logic lockers and the conceptual diagrams from Trauma Theory and how those can be mapped into something like this novel in a "Beloved".

This is an essay which talks about the colour symbolism in Tony Morrison's novel. For instance the colour red is an important marker, it is important memory marker as an important trauma marker as an important psychological marker in the context of this essay and unconscious of this novel in particular.

It is an interesting essay it is a pre-original intervention as mentioned at the same time it talks about some very close textual details in terms of corroborating his point. That colour symbolism constitutes an important and previously under research aspect of both “Beloved”’s formal and conceptual links to the trauma paradigm.

And trauma fiction's general tendency to draw in particular on literary techniques that mirror at a formal level the effects of trauma. This is in reference to Anna Whitehead's work as well as Roger Lockett's works.

(Refer Slide Time: 02:08)



CALLALOO

“draw, in particular, on literary techniques that mirror at a formal level the effects of trauma” (Whitehead 84). It is in the use of the color red that the issues of voicelessness, trauma, and troping are linked. As the novel narrates the characters’ dealings with the psychological wounds inflicted on them, moving from shock and voicelessness to repression and finally to storytelling, it continuously utilizes color symbolism. In doing so, *Beloved* itself imitates symptoms of trauma by relying on the “perpetual troping” of trauma (Hartman 537). This concept denotes the repeated usage of tropes in light of the fact that no other rendition of the traumatic event is possible as it constitutes a “separate world, because it is outside of everyday experience and thus outside of ordinary language” (Winslow). Thus, as Cairtriona Leahy explains in reference to Hartman, “any proper telling or remembering of the event can only happen in the very act of evasion, or . . . in the ‘perpetual troping’ of figurative language” (155).

Color symbolism, while not technically a trope in the classical system of rhetorics, constitutes a particularly powerful realization of the concepts of “Troping/Trauma” (Winslow) and “perpetual troping,” which Hartman has coined in his much-referenced “On Traumatic Knowledge and Literary Studies,” for two reasons. First, the frequency of its appearance mimics repetition compulsion which also serves the function of indicating “the profound psychological and moral depths of traumatic experience” (Winslow) without attempting in vain to simply retell through ordinary language “a primary experience which can never be captured” (Luckhurst, “Mixing Memory” 502). As such, it is part of trauma fiction’s efforts of “exploring new modes of referentiality, which work by means of figuration and indirection” (Whitehead 83). Second, Rosemary Winslow herself, while focusing on the role of different metaphors in first-person accounts of trauma, has commented elaborately on the usage and symbolic meaning of colors in a trauma patient’s pictures. Furthermore, Barry Cohen, Winslow’s source for a summary and definition of traumatic experience, does not strictly limit his elaborations to figurative language, as he explains “why traumatized



But what is very clear as you can see from the quotations is the interesting convergence between literary techniques literary representations and the psychological condition of trauma. And that is the that in a way is also the central philosophy in this course looking at the convergence of the literary and the dramatic orders and how the literary order the fictional order which considers focalization condensation metaphorization.

The figurative register that figurative quality of language how that is very uniquely equipped shall we say we talk about the psychological conditional trauma the brokenness of trauma the vulnerability of trauma the fragility of trauma. And it is the inside looking quality of trauma and how that all becomes pretty complicated and that that complication of the complexity is exactly what gives a literary medium a very unique vantage point.

A privileged form of representation when it comes to the traumatic mind the traumatic subject the shattered subject in trauma and of course if you remember we had read

philosophical books about the shattered subject or the fragility of the subject. Catherine Malibu being a very good case in point, it is in a use of the colour red that issues a voicelessness trauma and troping are linked.

The colour red symbolically connects different issues in a novel voicelessness trauma and troping. As a novel narrates the characters dealings with the psychological wounds inflicted on them moving from shock and voicelessness to repression and finally to storytelling it continuously utilizes colour symbolism in doing. Beloved itself imitates symptoms of trauma by relying on the perpetual dropping of trauma now this bit is very, very interesting.

The novel "Beloved" begins to imitate symptoms of trauma. There is some kind of a mimicry that is done. Even in a narrative design of the novel it mimics the traumatic mind in terms of his cognitive confusion in terms of your centerlessness in terms of play with space and time and in terms of most importantly in terms of his ambivalent understanding of reality and spectrality.

All these issues become really interesting. We see here is the narrative shape the narrative form the narrative design the narrative vehicle or the narrative machine shall we say. Begins to mimic the traumatic condition begins to mimic the traumatic repetition the traumatic fragility the traumatic centrelessness. All these issues all these aspects which characterize the traumatic condition begin to get mimicked by the very medium with the brain shape of the narrative and "Beloved".

This concept denotes excuse me this concept denotes a repeated usage of tropes in light of the fact that no other rendition of the traumatic event is possible as it constitutes a separate world. Because it is outside of everyday experience and is outside of ordinary language. We have seen that even in Catherine Malibu how the ontology of the accident is always outside the everyday nest of language the everydayness of representation.

That is what constitutes and qualifies it as an accident or trauma in the first place just as Katrina Lay explains in reference to heart man any proper telling or remembering of the event can only happen in a very active evasion or in the perpetual troping of figurative

language. Now this is again wonderful. Interestingly evasion becomes a form of representation in a traumatic mind.

The not telling about the trauma the sort of the untelling of the trauma in a way becomes the only telling possible becomes the only representation possible. Evasion is not the ontological opposite of representation evasion becomes a representative category or a representational category. It becomes interesting in that sense and also the perpetual dropping of figurative language.

Everything becomes a trope a literary trope a literary device and this conversion of a condition to a device whether it is a device or vocalization a device of a metaphorization a device of a metonymization any kind of devising and that devising of condition to a literary condition a literary figure becomes the only becomes perhaps the only possibility of representing it.

We are looking at innovation and making something figurative as the vantage points of traumatic representation rather than escape from reality. this is the evasiveness of this kind of reputation or the figurative quality of this kind of representation is exactly what makes this medium of literature or literary fiction a very complex and uniquely equipped medium to talk about trauma absence horror lesion etc interruption.

And perpetual troping which heart man has coined and is much referred on traumatic knowledge and literary studies for two reasons. First the frequency of its appearance mimics repetition compulsion which also serves as the function of indicating the profound psychological and moral depths of traumatic experience without attempting in vain to simply retell through ordinary language a primary experience which can never be captured.

This is the first reason why this traumatic dropping through colour becomes interesting or convenient or something which we should pay a lot of attention to. First of all the frequency of appearance the fact that it appears. Many times that in a way is a very interesting approximation a very faithful approximation a very authentic approximation of the traumatic reputation something which keeps coming back never quite goes away.

Now not just that but also the retelling is not a retelling of in ordinary language it is a retelling in a very figurative language which manages to capture the moral and psychological depths of the traumatic experience. The depth is also very important indicator over here because the figurative language of literature it captures depth it has a different and added dimension.

It is not just a surface retelling of what happens it also goes into the it offers some insights into the traumatic mind and that added dimension of depth is something which gives a very interesting vantage point to this figurative quality of representation and that just becomes very interesting and authentic as well. And we are looking at the authenticity of this representation how it becomes a very close approximation a very faithful approximation to the dramatic mind.

Now as such it is part of trauma fiction's efforts of exploring new modes of referentiality which works by means of figuration and in direction. Figuration and in direction again the indirectness is actually part of the representative strategy the lack of directness the lack of and we are just talking about invasiveness. How evasion becomes a form of representation how evasion becomes a vehicle a modality of representation.

Indirectness and obliqueness coupled with figurativeness all become interesting categories of representation. Second Rosemary Winslow herself while focusing on the role of different metaphors in first-person accounts the trauma has commended elaborately on the usage and symbolic meanings of colours in a trauma patient's pictures.

Furthermore Barry Kohan Rinselos Sousa for summary and definition traumatic experience does not strictly limit his elaborations to figurative language as he explains why traumatized individuals crave metaphor and imaginary to make sense of the words. this craving and this is a very interesting word craving for metaphors and imaginary it is almost like there is some kind of a this desire to eat desire to consume metaphors the metaphor becomes some kind of a natural consumption creative consumption.

The traumatic mind in order to fill it fill the emptiness of it creates for the stylized category of representation it creates for the embellished category of representation. It creates for the excessive categories of representation to sort of regain or restore some

sense of balance. Because if you look at trauma as an example of absence as an as an experience of absence as an experience in absence shall we say.

That absence that void in the traumatic mind and that interruption that absence of weight can be compensated by consuming the embellished by consuming the excessive in a certain sense. That therein lies the psychological relevance of metaphor and metonymy and different kinds of imaginary including colour imaging of course.

We can see the psychological quality aware in terms of the craving for figurative language the craving for colours the craving for excessive elements and representation. Conspicuously in a troping of slavery and through the colour red the novel utilizes a visual marker rather than a verbal one. Analogous to Winslow's description of art its visual non-linear nature is closer to the actual experience than language can approach and thus once more big specs the silencing effect of the traumatic event.

The whole idea of silence becomes interesting I know as we were talking about earlier as well absences can become forms of representation evasion silences indirectness obliqueness all these can become very important markers of representation. And that that quality is interesting that quality it gives a sense of the difference or the de-familiarized mode of representation that a dramatic mind can connect can cognitively connect to.

(Refer Slide Time: 12:35)



Barry Cohen, Winslow's source for a summary and definition of traumatic experience, does not strictly limit his elaborations to figurative language, as he explains "why traumatized individuals crave metaphor and imagery... to make sense of their worlds" (529). Conspicuously, in its complex troping of slavery through the color red, the novel utilizes a visual marker rather than a verbal one. Analogous to Winslow's description of art, its "visual, non-linear nature... is closer to the actual experience than language can approach," and thus once more bespeaks the silencing effect of the traumatic event.

Red Seen as a Highlighter

The basis for my contention that red bespeaks the characters' emotional labor with the trauma of slavery is a more general observation concerning its usage: throughout *BeLoved*, red symbolizes slavery and concepts associated with it, such as racist violence after the Civil War. This is evident in the fact that the color appears when characters face their memories of slavery and the horrific wounds it has caused them. Concurring, red is conspicuously present throughout Paul D's emasculating experiences at Sweet Home and at later stages of his life. His most painful memory of the failed plan to flee from Sweet Home is that of one of the roosters: "Mister, he looked so... free. Better than me... But wasn't no way I'd ever be Paul D again, living or dead. Schoolteacher changed me. I was something else

1071

This content downloaded from 49.206.127.28 on Fri, 11 Jun 2021 02:18:34 UTC
All use subject to <https://about.jstor.org/terms>

moving on red seen as a highlighter, so, basis from my contention that red b speaks the characters emotional labor with the trauma of slavery is a more general observation

concerning its usage throughout “Beloved”, red symbolizes slavery and concepts associated with it such as racist violence after a civil war but this is evident in the fact that the colour appears when characters face their memories of slavery and the horrific wounds it has caused them the red obviously is a corporeal marker for blood for violence for grotesqueness.

It connects the level of imagery with slavery, the violence of slavery with the torture the abuse of the human body. In that sense it really directly and cognitively connects to the history of violence history of racist violence after civil war that is obviously a historical point in the story. This is evident in the fact that the colour appears when characters face their memories of slavery and horrific wounds it has caused them.

encountering or confronting the moment of violence confronting the moment of abuse is exactly what caused them the wound again we can refer back to someone like Catherine Malibu where they talk about the wounded body the wounded mind and how that wounds creates a sense of lack or absence and that can only be compensated by a consumption of the excessive.

And we just saw that concurringly red is conspicuously present throughout Paul D's emasculating experiences at sweet home and at later stages of his life his most painful memory of the failed plan to flee from street home is that of one of the roosters mister he looked. free better than me but was not no way I had ever be Paul D again living or dead school teacher changed me I was something else.

It was less than a chicken sitting on the sun on a top when Paulie describes mister to set the bird is connected to red twice blooded too and evil calm as big as my hand and some kind of red. Now we can see how the man animal relationship and “Beloved” is interesting because in a way it talks about the dehumanization of man and of course the anthropomorphization of the animal how the animal and the man.

It connects together a bird and the animal man are connected together through prisons of abuse and violence and vulnerability and this connection with the rooster the chicken becomes interesting and Paul D is a very important figure and his emasculation can be

seen as symbolic emasculation which follows on from racial abuse the history of racism in America.

Other main characters continually exemplify red symbolizing slavery as well when certainly appears or arrives in Cincinnati after fleeing sweet home baby socks notices that roses of blood blossomed in the blanket covering Sethe's shoulder. We can see how the rules which is normally a metaphor of a romance and abundance and fertility and beauty and embellishment how that is transformed in a certain sense into an imaginary for violence and imaginary form abuse.

the it just became it just becomes a symbol of violence symbol of an abuse a symbol of de-familiarization and this is there is a grotesque quality to the rules as well now this is again a very interesting thing that a literary work can do a literary language can do because it can take some metaphors which are normally commonly consumed as something else and transform them entirely into something else.

Because we can see over here for instance the metaphor rose which is normally a metaphor for romance fertility love peace all these positive connotations sort of transformed into something quite grotesque gruesome violent and and obviously cognitively disturbing. And that that cognitive disturbance of cognitive disconcertedness is that throughout the novel.

And as this is abundantly clear it is reflective of the history of abuse that has sort of been perpetrated across generations of slavery. they belong to what Sethe Denver has done term Sethe's choke cherry tree the web of scars left on her back by school teachers whip. Again the scars on the back made by the whip of the school teacher they become quite corporeal markers physical bodily markers of abuse of violence and which sort of connects to the more macro marker of slavery.

The history of it which is an intergenerational experience of abuse of violence even beloved the angry ghost of the child killed. She would not have experienced slavery follows this pattern as she is in a pool of red light before she becomes a corporeal presence in the house. "Beloved" is a spectral presence, the child who was killed to be liberated from the chains of slavery.

She becomes associated with she continually appears associated with red or the colour red, red sort of redness of “Beloved” is something which has never lost sight of it is a red light. it always appears with the aura of redness and of course this aura is not of romance or astonishment of a wonder it is an aura of abuse it is something which the colour or the imaginary around her is always a very disturbing reminder of abuse and violence and of human loss and very corporeal as well as some existential level.

Throughout the entire novel then red is used to clearly mark and even amplifying the currencies of slavery is painful influence on these victims both during slavery and after they're believed to have escaped it so there is that condition of post-memory there is a condition of re-memory about it when you remember something which may or may not have happened when we remember something which may or may not be there in the first place but throughout these real and virtual orders of remembrance and forgetting we find that red becomes an abstract as well as a very material marker of abuse of violence or grotesqueness of absence etcetera.

The quality of abuse that quality of intergenerational abuse which almost becomes a landscape which almost becomes some kind of a terrain some kind of a matter rather than just metaphor is very palpably present in the novel. The colour red is a matter as well as a metaphor it symbolizes blood it symbolizes the wounded body it symbolizes marks of violence at the same time it symbolizes the effect of violence the psychological condition or the sufferer of violence.

Someone who suffers continuously through silences and innovation. We see that throughout the novel running across the novel has an imaginary as a landscape as a symbol as well as a mata real matter palpable matter. The rain lies the interesting interplay of the spectral and the real the spectral and the physical in “Beloved”.

That interplay is always there throughout the novel throughout the way the novel functions. We come to the second section of the essay the subsequent section which looks at the red as a text. There is some kind of a word play here as well. Reading the colour red as a text. the textuality of the colour red in other words, as stated above red is

more than just a highlighter in Morrison's text giving the reader a visual sign that specific passages are of high significance in relation to slavery and its consequences.

(Refer Slide Time: 20:26)



Red Read as a Text

As stated above, red is more than just a highlighter in Morrison's text, giving the reader a visual signal that specific passages are of high significance in relation to slavery and its consequences. As the following analysis will show, in its continuous and coherent utilization red can be read as a text in itself. It constitutes a previously neglected dimension of *Beloved's* elaborately analyzed portrayal of trauma, voicelessness, and the possibilities of healing. The color and the characters' interaction with it is one of the manifold ways in which the novel tells the story of the characters' processing of these traumas. The first stage of this process can be identified as the complete shock and loss of voice caused by the impact of slavery on the characters' lives. It is followed by the characters' repression of the trauma of slavery and, in the youngest generation, the attainment of agency through telling one's own story. All three of these stages address in their respective ways the voicelessness caused by the trauma of slavery.

The term "voicelessness" denotes a state which does not necessarily and completely preclude any verbal communication, but is marked by a significant loss of the characters' ability to express themselves and their trauma. These instances result from the shock of facing the horrors of slavery. Caruth argues in *Unclaimed Experience* that the traumatic event is so overwhelming and surprising that it cannot be experienced but only registered (4). Hartman argues that the traumatic event "seems to have bypassed perception and consciousness, and falls directly into the psyche" (537), while Luckhurst puts it more laconically: "We have, as it were, nowhere to put it" ("Mixing Memory" 499). Commenting on these statements as to the impossibility of processing traumatic events and hence as to the cognitive unavailability of traumatic memory, trauma theory has produced a significant body of scholarship on the ways in which trauma in general and trauma in *Beloved* in particular is connected to what I call "voicelessness."¹² Whitehead has argued that trauma "at the very moment of its reception, registers as a non-experience, causing conventional epistemologies to falter," and thus, by its very nature, the traumatic event "resists language or representation" (Whitehead 5, 3).¹³ In referencing Bessel A. van der

As the following analysis will show and its continuous and coherent utilization red can be read as a text in itself. The textuality of the colour red is important it constitutes a previously neglected dimension or "Beloved" elaborately analyzed portrayal of trauma voicelessness and the possibilities of healing. That last bit is interesting and we see how almost all the novels you have read.

The possibility of healing the possibility of cure the possibility of redemption with them and even has a very tenuous presence. We see that in *Slaughterhouse Five* we see that in nervous conditions. Despite all the darkness and depthlessness of trauma and the complete agents and lesseness as well there is always that lingering residual possibility for change for transformation which "Beloved" also portrays.

The colour and the character's interaction with it is one of the manifold ways in which the novel tells the story of the characters processing of these traumas. The first stage of this process can be identified as a complete shock and loss of voice caused by the impact of slavery and on the characters lives. It is followed by the characters repression of the trauma of slavery and in its youngest generation the attainment of agency through telling one's own story.

All three of the stages address in the respective ways the voicelessness caused by the trauma of slavery. Now we find the three historical stages which are also psychological stages and this is the real complexity of this novel the way it merges or converges in history of slavery and a psychology of slavery in very, very interesting ways and very figurative metaphoric as well as very, very real corporeal ways.

The three stages of slavery are the following the first phase which is one of absolute voice listeners absolute agents listeners writers complete agency lesseners and it is just defined by shock and loss of voice because the impact of slavery is. Much of a shadow, much of a shock, much of a fresh violence on the characters the subject's mind.

The subject's lies then the second stage where the characters begin to represent the trauma of slavery in a sense that they begin to process a trauma or slavery Eliza become aware of the trauma of slavery it is not a numbed condition anymore. They begin to experience it and they begin to try to represent it. And the final stage is the youngest generation is where there is some sense of agency available.

Because the beginner tells the story of slavery and telling the story is also healing mechanism telling the story is also some kind of a recognitive mechanism. That recuperation that redemption that healing that coping mechanism also becomes evident in the third stage. Now we see there is first of all an intergenerational quality of slavery it just cuts across generation it travels across generation.

But it impacts in different ways each generation now what all the three stages have in common and that's something which is states as well in the respective ways the voicelessness different degrees of voicelessness caused by the trauma of slavery. Now let's just qualify what is meant by voicelessness and this is what the essay does here the term voicelessness denotes a state which does not necessarily and completely preclude any verbal communication.

But it is marked by a significant loss of the character's ability to express themselves and their trauma. it does not mention that people cannot speak this it is a corporeal motto problem it is not that but it is more of a symbolic existential way and also connected to

agency I mean you can speak you can produce sounds out of your out of your vocal cords.

But you cannot really express your opinion you cannot really express your condition you cannot really address your condition in a hope of bringing about a change and that is where a voice or voicelessness connects to agency or agency less nest because agency can be defined very broadly speaking as the ability to express your opinion and express your will with the possibility of bringing about a change the change may or may not happen.

But then at least you have the option the ability to express or make a difference or state something or act out something which may or may not bring the change but that that option of acting out that option of expressing is there and that is agency now these instances result from the shock of facing the horrors of slavery Kuru argues in the unclaimed experience that a traumatic event is.

Overwhelming and surprising that it cannot be experienced but only registered it cannot be experienced or only registered. in other words you can just passively consume it and one can be changed by it but one cannot really process it you cannot really register it one cannot really experience it one can just register it in a numbed passive way hot man argues that a traumatic even seems to have bypassed perception and consciousness and falls directly into the psyche.

again it does not really pass through the processing phase it goes directly into the psyche and in a way it maybe alters the psyche changes the psyche without the ability without the phase for which the filtration happens it just goes and bluntly indirectly hits the psyche and in that sense it bypasses perception on consciousness directly while lucas puts it more laconically we have as it were nowhere to put it.

Trauma becomes nowhere trauma becomes the other space in the mind which cannot be processed which cannot be registered which can be represented. It just remains some kind of an aporia in the mind. That is in no way now commenting on these statements after the impossibility of processing traumatic events and hence as to the cognitive

unavailability of traumatic memory trauma theory has produced a significant body of scholarship.

The ways in which trauma in general and trauma and “Beloved” in particular is connected to what is called voicelessness. So this is where the essay will begin to map the quality of voicelessness in “Beloved” using or drawing on trauma theory whitehead has argued that the trauma at the very moment of its reception registers as a non-experience causing conventional epistemologists to falter and thus irrespective of the nature of the traumatic event resists language or representation.

The resistance to language resistance representation becomes interesting and now that is something which we see even in Catharine Malibu's works the very ontology of trauma is anti-representation it is anti-language it is anti-registration. It just falls outside the conventional epistemologies the conventional knowledge systems the conventional narrative systems.

Hence, it is impossible to define or articulate or represented in reference vessel a Van Dar Cork and on honor vendor Heart Gohan argues that a response to the state of overwhelming experience has been described as speechless terror since information can neither be fully assimilated nor accommodated. The impossible to assimilate or accommodate information is exactly what causes terror the speechless terror of trauma.

(Refer Slide Time: 27:45)



CALLALOO

experience has been described as 'speechless terror,' since information can neither be fully assimilated nor accommodated" (529). According to Winslow, in connection to states such as slavery, in which traumatization is both prolonged and repeated, "the trauma world may develop extensively and be maintained beside but apart from the ordinary world." Thus, as the traumatic experience "continues past the time of the event, it remains cognized in the literalness of its tropes" (Winslow). Hence, voicelessness and its troping caused by the traumatic event's overwhelming nature can last long past the event, particularly in revisitations of the event through belated compulsive repetition.

In specifically referencing Morrison's novel, Valerie Smith states that its characters are "so profoundly affected by the experience of slavery that time cannot separate them from its horrors or undo its effects" (345). Luckhurst notes that the repetition compulsion which arises from this inability to process the respective traumatic event puts many of *Beloved's* characters "in a . . . condition of circling what they are defined by and cannot confront, unable to communicate their story" (Luckhurst, *The Trauma Question* 91), leaving them voiceless and, as Sherryl Vint characterizes Sethe, "trapped in a holding pattern" long after the trauma occurs (246). The condition for a successful healing through testimony cannot be met. Significantly, *Beloved* does not exhaust its portrayal of voicelessness in depicting it as a reaction to an "extreme emotion that stuns the experiencer out of language" (Winslow). Rather, throughout the novel's investigation of the consequences of the trauma of slavery, it mirrors those occurrences of silence which result from an individual trauma with instances which bespeak the horrors of slavery on a more encompassing level. In the close connection of individual symptoms of trauma with the deliberate silencing of black people and the black community as a whole by slavery's perpetrators, slavery becomes



According to Winslow in connection to states such as slavery in which traumatization is both prolonged and repeated the trauma world may develop extensively and to be maintained beside but apart from the ordinary world. There is an otherworldly quality about trauma the alternate world of trauma thus as a traumatic experience continues past the time of the event it remains cognized in the literalness of its drops hence voicelessness.

And is dropping caused by the traumatic events overwhelming nature can last long past the event particularly in revisitations of the event through belated compulsive repetition. The condition of numbedness the condition of just registering without understanding and that condition can be a belated condition that condition can go on even long after the traumatic event has expired or the traumatic event had gone away.

Because it is a repetitive quality of trauma and each repetition each revisitation will also sort of reawaken that numbed condition reawaken that voicelessness. The voicelessness becomes a compulsive condition voicelessness becomes a recursive condition and voicelessness becomes a traumatic condition. the rain lies a repetitive quality and there's a classic frightened quality which this novel also uses. We are looking at voice lessons not just as an ontological condition.

But also as an experiential repetitive condition and that quality, experiential or ontological quality of voicelessness is what characterizes the traumatic mind that condition that qualifies the traumatic subject that categorizes a dramatic subject.