



Trauma and Narrating World War I: A Psychoanalytical Reading of Pat Barker's *Another World*

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DOI: <https://www.doi.org/10.34785/J014.2020.255>

Received: January 14, 2020 Reviewed: February 27, 2020 Accepted: March 7, 2020

Abstract

The present paper addresses Pat Barker's *Another World* in the light of Cathy Caruth's psychoanalytical notions concerning the traumatic experiences of the subjects. This analysis attempts to trace the concepts of latency, post-traumatic stress disorders, trauma of fratricide, and domestic trauma in Barker's novel in order to explore how trauma and history are interrelated in the narrative of history and, particularly, in what manners trauma is transmittable trans-generationally. The present paper also demonstrates how Barker's novel *Another World* acts as the narrative of trauma that vocalizes the silenced history of shell-shocked soldiers of World War I to affect the domestic and national arenas of British society, the history that has been concealed due to social and individual factors. The study thus investigates the dissociative disorders, which are experienced by traumatized survivors of World War I as the aftermath of traumatic experiences of wartime. In addition, it argues how time moves for the traumatized victim and how the notion of latency in terms of Caruth's theory is traceable in Barker's novel. In *Another World*, the traumatized survivor is haunted with traumatic memory of his past history, that constantly disrupts his present and the victim is in continuous shift from present time to past time. Time thus loses its linearity in the narrative of traumatized survivor.

Keywords

Latency; Post-Traumatic Stress Disorders; Traumatic Memory; Trauma of Fratricide; Trans-Generational Trauma

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1. Introduction

The initiation of post-traumatic stress disorder (PTSD) to both areas of psychiatry and psychoanalysis in 1980 resulted in further implementation of the concept in literature. Different aspects of trauma studies emerged out of questions and insights about the concept in conjunction with literature. The globally threatening events such as 9/11 attack obliged the writers of fiction to reflect trauma and its widespread impact on individuals, cultures, nations and even the globe in their fiction as a means of sharing and transmitting such traumatic memories. The catastrophic events that lead to trauma indicate how it is hard to epitomize the impacts of trauma since the individual response to trauma depends on the life experiences and memories of a victim who has experienced that trauma.

Fiction is medium of engaging with diversity of points of view. Through imagination machinery it provides the ground to engage with perspective of other; experiencing the same feelings and memories that a character goes through. In this vein, fiction sets a ground for a better recognition of the concept of trauma. In categorizing different kinds of trauma Ann Kaplan argues that the traumatic event is not merely relevant to the victim who experiences the catastrophic event and that recognizing 'one's specific positioning vis-à-vis an event' is crucial "to distinguishes the different positions and contexts of encounter with trauma. On the one hand there are victims who directly experience trauma while on the other hand there is a 'person geographically far away, having no personal connection to the victim [...] those who encounter trauma through accounts they hear" (2005, 2).

One of the conceptual challenges of trauma theory is in that the starting point of traumatic pathology, PTSD, cannot be determined by or located in a given traumatic event since PTSD appears neither at the specific time of catastrophic event nor in any specific time. The phenomenon of World War I is perhaps one of the great historical example of a disaster that was world widely experienced and responded to in a variety of manners depending on national, cultural and local contexts of people. The present study offers a transgenerational account of experiencing WWI. The study will illustrate the complexity of a traumatic event and its potential transmissibility to the succeeding generations. In doing so the study will focus on Pat Barker's novel *Another World* (1998).



Another World concerns the historical narrative of three generations of families—the Victorian family of Fanshawe, World War I witness life of Geordie and Geordie's grandson Nick's family life in the present time. The history of these three families is interrelated through the trauma of fratricide; the murder of James Fanshawe by his elder siblings, Geordie's murder of his brother Harry during the war and Gareth's potential desire to kill his brother Japer in present time. Barker narrates the historical trauma of these three families that constantly returns and is rediscovered in present time. This study aims at investigating, first, how Barker reflects the impacts of unresolved experience of a traumatic event that reappears in a non-linear way throughout the novel. And second, it explores the interrelation of trauma with successive generation to illustrate the trans-generational aspect of a traumatic experience that can transmit the violence of war and familial violence to the successive generations.

Trauma speaks of an overwhelming event that cannot be comprehended consciously by the victim at the moment of its happening but persistently returns over the time to haunt the victim. In *Another World*, Pat Barker explores the function of memory in remembering the catastrophic event along with the validity of the materials that return to the memory of the victim. One way to perceive the impacts of a traumatic event is through narrative imaginary of the experiences that proceeds in a non-linear and non-chronological order. Barker's historical narrative of traumatic experiences of victims constructs a specific moment and a concrete context to visualize and grasp the moment that easily slips through time and space.

The present paper first introduces the review of recent literature on Pat Barker's *Another World*. The next section includes the critical approach to explore the novel, addressing the major critical concepts employed in Cathy Caruth's studies of the traumatic experiences. Then, the close reading and the discussion of the novel in terms of the concepts are presented in which the extracts from the novel are examined and read according to the terminology on traumatic experience mostly observed in Caruth's theoretical standpoint. Finally, the concluding section of the paper is followed in which the findings and implications are presented.



2. Literature Review

Pat Barker's fiction explicitly articulates conceptions that highlight the contemporary British fiction's concerns primarily with theme of history, violence, trauma and loss. They illustrate the impacts of a devastating experience that disturbs individual's identity, a traumatic experience that has the capacity to remain overwhelmingly present. The concept of time in her fiction is distorted and disturbing. In doing so her fiction best reflects a traumatic event that recurrently haunts the victims. The narrative history of traumatic events, such as World War I, are at the center of her fictions such as *Regeneration Trilogy* or *Another World*. *Regeneration Trilogy* circulates around the lives of shell-shocked soldiers that are currently under psychological treatment in a war hospital. Yet, *Another World* reflects the lives of characters far after the traumatic event, such as 101 years old Geordie's experience in World War I, or the Victorian Fanshawe history of violence, through the lens of Nick, Geordie's grandson in present day.

History appears to be a major subject in Barker's fiction. As Sharon Monteith in her introduction to *Critical Perspective to Pat Barker* (2005) indicates in Barker's fiction, history is a broad and encircling pressure on the lives of her characters., Monteith acknowledges that the characters in Barker's novels have reached significant insight about their social and psychological circumstances and yet are usually drawn back into the frameworks that control and oppress them. Barker's trauma narratives are not merely limited to individuals. While depicting the individual trauma of working class women and war veterans as individuals; Barker indicates the social trauma too. Monteith goes on to claim that "historical events, such as war, can traumatically change both individual and social identities" (p vii). In a similar vein, Crosthwaite propose that understanding history as trauma 'is part of a melancholy and pessimistic cultural and intellectual sensibility [...] Barker herself notes how, in her own imagination, the horrors of First World War are refracted through those of the Second' (Crosthwaite 2015, 2). Choosing the historical setting for her novels provides Barker with a fundamental basis for perceiving how the tremors of traumatizing event that have disrupted the twentieth century, continues to effect the current century, not only by disturbing the traumatized victims, but also through the immutable damage that it transmits to succeeding generations. Barker is looking forward to find the



interrelation of past, present and future through narrating the past history by giving voice to present memory of the traumatized individuals.

The historical narrative of traumatic event can lead to the rediscovery and reproduction of a history that is refracted, distorted and dissociated from the time that it has been originated from. This is a highly significant point to pose while reading Barker's *Another World*. *Another World* (1998) is explicitly the composition of the First World War period through the retelling of the traumatic experiences of traumatized soldier, the novel explicitly indicates the trauma narratives' ability to reshape, rewrite, and recapture the past history in present time. Barker negotiates the issue of history through regenerating a past history that can reappear in a nonlinear way to capture the present and reformulate the future. In her critical essay *Open to Suggestion: Hypnosis and History in the Regeneration Trilogy* (2005), Whitehead argues that 'The function of trauma narrative in the reproduction of past history is that it alters that event and new perspectives are taken on it; in short, it is transformed'. Barker's novel radically questions the very possibility of the regeneration of the past. The transmissibility of the past history has the capacity to transform not only the refracted record of a history accumulated in the memory of victim, but also the individuals that encounter these traumas through the records of traumatized victims.

Time in normal context is experienced in a continuous forward movement. However, time moves in a dissociative process for traumatized individuals who recurrently experience time through encountering a traumatic memory of a refracted history. In his critical analysis of Barker's works, David Waterman discusses the concept of time relevant to trauma in Barker's fiction. In *Pat Barker and Mediation of Social Reality* (2009), Waterman indicates that time in Barker's novels is not necessarily linear and cyclical, since the notion of recovery depends on "constantly flowing of stream" of time" (5). Through investigating the flow of time in *Another World* (1998), Waterman argues that since in this novel there is an endless shift of time through the retelling of past memory from old Geordie's perspective to Victorian history of fratricide "time seems to be stuck in continuous present." (Ibid). Anne Whitehead, too, declares in her book, *Trauma Fiction* (2004), that Barker's literary genre of the ghost story is drawn and revised so that the specters, haunting the



traumatized victims, represent a form of psychological possession throughout the novel.

Diana Wallace is specialized in the field of historical novel and the manner in which British women is represented in narrative of those histories, in her critical paper "Dialogues with the Dead: History and the Sense of Ending," Wallace regards Barker as the representative of British society of World War the First. She asserts that Barker is the "voice of the past" who connects the past with present British society. For Wallace, Barker's narrative imagining is a watershed between a lost past and the present which is not familiar and intelligible but fractured and haunted by the trauma of the past. Additionally, Sadjadi and Esmkhani in "Investigating Trauma in Narrating World War I: A Psychoanalytic Reading of Pat Barker's *Regeneration*" (2016) have attempted to provide an exploration of Pat Barker's other significant novel, *Regeneration*, with reference to the traumatic experiences of the major characters in terms of Cathy Caruth's notions of post-traumatic stress disorders and traumatic memory.

3. Critical Approach and Concepts

Traumatic memory is defined by its escape from any assimilation or integration to memory or as Cathy Caruth proposes 'trauma is not locatable in the simple violent or original event in the individuals past, but rather in the way that its very unassimilated nature-the way it was precisely not known in the first instance-returns to haunt the survivor later on' (1996, 4). As well, in her introduction to *Trauma: Explorations in Memory* Caruth considers the phenomenon of trauma to become all-inclusive; however, she argues that it has done so precisely in that it brings us to the limits of understanding. The interdisciplinary nature of concept of trauma allows it to be explored in relation to history, psychoanalysis, psychology, literature, sociology, and pedagogy. Literature as well, is a discipline that can be effective in understanding trauma, in *Unclaimed Experience*, Caruth assumed literature, like psychoanalysis, to be "interested in the complex relation between knowing and not knowing. The dislocatability of the catastrophic event in the specific time of its occurrence results in haunting recurrence of a traumatic memory in different forms of psychic or somatic disorders such as headaches, nightmares, hallucinations, delusions and or speaking disorders. Caruth, asserts that "the text of psychoanalysis, of literature, and of literary



theory-both speak about and through the profound story of traumatic experience” (1996, 9).

Caruth has coined the term “unclaimed experience” for discussion of trauma that originate from the terrible account of psychical and sexual abuses that have been silenced all through the history. The revelation of silenced history reconciles the distorted memory of a traumatized individual. Caruth argues about the victim’s ability to recover repressed memories after the period of latency, which is inherent in the traumatic experience. In *Unclaimed Experience*, Caruth demonstrates that, to entirely integrate the full impression of trauma, concurrent with its occurrence, resists its very inherent nature:

Traumatic experience... suggests a certain paradox: that the most direct seeing of a violent event may occur as an absolute inability to know it; that immediacy, paradoxically, may take the form of belatedness. The repetitions of the traumatic event – which remain unavailable to consciousness but intrude repeatedly on sight – thus suggest a larger relation to the event that extends beyond what can simply be seen or what can be known, and is inextricably tied up with the belatedness and incomprehensibility that remain at the heart of this repetitive seeing” (91-92, emphasis added).

In this manner, while part of traumatic memory is denied upon its effects, still, its recurrence partially persists this denial. The disturbing memories that are entwined into the survivor’s mind and thought appear in the form of symptoms like nightmares, hallucinations, depression, and anxiety. The traumatized survivor can regain his/her mental health through psychotherapy sessions that accredit the recovery of repressed memories via free associations. The therapy sessions, writes Caruth may “imply the giving-up of an important reality, or the dilution of a special truth into the reassuring terms of therapy” (Caruth 1996, ix). In “*Recapturing the Past*”, Caruth is of the opinion that although traumatized individuals “are called upon to see and relive the insistent reality of the past, they recover a past that encounters consciousness only through the very denial of active recollection.” (152). The overwhelming experience that has been refracted by a later repression or amnesia does not return in the flashback, rather there is an event that is itself constituted, in part, by its lack of integration to consciousness. Correspondingly, there exist a direct interrelation



between the “literal integration of an event” with the manner that “it escapes full consciousness as it occurs.” (153)

Destruction and survival are of a reciprocal relation for trauma victims, as Caruth argues in “Traumatic Departures: Survival and History in Freud” the “enigma of survival [...] is only in recognizing traumatic experience as a paradoxical relation between destructiveness and survival that we can also recognize the legacy of incomprehensibility at the heart of catastrophic experience” (29) in relevance to Freud’s two seminal works, mainly, *Beyond the Pleasure Principle* and *Moses and Monotheism*, both written during the Great War, Caruth, assumes a direct relation between Freud’s theory of trauma and historical violence, a directness presumably reflected in the theory of trauma he produced. Freud’s two seminal works verify the “incomprehensibility of human survival” with regards to trauma theory. Being unconscious to the event at the moment of its happening, the flashbacks and nightmares are the only witness to a survival that the traumatized is incapable of understanding, yet, this does not mean that unconsciousness and survival are straightly interconnected. Caruth attributes it to be originating from the very paradoxical structure of obliqueness in psychic trauma. Freud claims that the experience of survival is not comprehensible for consciousness, because, if it is a conscious experience, it does not appear in the form of symptoms, dreams, and flashbacks, in his book, *Beyond the Pleasure Principle*, Freud acclaims that:

People think the fact that the traumatic experience is constantly forcing itself upon the patient even in his sleep is a proof of the strength of that experience: the patient is, as one might say, fixated to his trauma.... I am not aware, however, that patients suffering from traumatic neurosis are much occupied in their waking lives with memories of their accident. Perhaps they are more concerned with not thinking of it. (13)

The time gap that appears between the moment of occurrence and preparedness of the mind to understand it, engenders, as Freud argues “missing of the experience”. The recurring presence of traumatic experience being dramatized in dreams, flashbacks, and somatic symptoms, originally, initiates from the survivor’s endless challenge to control and recognize the indirect experience to which he/ she was not completely awake at the moment of its incidence, “for consciousness then, the act of



survival, as the experience of trauma, is the repeated confrontation with the necessity and impossibility of grasping the threat to one's own life" (*Traumatic Departure*, 33).

The psyche is unable to consciously comprehend the life threatening experience of traumatic event at the moment of its happening, consequently it cannot avoid the reappearance of the dissociated memory that struggles to locate itself in the consciousness of the victim. As Caruth claims, the history of traumatized victim is in reality "the determined repetition of the event of destruction" (33). On the basis of this view, Caruth points to traumatic disorder as an apparent struggle to die "the postulation of a drive to death...would seem only to realize the reality of the destructive force that the violence of history imposes on the human psyche, the formation of history as the endless repetition of previous violence." (33)

The late knowledge of the catastrophic event is coined by Freud as 'latency', Caruth borrows the term "latency" from Freud for further illustration of the concept. In her introduction to *Trauma: Explorations in Memory*, she verifies latency as the period during which the effects of the experience are not apparent. Latency is not the outcome of failure to recall the traumatic event for some period. In *Unclaimed Experience*, trauma is described by Caruth as the rupture in the mind's experience of time, self, and the world...is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor. The gaps at the center of the structure of traumatic events necessitate indirect modes of signification to represent their unrestrained nature, which is forcing trauma narrative to struggle for referentiality that persistently remains beyond their grip. Therefore, Caruth asserts that, the traumatic experience provides a unique opportunity, since:

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 ... 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. (UE 11)

Caruth applies latency inherent to trauma to the narrative of history in order to explain the interrelation of trauma and history, as well as exploring the authenticity of



history. The traumatic event is of such an intense impact that it shatters the linearity of time for the victim's full comprehension of the event in the moment of its occurrence. Trauma is not recorded as it occurs but is rather re-experienced belatedly. While the referential paradox of trauma is transferred into the field of history, trauma theory becomes a strengthening motive of the deconstructive view that narrative cannot correspond to the entirety of history. History, as Caruth asserts, is "symptomatic of trauma." Accordingly, this history of trauma is considered by its two-faced impacts: its urge for witness and its avoidances of full comprehension. (*Explorations* 5)

In accordance with, "inherent latency of the event", Caruth further argues for the relevance of notion of latency to the experience of historical trauma. Latency articulates a history that can be grasped only in the very inaccessibility of its occurrence, the process of narration of traumatic event helps the survivor to understand the event that he or she refused to realize psychically at the moment of its occurrence. It is through the process of latency that the event returns to recapture the victim is, exactly and ironically the pathway toward history, an indirect entree troubled with the uncertainty of memory, such choice questions the authority of historical accounts because it creates, as Caruth assumes, a "crisis of truth" that is the outcome of the tension between the event's instant presence and delayed effects. (*Explorations* 6)

4. A Trauma Reading of Pat Barker's *Another World*

Another World is particularly distinguished as a major contribution to the literature of war. The remarkable success of this novel is due to its careful blend of history and present, its bold experimentation with well-known subject of World War I, along with, its ambitious examination of transmissibility of trauma. The originality of this novel is because of its delayed description of battlefield until the 101 year-old survivor's confessional deathbed talks with his grandson. Up to the final part, the reader has indirect access to the wartime through the fragmented battle memories and testimonies of shell-shocked veteran who suffers from cancer.

4.1. Narrative of Domestic Trauma and Fratricide



While previous novels of Barker have focused on the narrative of trauma of World War I, in *Another World*, Barker presents trauma in a more domestic level. The story circulates around the life of 101-year-old Geordie and his grandson Nick who has currently changed his family residence to a Victorian house that is embroiled with memories of Victorian family of Fanshawe. Geordie is hunted by the memory of First World War which he can neither come to term with, nor can release himself from. He assumes that his current disease is actually originates from a war wound while in reality he suffers from cancer. Geordie's trauma is double-layer, for he is troubled with, both, his traumatic experience of wartime, and the trauma of fratricide because of his murder of his brother Harry in front line. While the traumatic experience of wartime for Geordie is similar to the trauma of war veterans in *Regeneration*, the traumatic past that haunts Nick's household is evidently the trauma of fratricide and violence that originally has been transferred to this family from the fierce history of fratricide of Fanshawe family.

Nick and his family are haunted with trauma of fratricide, firstly through the horrible history of Fanshawe family and the murdering of their little child James by his elder brother and sister. Nick and his family suffer from of a traumatic experience that they have not witnessed themselves. The novel resembles a ghost story haunted by the specters of violent times of murder such as the homicide of Great War or a Victorian family violence. Barker depicts the trauma of fratricide through the portrait of Fanshawe family in Nick's new house in Newcastle, as well as, through the horrible story that Nick reads in a Victorian story book in a gift shop in Fanshawe's second house. Trauma of family violence has been transferred to Nick's family which is reflected in violent acts of Gareth toward his little brother Jasper. In different stages of the novel Gareth tries to kill Jasper:

Gareth claws up a handful of small stones and starts throwing them into the water, Plop, plop, plop. The plops attract Jasper's attention, he keeps turning, but never in the right direction. The stones start to get bigger, make bigger plops. Jasper's nearly spinning round...Gareth throws faster, reaching for stones and clumps of hard earth at random, but he is not doing anything wrong because he's not aiming at Jasper, he's throwing to miss. (*Another World*, 135)

Concerning Nick and his family, the fratricide trauma presents the modern-day concept of family violence in England. In doing so, *Another World* presents the



trauma of family violence in three different time periods, namely, the wartime, the Victorian period, and the present England. While the novel is set in present time, the characters are haunted with the past history of wartime or Victorian time that recurrently appear in historical records of Geordie and the historical narrative of a Victorian family recorded both fictionally and concretely in Fanshawe family's house. The historical narrative of the traumatic events indicates a history that still is not considered thoroughly and returns repeatedly to disturb the memories of those of the generation that actually has gone through the catastrophic event and those from the succeeding generation who are interrelated in different manners to traumatized victims.

4.2. The Hunting Past and the Disrupted Time

Another World narrates trauma of past history, particularly the history of violent crime. While the time set of the novel is present, Barker represents the voice of the survivors of World War I to present society of Britain who are strange to this phenomenon. Along with trauma of wartime experiences, in *Another World*, the trauma of fratricide is, as well, configured by Barker. Most of the characters in the novel are possessed by their past crimes; past history is constantly haunting the characters in the form of a ghostly figure. The crimes in *Another World* are connected with family rivalry; accordingly, the trauma rooted all through the text is, mainly, the trauma of fratricide. Long time has passed from the war time but old Geordie, Nick's grandfather, still suffers from trauma of World Wars while spending his last days in hospital. Geordie, is constantly, haunted by the ghost of his dead brother Harry, who died during the war, whom Geordie believes that he himself has murdered deliberately through wartime fighting. The dissociated nature of his memory avoids any certainty about his narrative. It is not clear whether Geordie has really killed his own brother, was it an accident or is it coming from a disordered memory that he can neither control nor comprehend.

Through *Another World*, Barker traces the trauma and disturbing memory of World War I, mainly, trauma of old Geordie, as a 101-year-old veteran of World War I, who has experienced both wars. Through narrative of Geordie, the reader finds access to tranches, barbed-wire tangles of the battlefields, and bloody faces of the wounded. The recurrent presence of Geordie's nightmares and hallucinations, eighty years after the war, indicates the nature of time for traumatized person and the disturbing



outburst of past to present. The continuing struggles of Geordie with his traumatic memory are signs of his inability to conceive war as something that has happened and finished:

Nick hesitates. 'When he came back from the war they had a memorial service for his brother, who was killed. And as they were leaving the church his mother, my great-grandmother, turned to him and said, "It should have been you."' He sees Shepherd wince. 'I think he needs to believe its bayonet wound that's killing him. I don't pretend to understand it, but I don't think it's just confusion or ignorance. He wants to believe it.' (50)

The experience of war, as well as the murdering of his brother, is so overwhelming that Geordie was incapable of comprehending them at the moment of their occurrence. Instead, the traumatic memories disappeared from his consciousness and were repressed by his consciousness. Now, for the present moment, Geordie is in constant challenge with his missed experiences. Unable to register the traumatic memories into his consciousness, Geordie tries to narrate new stories more acceptable for him to cope with. The traumatic memories constantly haunt Geordie through nightmares, hallucinations, and flashbacks. Geordie is trapped in his past and cannot get rid of the images, the sounds, and the smells of wartime. He challenges to come to term with burden of responsibility for death of his brother, along with, the horrible memories of battlefields. While in front, Geordie kills his brother Harry as he lay dying because of shell explosion, it is not apparent, whether Geordie has killed his brother in order to stop his pain and agony, or because of family rivalry. But this traumatic experience has disrupted the temporality of time for Geordie, he is in continuous fight with his memories, "All Geordie's words, Nick realizes suddenly... orbit around a central silence, a dark star. And yet his nightmares, now, are not about 'the war'. They're about Harry. It's Harry's name he shouts out in the night" (115). He instinctively repeats the experience and is incapable of registering it to his memory. He is haunted by his wartime experiences, and enforced to live through them continually than experiencing them as, merely, past events.

4.3. Trans-Generational Trauma and Transmission to Next Generations



Another World tells the story of three generations, namely, Geordie's World War I generation, Fanshawe family in Victorian period, and Nick's family in present time. One reason why Barker's novel embodies these three generations is to show the transmissibility of trauma. Barker presents how the traumatic experiences of preceding generations are transmitted across generations, and in what manners these transmissions influence the upcoming generations. The silence and gap in traumatic experiences of Geordie and Fanshawe family indirectly express themselves in the life of Nick and his family. Nick, as well as, Gareth and Miranda are constantly haunted by the secret of Harry's death and the secret of Fanshawe's family. Although, they do not have a firsthand trauma experience, Fanshawe secret continues to haunt them as ghostly figure which they guess to be Muriel. In her book, *Haunting Legacies: Violent Histories and Trans-generational Trauma*, Gabriele Schwab asserts that "It is through the unconscious transmission of disavowed familial dynamics that one generation affects another generation's unconscious" (4). While, Gareth and Miranda are not informed about the trauma of fratricide that is rooted in Fanshawe family and Geordie's past, the symptoms of past trauma appears to function in their life and family. The violent acts of Gareth toward his little brother Jasper are the signs of his unconscious apple to kill the toddler.

The written scripture of Geordie, troubled memories of Harry along with the tape records are the main transmitters of his traumatic memories to his descendants, especially to Nick. Fiction as well acts as a powerful transmitter of trauma in the context of *Another World*. The book that Nick buys from the gift shop lets him know the history of violence in Fanshawe family. Since the moment of reading, Nick is engaged with the history of violence, and is continually haunted by the traumatic past of the preceding inhabitants of his new house. Through literature, Nick enters to the traumatic experience of Fanshawe family that has not been fully resolved but continues to show its traces in the life of following generations, mainly, Nick's family. Books, memories are the objects that transfer the trauma of ancestors to their descendants, however in *Another World* this transmission is in a more domestic level, since it shows its impact in familial relationships of Nick's family. After reading the Fanshawe story Nick is shocked since the preceding inhabitants of the house are in many aspects similar to his own family.



James Fanshawe was two years old at the time of his death, the only child of second marriage of William Fanshawe, a local armaments manufacturer. By his first marriage, William had another son, Robert, aged eleven at the time of murder, and a daughter Muriel, who was aged thirteen. Neither of the children of the first marriage liked their stepmother, and both seem to have been jealous of their half-brother, James. (83)

The natural gap of time that exists in all trauma experience shatters the stability of time for the survivors. As mentioned before, traumatized victim experiences the traumatic event after a period of delay, for instance Geordie re-experiences his war trauma and trauma of fratricide long after the event. Trans-generational trauma claims that the period of delay can enable trauma to appear to the next generations, too.

5. Conclusion

The notion of time and the way it acts its way through traumatized person's life have been apparently shown in *Another World*. The incapability of Geordie to distinguish past from present or battlefields from streets originally goes back to the fact that time and space have lost their stability for him as a traumatized victim. Lack of linearity in Geordie's conception of time lead him to be in constant struggles with his horrible past, in addition to the nightmares and hallucinations that troubles him. The authenticity of a narrative of past history is interrogated in analysis of *Another World* to indicate the uncertainty entwined by the refracted history that the victim struggles to comprehend and retell. As a narrative of Trauma, this novel presents the traumas that are existent in British society; additionally, it shows the impact of ancestral trauma on the present generation of its society. The study has illustrated the transmittable nature of trauma and its impact on the succeeding generations. The intergenerational trauma that passes from Geordie to his grandson and the trans-generational history of family violence are prof to a history that continues to haunt the memory of individuals who are directly or indirectly are related to that trauma. Barker's novel reflects the reality of contemporary Britain that is facing the challenges of a traumatic history that impacts not only the old generation who has witnessed that disaster but also the succeeding generation who appear to have no knowledge of that history. It can be assumed that a traumatic event such as Great War has a wide scale impact on the nation as well as the individuals of that nation and its history.



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Suggested Citation

Sajadi, Bakhtiar and Esmkhani, Farnaz. "Trauma and Narrating World War I: A Psychoanalytical Reading of Pat Barker's *Another World*." *Critical Literary Studies*, Vol. 2, No. 1, 2020, pp. 157-174.