

## ECHOES OF TRAUMA: NAVIGATING MEMORY AND IDENTITY IN EMMA DONOGHUE'S *ROOM* THROUGH CARUTHIAN THEORY

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### Abstract

*In this article, the researchers present an in-depth examination of the representation of trauma in Emma Donoghue's novel 'Room', through the critical focal point of Cathy Caruth's psychoanalytic theory of trauma as an unconscious encounter. By applying Caruth's concept of the 'unclaimed experiences' – an experience that surpasses the boundaries of conscious understanding and stands up to narrative enunciation, this ponder explores how Donoghue's depiction of trauma resounds with, and challenges, overwhelming talks on traumatic encounters. Through a close reading of the novel's narrative structure, character improvement, and topical concerns, this research investigates the complex dynamics of trauma, memory, and narrative. It sheds light on how the novel's protagonist, Jack battles to verbalize and prepare for his traumatic experiences. The emphasis here is on the past occasions and desires that the protagonist experiences. Researchers conclude that memory is not only emotional but also a social figure that is fundamental for the development of identity and personality.*

**Keywords:** Trauma, Memory, Consciousness, Unconscious, Struggle, Narrative.

### Introduction

Trauma is determined from the Greek word 'trauma', which means 'wound'. Originally, it was stated to be a physical wound. (Magishavarthini & Niranjani, 2022). According to the Substance Abuse and Mental Health Services Administration (SAMHSA), trauma is an occasion you encounter as destructive or life-threatening that psychologically overwhelms you and has enduring adverse impacts on your mental, physical, emotional, social, or spiritual well-being. (Ryder, 2022). It is a superior case to stress response theory. (Kira, Ibrahim Aref Ph, 2001). Trauma happens: when outside and inside resources are insufficient to manage an external threat. (Bloom & Faraghar, 2011). Fenichel (Werner, 2000) Characterizes trauma as an excessive quantity of excitation that cannot be bound, so that the traumatic effect of an occasion depends on how suddenly it happens. In addition to release and bounding, anxiety is central to Fenichel's model of trauma. (pp.4-5). A traumatized individual can feel a range of feelings that can cause helplessness, anxiety, fright, major mental disorder, difficulty in handling their experiences, or in some cases suicide, both quickly after the event and in the long term. (Leonard, 2020). Although the word 'Trauma' meant a physical wound, Sigmund Freud changed the definition to "harm inflicted not on the body but on the mind" (Caruth, 1996).

In some cases, traumatic experiences can create a permanent effect on the human mind that can alter the nature of an individual's memory self-recognition, and social life. (Laurie, 2002). If the trauma has long-term impacts and does not decrease the severity, it can show that trauma has developed into a mental health disorder called Post-Traumatic Stress Disorder (PTSD) (Leonard, 2020). The concept of mental trauma expects that a variety of unpleasant life events\_ extending

from natural calamities, ethnic clashes, and warfare to car mishaps or household violence\_ deliver a state of strain on the people who experience them. (Von Peter, 2008).

According to Freud, unresolved clashes and trauma evoke feelings. Emotion, if not released through expression, will stay trapped in the body causing issues. (Littrell, 2009). In the “Studies on Hysteria”, both Freud and Breuer (1893-95) deliver us the following definition: “In traumatic mental issues the operative cause of sickness is not the trifling psychical damage, but the effect of fright - the psychical trauma. (Dorpat et al., 1977). When the feelings are intolerable, suppression takes place, as the result of which memory holds the influence and so hysterical patients suffer from incompletely abreacted psychical trauma. (Freud & Breuer, 1895). According to Lay's point of view, the trauma encounter happens when the traumatizing occasions interact with human nature. Human nature requires security, order, adore, and connection, if something happens that strongly undermines these needs, it barely appears shocking, and the individual will be traumatized as a result. (Jeffery, 2004). It is caused by a persistent neurohormonal alter initiated by a traumatic encounter. A reason, on the other hand, interfaces an antecedent to its result through homology, emotions, desire, or implications. (Bouveresse, 1995). According to Irwanto and Hani Kumala, the causes are distinguished into natural calamities, traffic mischance, bullying, rape, or losing a loved one. (Ardani, 2013).

A racially persuaded act of violence in which an individual is attacked or threatened can be a cause of Post-Traumatic Stress Disorder (PTSD), but changes within the Diagnosis and Statistical Manual of Mental Disorder (DSM-5) recognize that reoccurring exposure to mildly traumatic incidents with sufficient frequency can contribute to PTSD as well (American Psychiatric Association, 2013). Even if a person has not experienced an individual trauma, it is accepted that a nonstop fear of race-related stressors and expanded neurosis or vigilance may cause traumatization over time or lead to PTSD when accompanied by a more traumatic event (Carter, 2007). The encounter of continuous micro-aggressions may start to reshape individuals' perceptions of themselves, their ethnic group, and the kindness of the world, leading to low self-esteem, mental trouble, and indeed suicidal ideation. These negative cognitions may at that point potentiate the traumatization process (Victoria M O'Keefe, LaRicka R Wingate, Ashley B Cole, David W Hollingsworth, 2015). Moreover, the collective impacts of environmental push (e.g. biased attitudes, racial segregation) overtime can deliver cumulative trauma (Michael J. Scott, 1994), as well as unsettling influences in self-regulatory forms, such as troubles with forceful or angry behaviors, social avoidance, dissociative side effects and anxiety (Cloitre, 2009).

Traumatized people may encounter terrible, intrusive memories or images. Frequently, they deliberately attempt to suppress them while avoiding circumstances, individuals, or objects that remind them of a particular occasion (Pynoos, Robert S. Eth, 1986; Terr, 1983). According to Pynoos and Nadar (1988), it is evident that enormous trauma interferes with the brain working and that memories are imprecise or cannot be verbalized. (Putnam, 1989). Irwanto and Hani Kumala said that symptom is a response to traumatic experiences and hyperarousal (constant panic, loss of trust, excessive fear, inability to sleep), intrusion (rooted memory depiction of the traumatic event), and constrictions (self-defense failure) are the effects of traumatic experiences based on behaviors. (Ardani, 2013, p.11). The keyword in Freud's conception of trauma was “helplessness”\_ physical helplessness in case the threat is genuine and psychical helplessness if the danger is spontaneous. (Freud, 1989). Initial effects of trauma can include fatigue, disarray, sadness, uneasiness, disturbance, numbness, dissociation, perplexity, physical arousal, and blunted influence. Delayed

reactions to trauma include persistent weakness, sleep disorders, bad dreams, fear of repeat, anxiety centered on flashbacks, misery, evasion of feelings, sensations, or activities that are related to trauma, indeed remotely. ((US), 2014).

Intrusive, unintentional memories extend from brief sensory impressions of traumatic occasions to full-blown flashbacks which are so intense the patient dissociates and feels as if they are back at the time of trauma. (Bourne et al., 2013). Flashback is a psychological vision of a previous experience. (Stein et al., 2007). Pierre Janet, one of the primary traumatologists, composed broadly about how memories of traumatic encounters are dissociated or part of ordinary consciousness, resulting in effective and uncontrollable re-enactments of the occasions. (Van der Kolk & Ven der Hart, 1989). Pierre Janet first composed the relationship between trauma and memory, it has been broadly acknowledged that what is presently called declarative or explicit memory is a dynamic or constructive process. (Janet, 1889). What a person recalls depends on existing mental schemata; once an event or a specific bit of information is coordinated into existing mental plans it will not be accessible as an isolated, unchanging substance, but be distorted both by related experience and by the passionate state at the time of recall. (Van Der Kolk & Van der Hart, 1991).

According to Cathy Caruth, trauma studies make possible ‘a rethinking of reference’ which points not at ‘eliminating history’ but at ‘resituating it in our understanding that is, allowing history to emerge where quick understanding may not’ (Ruth, 2000). She writes: The impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time. (Marder, 2002, p.2). In Caruth’s view, the core issue in trauma is reality: it is undoubtedly the truth of traumatic experiences that shape the center of its psycho-pathology; it is not the pathology of deception and uprooting of meaning but of history itself. (Rivkin, 2004).

In this study, the researchers are going to apply Cathy Caruth’s concept of “Unconscious Experiences of Trauma” to the novel ‘Room’ by ‘Emma Donoghue’. She is of the view that trauma occurs in flashbacks in the mind of the character and in this way person starts mingling between both his past and present. Due to trauma, a person is not conscious of his presence because he or she is stuck in the past and cannot express his feelings. This novel depicts the outcomes of a traumatic era on the characters of Ma and Jack who faced depression after escapism from the room and had distressing experiences that exceeded their capacity to cope, resulting in feelings of fear and intrusive memories.

### Literature Review

Researchers have explored Emma Donoghue’s novel ‘Room’ through various lenses such as psychological perspective, attachment, feminist theory, patriarchy, isolation, emotional abuse, etc. (Najeeb et al., 2024) investigated the role of attachment patterns in the improvement of a child’s identity in novel ‘Room’, applied John Bowlby’s attachment theory and Jacques Lacan’s concept of human consciousness development to analyze Jack’s relation with Ma, however, (Fazlzadeh et al., 2021) applied space criticism, attachment theory, and trauma theory. Complementing these studies, Ardi Ridho Nugroho examined the child's point of view within the novel by utilizing a sociological approach and by doing subjective research to portray the child’s viewpoint (Nugroho, 2017). Meanwhile, Muhammad Fadil Citra and Sri Walun emphasized Ma’s role in analyzing her performance through the theoretical frameworks of Ki Hajar Dewantara (Citra & Wulan, 2022). Concerning the novel, R.A Trivani Desyara, Zulfan Sahri uncovered the issue

by utilizing the theory of (Islam, Jung in Emir and Van Dijk) which clarified approximately psychological impact and imprisonment (Desyara & Sahri, 2020), likewise Nirwana and Nurul Khaswar aimed to depict the variables influencing human understanding of perceived world based on John Lock's theory by examining the lead character 'Room' (Nirwana & Khaswar, 2020).

Scholars have examined the novel through diverse theoretical frameworks, including feminist and patriarchal perspectives on abuse and oppression by Putri. (S., 2018), resilience, and coping mechanisms in the face of isolation (Sundaram & Pundir, 2020), ideological perspectives of Sam Fujikawa using Althusser's concept of power dynamics and imprisonment (Nadiyah, 2022), portrayal of emotional abuse (Triyoga, 2020), exploration of cross-border interactions that blur corporeal, biopolitical, and emotional boundaries, fostering resisting leading power structures (Punamiya, 2014). Ahlam Ahmed Mohamed Othman described the writer's multifaceted fictional universe, comprising four worlds: metafictional (self-aware narration), super fictional (insight moments), sub-fictional (author's implicit beliefs), and non-fictional (repressed thoughts), hidden beneath the surface of a child's imprisonment narrative. (Othman, 2023). Ahmed Sabeeh Khalaf shed light on the positive influence of motherhood. (Lect & Sabeeh, 2022).

In the same vein, Neslihan Gunaydin Albay aimed to analyze the novel 'Room' and Nathaniel Hawthorne's 'Scarlet Letter' from a psychoanalytical lens, discovering the mother-child relationship. (Güleşce, 2023). Reinforcing this idea, Iin Almeida Loebis analyzed the kind of psychological impact on the hero, incorporating Social Anxiety Clutter and Post-Traumatic Stress Disorder. (Loebis et al., 2020). Tan Marcus Yi Hern argued that trauma discourse is limited, neglecting the full range of traumatic experiences, particularly in child representation, and ought to extend the involvement of traumatized children unexpectedly in fiction as compared to the traumatized adult (Hern et al., 2018).

Existing theorists have broadly inspected the themes of connection hypothesis, emotional mishandling, separation, patriarchy, woman's rights, sociological viewpoints, imprisonment, and resilience in connection to the novel, the present study points to contribute to this body of research by particularly examining the traumatic impacts of uprooting and the lingering effects of traumatic recollections. This study investigates Cathy Caruth's concept of Unclaimed Experiences of Trauma in the novel 'Room' through Jack's story, which struggles to express the traumatic realities of his confinement additionally through Ma's reenactment of traumatic occasions. This ponder is resounding Caruth's emphasis and lights up the destroying results of unaddressed trauma; illustrating how unclaimed encounters can shape and haunt individual and collective narratives.

### Research Methodology

Cathy Caruth illustrates trauma as a 'double-wound' that strikes realization 'one moment too late'. In hysteria the memory is repressed which has as it were ended up a trauma by conceded action, the cause of this is the hindrance of adolescence as compared with the rest of the individual's improvement (Schaub et al., 2019). In the introduction of *Trauma: Explorations in Memory*, Cathy moreover embodies trauma as "the structure of its experience": an occasion that is not distinguished or experienced within the past in a way completion, which is hence re-occupied once more in the individual encountering it. Its brutality is not completely experienced at the minute of the event but stays within the oblivious, returns to haunt, to torment individuals with fragments of memories, bad dreams, and dubious fears over and over (Caruth, 1996). Caruth contends that traumatic memory is chaotic, making it troublesome for the traumatized person to relate the encounter coherently. A traumatic involvement stands up to integration into the mind; it



is either quieted or dominated by another memory, permitting the traumatized subject to operate. Caruth sees traumatic experiences as monotonous, ageless, unspeakable, too strict, and prevented occasions. Trauma shows tedious qualities since the introductory occasion does not essentially vanish, it gets to be imbued within the mind and resurfaces through side effects such as nightmares that at the same time uncover and conceal the traumatic occasion, acting as a defense instrument that avoids the intellect from seeing the occasion as simple memory of past. For trauma, the past is not merely confined to the past (Salama, 2023).

Geoffrey Hartman in his book *On Traumatic Knowledge and Literary Studies* says: the information of trauma is composed of two conflicting components. One is the traumatic occasion, enrolled instead of experienced. It appears to have bypassed recognition and awareness and falls straightforwardly into the psyche. The other may be a kind of memory of the occasion, within the frame of the never-ending troping of its bypassed or seriously split (dissociated) mind. (Salama, 2023, p.200). Trauma disrupts personal identity, creating fragmented memories and a fractured sense of self, as argued by Caruth. Vonnegut highlights trauma's capacity to warp observation and distort memory. In *Maus*, Spiegelman employs fragmented narratives to convey the complexities of Holocaust trauma, elucidating the importance of collective memory, and ensuring its echoes resonate within the collective consciousness. (Farzand, 2024). According to Faulkner "*Memory believes before knowing remembers, believes longer than recollects, longer than knowing even wonders*" (Forster, 2007a) As in the novel '*Room*' Jack's distorted memory of the outside world, his emotional memory of *Room* as safe and outside world as a threat persists, even as he learns the truth is an example of it.

The past is propagated within the communal trauma, haunting the present and the future as Erikson concludes: 'Our memory echoes to us what we have not, however, come to terms with, what still haunts us' (Library, 2024). There is moreover a contradicting inclination, something that Laub calls 'the impossibility of telling' which alludes to the difficulty of expressing something that cannot be completely captured in thought, memory, or discourse. (İşsevenler, 2022). This is evident in Emma Donoghue's *Room*, where Jack struggles to articulate his experiences of being confined to a small room, his failure to fully express the trauma and complexity of his situation demonstrates the '*impossibility of telling*' highlighting the limitations of language in capturing thrilling human experiences.

According to Ishiguro, "Memory is the channel through which we study our past. It is continuously tinted – with self-deception, blame, pride, and nostalgia. In his point of view, memory is unendingly captivating, not so much from a neurological and philosophical perspective, but as this device by which individuals tell themselves things approximately the lives they have driven and around who they have ended up (2016, interview with Piya Chattopadhyay, *The Agenda*). As Ricoeur contends, the past is not available to us in any digressive frame, human creatures can only make sense of it by recalling occasions through the conjuring of memory. (Armstrong et al., 2014). Caruth expounds that trauma is continuously cried out, it cannot be connected as it were to what is known, but too to what remains obscure in our exceptional activities and our language. Indeed in the spite of fact that they have dubious and fragmented pictures of the past, the traumatic impacts of the person's memory stay in the subconscious. (Bulut, 2018). Once more, Caruth clarifies that trauma is the injury in which overpowering occasions of the past over and over possess, in meddling pictures and thoughts, the one who has lived through them. In this case, it does not mean

a record of the past as it were but an enrollment of an encounter that is not however completely collected. (Al-Hussainawy, 2019).

French historian Pierre Nora has put forward the idea that ‘memory is life, born by living social orders founded in its title. It remains in lasting advancement, open to rationalization of recollecting and forgetting, oblivious of its progressive deformations, defenseless to control and appropriation, vulnerable to being long dormant and occasionally restored. The memory could be a ceaselessly actual phenomenon, a bond tying us to the interminable present (Armstrong et al., 2014, p.29). Cathy Caruth explains that trauma is not an impact of devastation but moreover, on a very basic level, a riddle of survival (Caruth, 1996, p.85). To unravel the enigma of trauma, one ought to know what exists after trauma. She claims that what remains after the trauma is memory. Be that as it may, she does not allude to the memory of the real occasion, which societies share, but to the memory of what societies cannot keep in mind. According to Caruth, this can be a diverse kind of memory; it is the memory of trauma itself, and this memory can only be gotten through the side effects the victim encounters after trauma (Ummah, 2019).

For Caruth (1996), traumatic occasions cannot be comprehended at the time of happening. Since there is continuously an “incubation” stage amid which the memory lies dormant, it must travel a distance into the victim’s unconscious. Caruth presents the term ‘latency or re-enactment’ to show how painful memories ended up active or lively afterward. In expansion, Cathy contends that traumatic memories might re-emerge within the mind (through re-enactment) within the shape of a modern act that is comparative but particular from the original. Essentially, to Caruth’s hypothesis, psychoanalytic critic Greg Forster calls these reoccurring traumas “punctual traumas”, and he contends that the uniqueness, greatness, and frightfulness of each re-enactment both shape and are formed by the individual’s memories of the original trauma. (Forster, 2007). In Emma Donoghue’s *Room*, each visit of Old Nick serves as a ‘punctual trauma’, re-triggering Jack’s traumatic memories and reinforcing his memories of fear, anxiety, and powerlessness.

Caruth in her book *Explorations in Memory* (Caruth, 1996) moreover states that a traumatic occasion is not essentially a memory of the past, but an overall recollection of experiences, and such encounters remain part of memory. (Ahmad et al., 2022). In line with Caruth, Imbasciati, (2020) alludes to memory as activities performed so consciously that the mind remains responsive to it. For instance, Jack’s daily routine specifically his rituals of greeting the objects in the room, such as “Hello, Lamp” and “Hello, Rug,” reveals how his conscious activities help him remember and process his experiences. Concerning traumatic memory, factually truthful descriptions of the past relied heavily on the portrayal of memory via the medium of a powerful narrative. So, the key reason for selecting Emma Donoghue is that this study pursues to highlight the traumatic effect of replacement by relying on Cathy Caruth’s trauma theory. The study uses this theoretical framework to show how and where traumatic memories reside in the mind. The study also shows with the help of Donoghue’s novel how these memories are reviewed and recalled in mind.

## Discussion

The study focuses on the traumatic encounters of the protagonist in Emma Donoghue’s novel ‘*Room*’ which resounds profoundly with Cathy Caruth’s idea of trauma to illustrate the concepts of memory and flashbacks. The concept of trauma is not merely a one-time occasion but an experience that is repeated and re-lived through its aftermath. While navigating the complexities of his traumatic experience the protagonist struggles to reconcile his past and present selves. Jack’s memories of his life in *Room* are interlinked with his present experiences in *Room*, creating a

sense of continuity between past and present as a result of Donoghue's use of flashbacks. When Jack agrees to assist Ma's escape they make a plan in which Jack pretends to be sick, as a result of which Old Nick will take him to the hospital and he will notify the authorities, the plan works. Jack, however, finds it difficult to adjust to the outside world and struggles to cope with changes. He suffers to understand the concept of space, time, and relationships with others.

As Jack gradually starts to adjust to his modern environment, the novel investigates the long-term impacts of trauma. For instance, when Jack and his mother, Ma, at long last escape from Room, Jack's recollections of their life in imprisonment flood back and he reviews the endless days they went through caught, with Ma making a schedule to keep Jack's mind occupied. The monotony and desperation of their situation can be perceived in Jack's description, "*In the world, I notice persons are nearly always stressed and have no time*" (p.215). Jack frequently returns to memories of his past as he navigates his new life outside the Room, often triggered by sensory experiences and objects that remind him of his life in captivity. A television reminds Jack of the TV in Room, on which Ma entertained him for hours and he recalls the countless hours, "*When I was four, I thought everything in TV was just TV*" (p.208). This flashback illustrates Jack's relationship with his past as well as the repetitive nature of traumatic experiences.

In Caruth's view, trauma is not processed immediately during the event but emerges later as the survivor attempts to make sense of it. As Ma struggles to survive and protect her son, Jack, during her captivity, her trauma is initially suppressed. Because of immediate survival needs, she is unable to confront her past during her time in the Room, but once she is released, the psychological burden of the traumatic experience begins to emerge. Upon being rescued, Ma displays signs of shock, confusion, and overwhelming emotion. As a result of her trauma, she does not instantly react in a manner that might be expected. Instead, she continues to focus on Jack's well-being, but her delayed reaction emerges when she is alone, such as when she struggles to adjust to the overwhelming stimuli of the outside world. She finds it troublesome to prepare for the tremendousness of her captivity, appearing with signs of emotional deadness and separating herself from her feelings. This delay in emotional handling mirrors Cathy's declaration that the trauma resurfaces once the survivor is in a space where they can start to go up against the reality of what they have endured.

Jack is overwhelmed by the endlessness and complexity of the exterior world. Basic things like tremendous open spaces and a huge number of individuals and objects cause him trouble. When Jack first steps outside, he is assaulted by new sights, sounds, and smells, driving him to tangible over-burden. He represents feeling dizzy and frightened, clinging to Ma for consolation. This response shows how his unconscious mind is battling to manage with sudden convergence of unused stimuli, reflecting a fundamental trauma reaction to the exceptional alter in his environment. At one point, he hides beneath the bed in their modern apartment, seeking the enclosed safety comparable to Room. This behavior outlines his unconscious battle to handle the trauma of transitioning from a little, controlled environment to the overpowering freedom and chaos of the outside world. Jack frequently responds to modern circumstances with fear or confusion. For instance, when he encounters new individuals or new situations, he in some cases freezes or retreats, showing signs of uneasiness and fear. These responses show increased sensitivity to change and new encounters. His body and mind respond protectively to protect him from perceived threats.

Just like Jack, Ma also experiences vivid and haunting memories of her life when she is in moments of high stress or in a situation that reminds her of her captivity. The experience of being free and the memories of being trapped are difficult for Ma to integrate during her recovery and interactions with the outside world. She often retreats into her memories and struggles to adjust to her new reality amid her past trauma. Inside Room, a huge perspective of her character is being a mother to Jack. As she is presently within the exterior world, reintegrating into society creates complications for her. She feels threatened when anyone is questioning her mothering and gets defensive. During her first experience with Dr. Clay, this protectiveness manifests itself when the specialist wants to look at Jack but Ma demands that Jack does not require treatment: *“He’s never been out of my sight and nothing happened to him, nothing like what you are insinuating ... All these years, I kept him safe”* (p.126).

Jack’s first experience with stairs, cars, and crowds is depicted as alarming. He battles to handle the vastness of the world, such as when he sees the sky and comments *“Is it going to fall on us?”* Jack’s social development is postponed due to his confinement. Collaboration with outsiders, such as his grandma and other children, is troublesome for him. He does not understand social standards, like sharing toys or making eye contact. The traumatic impacts of Jack’s prolonged confinement in Room are apparent in his struggles to adjust to social interactions and shape connections with others. A strong illustration of this may be seen when Grandmother attempts to empower Jack to visit the play area, only to be met with resistance. Jack’s reluctance to engage with other children is substantial, as he confesses, *“There are kids not friends of mine”*. This statement underscores the profundity of Jack’s social separation, as his sole source of companionship and play has been his mother, Ma, amid their time in Room. Certain experiences remind Jack of Room and Old Nick, causing fear and uneasiness. For example, when he listens to loud noises or feels confined, he gets to be disturbed.

The scene where Ma is interviewed for TV is an imperative scene within the novel. Ma resists the interviewer’s attempts, as she denies having her story be seen as a paradigmatic case of sexual abuse, imprisonment, and violence. She stands her ground against the questioner for a huge portion of the interview. For example, it influences her when the questioner brings up the subject of her stillbirth. This attributes to her trouble at the question moreover illustrating the audacity of the interviewer. Her trouble can be examined from her response, as detailed by Jack: *“Ma puts her hand over her mouth and her hands are all shaking, she puts them under her legs”* (p.175). In the days leading up to her suicide attempt, she was scheduled to visit the Natural History Museum with Jack and his brother’s family, but she woke up depressed. These were the days on which she went through the entire day in bed and was unresponsive. When finding Ma gone in the hospital upon waking up in the morning, Jack reports: *“I don’t know she’d have days like this in the world”* (p.180). This serves to demonstrate the unpredictability of working on her trauma.

Through the discussion, the researchers discovered that the forms of memory are conscious, its perception, impact, and portrayal are conscious. Trauma at the time of happening cannot be caught. After the period of maturation and latency, and with a re-enactment of occasions, traumatic events can be experienced. It is with the re-enactment that the traumatic torment within the unconscious becomes lively within the conscious and it felt once more. Through the characters of Jack and Ma, Donoghue breathtakingly portrays how traumatic recollections can be gotten to be held up within the mind, denying to be completely coordinated into narrative memory. Eventually, Donoghue’s nuanced depiction of trauma in ‘Room’ underscores the significance of



Caruth's concept, highlighting the need for a more profound understanding of the complex and frequently non-linear nature of traumatic encounters. As we have seen, Ma's recollections of her life before Room and her encounters during confinement proceed to haunt her, activated by tangible stimuli and emotional prompts that transport her back to traumatic occasions of her past. Additionally, Jack's flashbacks to Room illustrate how traumatic encounters can be engraved on the mind, indeed for those who may have not completely comprehended the trauma at the time. By looking at how Ma and Jack's memories and flashbacks meet and collide, we pick up a more profound understanding of the fragmented and often disconnected nature of traumatic memory, and how it can proceed to shape and haunt people long after the initial traumatic event has passed.

### Conclusion

The researchers illustrate Cathy Caruth's ideas on trauma, memory, and the haunting effects of unclaimed experiences in the novel "Room" by Emma Donoghue. Jack's narrative voice captures the fragmented and non-linear nature of traumatic memories as well as how unclaimed experiences can be difficult to integrate into the narrative. The novel's depiction of Jack's flashbacks and efforts to adjust to the life of the outside world serves as a testament to preserving the impact of trauma on people and their adored ones. There are flashbacks, nightmares, and other intrusive symptoms to depict how these memories can resurface, haunting the survivor and denying to disappear. During Jack's transmission from the Room to the outside world, he is compelled to confront the memories he suppressed and this study captures the pain and complexity of this process. A survivor's memories are vital to the healing process, Room suggests, recovering their experiences and rebuilding their lives, even though they may be painful and devastating. Jack's flashbacks serve as a means of remembering and managing his traumatic past, however, they too debilitate to overpower him, underscoring the delicate adjustment between recalling and forgetting. A nuanced and empathetic portrait of trauma survivor's experiences is presented in this study underscoring the importance of testimony, witness, and collective remembrance. The study presents that memory can also be analyzed from a social point of view, which suggests memory is not essentially an emotional but also a "social process" which means memory is formulated from society's incidents and happenings. The flashbacks of traumatic happenings within the society influence the sufferer's role in the society. By analyzing *The Room* through the lens of Cathy Caruth's theories on trauma and memory, the researchers highlight the deeper insight into the novel's portrayal of experiences of trauma survivors as well as the crucial role that memories play in shaping it. However, other researchers may further execute the applicability of Homi Bhabha's post-colonial theory in the novel 'Room' by Emma Donoghue.

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