UNIVERSIDAD DE GRANADA

MÁSTER UNIVERSITARIO EN LITERATÚRA Y LINGÜÍSTICA INGLESAS

TRABAJO FIN DE MÁSTER

EVIL AND TRAUMA IN THE CONSTRUCTION OF COMMUNTIES IN 21ST -CENTURY ANGLO-AMERICAN LITERATURE

Presentado por:

D. Dirk Machaal Richter

Tutora:

Dra. María Mercedes Díaz Dueñas

Curso académico 2019 / 2020

Abstract

The aim of this essay is to analyze the effect that Evil has upon the creation and shaping of communities within Elisabeth Wein's Novel *Rose under Fire* (2013). Most important it interrelates Communitarian Theory and Trauma Theory targeting the creation of a community based on the absence of exposure through the presence of traumatic features. It analyses particularly how shame can be understood as a key element that hinders the creation of a community through exposure, opening at the same time the path for a community rooted in the absence of exposure.

Keywords: Communitarian Theory, Trauma Theory, Evil, exposure, shame, World War II

Este trabajo analiza los efectos del Mal en la formación y definición de comunidades encontradas en la obra *Rose under Fire* (2013) de Elisabeth Wein. Este análisis relaciona el Pensamiento Comunitario con estudios sobre Trauma Psicológico fijando la atención en la ausencia de exposición causado por la presencia de síntomas traumáticos. En concreto, enfoca en el sentimiento de vergüenza como elemento clave que inhibe la exposición , dando así lugar a la creación de una comunidad basada en la ausencia de exposición.

Palabras clave: Pensamiento Comunitario, Trauma Psicológico, Mal, exposición, vergüenza, Segunda Guerra Mundial

Contents

1. Introduction 1

2. Theoretical Framework 2

2.1 Community: transgressing the boundaries of the operative community 3

2.2 How to understand Evil 7

2.2.1 The second Evil 9

2.2.2 Maintenance of Evil 10

2.3 Trauma studies: a portrayal of Trauma in 21st-Century historical fiction 12

2.3.1 Defining trauma 13

2.3.2 Manifestations of traumatized individuals 14

3. Elisabeth Wine: *Rose under Fire* 17

3.1 Formal and thematic aspects 18

3.2 Analyzing the relation between Evil and Communities in *Rose Under Fire* 19

3.3 War trauma as a corollary of *Evil Communities* in *Rose Under Fire* 30

4. Conclusion 36

4.1 Outcomes: failure and success 36

4.2 Further lines of research 37

Works Cited 39

1. Introduction

This thesis aims to unveil the role of Evil[1] in Elisabeth Wein's 21st-century historical novel *Rose Under Fire* (2013) through the intersectional analysis that combines Community and Trauma Studies. I will apply the theory of Community developed, among others, by Jean-Luc Nancy and Maurice Blanchot to identify the types of community present in the novel, focusing on operative and inoperative communities[2]. The connection between Evil and Community is established through features related to Trauma Studies developed by Dominick LaCapra and Cathy Caruth, who claim the holocaust paradigm to be the point of reference for Evil up to these days. To provide an understanding of Evil and evilness within Wein's novel, I will rely on Jean-Claude Wolf's *Das Böse* (my trans. "*Evil",* 2011).

This novel belongs to the category of Trauma Literature and portrays a female protagonist, granting the reader a female point of view, which is so often overlooked, ignored, or in many cases even silenced. The setting of the story, together with the historical events it reflects, provides evidence that Evil is an element in this novel that helps to build communities in two ways: operative communities are built and defined as such by the presence of Evil that implies the absence of communication and rejection of death. On the other hand, inoperative communities are marked by the absence of Evil and lead to traumatized communities.

The most remarkable discovery in this research is, however, provided through the intersectional analysis. Trauma within the inoperative communities appreciated in Wein's novel serves to frame even further these communities. They can be divided into those communities that avoid exposure through prototypical traumatic feelings such as shame, and those who expose to singularities to overcome trauma. This analysis helps to understand that communities in this novel are not defined by what they share, but rather by what differentiates them.

[1] Some words displayed with a capital letter imply a meaning beyond in contrast to the same word written in lower-case.
[2] See section 2.1 for a detailed account of these concepts.

With this work, I am also fulfilling my strong desire to unbury subjugated and often neglected knowledge: "*kein Hass, aber auch kein vergessen!*" (my trans. no hatred, yet no oblivion either)

2. Theoretical Framework

As mentioned above, the analysis of *Rose Under Fire* will intertwine the disciplines of Communitarian Theory and Trauma Theory. To accomplish this task with success I had to undertake a considerable amount of research to find the analytical tools that best suited this analysis and select afterwards the most relevant aspects. The selected bibliography responds to the need of focusing deeply on the topic but at the same time allowing me to cope with the limited word count. This selection does not imply that it is the only bibliography written about these issues. However, it constitutes the most appropriate spine to vertebrate this essay. Regarding Communitarian Theory, I have decided to choose elements from Jean-Luc Nancy's and Maurice Blanchot's theories and their developments, collected in *Community in Twentieth-Century Fiction* (Martín Salván, Rodriguez Salas and Jiménez Heffernan eds. 2013) and *New Perspectives on Community and the Modernist Subject* (Rodríguez-Salas, Martín-Salván and López eds. 2018). Jean-Claude Wolf, offers through his work *Das Böse* (my trans. "*Evil",* 2011) an understanding of the different ways evil can be interpreted, as well as its manifestations and origins. I will insert these insights into the wider field of Communitarian Theory, making it possible to examine to what extent it applies to Wein's work and furthermore to highlight the contact points. It is precisely the performance of Evil within the communitarian framework that will lead to the last section of this theoretical introduction: Trauma Literature and Theory. For the last section mentioned, I have drawn on many works from leading specialists in this field: Caruth and LaCapra. Although the connection between Communitarian Theory and Evil may seem more evident at first sight, Trauma Theory has a strong influence upon the understanding of the aforementioned theory.

The order that structures both, the theoretical framework and the analysis of Wein's novel, has not been selected randomly. I am concerned that the order of the elements does have an impact on the understanding of the matter under scrutiny. Nancy and Blanchot's

Communitarian Theory constitutes the base in which Wolf's ideas about Evil will be rooted. Applying this theory to the novel will lead us almost inevitably to Trauma Theory.

2.1 Community: transgressing the boundaries of the operative community

According to Jiménez Heffernan, the communal question is still discussed not only in Communitarian Theory itself but also in contemporary fiction in English in general. However, the academic literature that is available on this matter is either too narrow or too wide. There are a large number of aspects that can be closely regarded when talking "about the problem of communal life" (Jiménez Heffernan 1). Community and society should not be interpreted as fixed notions concerning the subject they refer to, for they do not have a static hierarchical structure. The composition of communities and societies plays likewise a crucial role; it is important to be aware of social bonds or organic bonds. I am referring to the well-known distinction between "Gemeinschaft" ("Community" Tönnies 1957) and "Gesellschaft" ("Society" Tönnies 1957) which has been by the time replaced by a more recent terminology that adds several layers of meaning which cannot be ignored to achieve a full understanding.

Due to the wide range of nuances and meanings that Nancy and Blanchot's terminology adds to Communitarian Theory, I considered it best to adhere fairly close to this jargon.A complex topic requires effective communication to support the understanding of the concept.

The two major communities I am distinguishing, in line with Nancy, are the operative community and the inoperative or unworked community: "[a]n operative community [has] fixed laws, institutions, and customs, accepted and acted on by all its members" (Miller 84). Thinkers "such as Nancy, Blanchot, Esposito, and Agamben suggest the existence of a truer community at a[n] ... ontological level: the unworked community. By unworking the community it becomes "the community of those who have no community" (Blanchot 88). This "alternative communitarian proposal is composed of finite singularities which are exposed to the finitude of others" (Villar-Argáiz 49). Another community, proposed by Blanchot and discussed in this field, is the Community of Lovers, a community which has "disruptive potential" (Rodríguez-Salas 67). According to Blanchot, it aims at "the destruction of society" (Blanchot 48). In this particular community, the individuals, or as Nancy calls them,

singularities, are “not engulfed” (Rodríguez-Salas 67), allowing the lovers to communicate. It is important to avoid the ascription of the romantic ideal to this kind of community as it does not refer exclusively to this sort of relationship. In this community, “[t]he lovers’ fusion is never achieved” and the “epiphanic moment between lovers [is characterized] by silence” (Rodríguez-Salas 68, 69). Nevertheless, the most remarkable feature about this community is the ability of its members to choose to be part of it or not (Blanchot 46-47).

I am going to provide the reader with a number of definitions and features of both, operative and inoperative communities, that will enable me to refer in my analysis to these theories without further clarification. It is very difficult to draw a clear line between communities — and I would add that sometimes they overlap —however, it is necessary to highlight some conflictive issues among them. The concept of community is very heterogeneous, nevertheless “a community necessarily includes exclusion” (López 239). Salván adds that “the technological mediation produces withdrawal into private spaces” reducing in that way the exposure and the sharing (220). This contrasts with the role of Literature and “the [act] of writing particularly [as it projects] a community of contagion and touching” (López 238). For communitarian theories, the main clashing point relates to the question of immortality and immunity as opposed to finitude. While the operative community follows “the human compulsion to erase finitude” (Díaz Dueñas 255) through immunization, the inoperative community seeks transcendence through the exposure of its finite singularities and death.

Nancy proposes a general striving against operative communities. This splitting of communities emerges due to the confrontation of interests between the individual and the common and which is “resolved through a personal sacrifice — an act of true commitment — meant to restore the stability of ... communitarian interests” (Martín Salván 105). In *The inoperative Community* (1991), Jean-Luc Nancy identifies the failure of communism as the critical point for the creation of an inoperative community. This community opposes a community shaped by the working domain. Blanchot points out that Nancy’s mistake was to understand “unoccupancy or inoperativeness in terms of total confession or radical exposure” (Díaz Dueñas 142) while failing to acknowledge the existence of an unavowed community that lies behind. On the contrary, the “operative” model proposed by Miller (which he called

"commonsense" model) "presupposes pre-existing, self-enclosed individuals [that] through intersubjective communication, create a contract, society or community based on myths and shaped by ideological state apparatuses" (Rodríguez-Salas 159). Vilar Argáiz states that it is the unveiling of the unequal and the "sharing with the other occurs [at] the limits of finite beings" that culminates in a "moment of absolute exposure [when witnessing] the death of the other" (178). Noteworthy is Derrida's focus on the use of the term "community". He rejects the longing for synthesis, therefore distinguishes the sharing among singularities from the merging.

For this essay, it is necessary to approach and relate these philosophical theories to literature. To do so, I have drawn useful insights from the book *New Perspectives on Community and the Modernist Subject* (Rodríguez-Salas, Martín-Salván, and López eds. 2018), which provides an overview of the tendencies at work in the modernist epoch. This becomes particularly relevant taking into account that although Elisabeth Wein and her novel belong to contemporary literature, many modernist features can be found in *Rose under Fire* (2013). According to Erik Kahler, during Modernism - especially Anglo-American Modernism - it was possible to observe "a growing tendency to represent interiority" and "an increasing displacement of outer space by what Rilke has called inner space, a stretching of consciousness" (Kahler 5). In line with Kahler, Raymond Williams adds that "modernist fiction [is] isolated [and offers] images of alienation and loss" (35). The historical events that took place in the early 20th Century shaped in the human mind a community that is perceived by being absent. The "lack of commitment to the social and historical environment" is an account for the "dissolution of reality and personality" (Rodríguez-Salas et al. 5) in modernist times. The corollary is a community longing for "immanent unity, intimacy, and autonomy" (Rodríguez-Salas et al. 6). The large amount of rising ideologies were the seed for the uprising of a "community based on its members' constant recognition of otherness, finitude, and death" (Rodríguez-Salas et al. 6). This inoperative community that emerges, composed of singularities, contains "the inevitability of the plural" (Rodríguez-Salas et al. 13) and refers to being "*with* and *among* all the others" (Nancy "Being" 32, emphasis in the original). One of the reasons for the operative community's reaction against the inoperative is that through the exposure of singularities they "become vulnerable, ..., losing rights and protection" (Rodríguez-Salas et al. 15). Although scholars such as Blanchot, Nancy, and Agamben have

been discussing extensively and thoroughly the different features of each community, they coincide on the point that "death is at the center of the inoperative community" (Rodríguez-Salas et al. 17). This truth can be traced back to Heiddegerian influences upon Nancy, who insists that "the jargon of the *un-concealment* (Unverborgenheit)" grants "access to the truth" (Jiménez Heffernan 25, emphasis in the original). This community opposes the operative, which Nancy refers to as being founded on "myth" (López 74).

Modernism has been attacked for favoring "individualism and elitism" (Díaz Dueñas 108). It is no surprise to find that the operative community has been strongly related to events that took place during the first half of the twentieth century. I am referring to totalitarian movements such as fascism, which sought "the immanence of a shared communion that validates itself" (Díaz Dueñas 111). This is an account for the strong focus that these kinds of communities laid on essentialist tropes, as for example, on the racial question or the nationalist endeavor. It is not an easy task to establish a pattern of mechanisms that contribute to the formation of one kind of community or another. "[H]uman inter-connections" (Berman qtd. in Chase 164) are shaped by "shared cultural and linguistic practices" that sometimes "enable [or] foreclose" (Chase 164) these bonds. Chase claims that white Americans can be called criminals because of their "belief in [their] own purity, [and] their willful ignorance of the institutional racism and structural violence" (215-216). This is, for sure, not an exclusive feature of white Americans, instead, it applies to many nations and societies present today. The task at hand is to reconcile "the individual and the community" (Chase 181). However, Nancy states that while the target of fascism was "the masses", communism focused "on classes" (Nancy 28). Acknowledging the existence of the "common", the "together" and the "numerous", he faces the need to understand this "order of the real" (Nancy 29). Nancy concludes that an "unoccupied community" is needed, one which "does not let itself be revealed as the unveiled secret of being-in-common" (Nancy 31). Blanchot claimed that "[t]he unavowed community instead, deepens the secret [emphasizing] the impossibility of acceding to it" (Nancy 31). Among Blanchot, Nancy, and Bataille, there is an ongoing discussion of terminology and nuances that differentiate their ideas. Nancy was well aware of "the dangers inspired by the usage of the word 'community'" (Nancy 31). He substituted this term successively by "being-together", "being-in-common", and ... "being-with" (Nancy 31). Accounting for the difficulty that an unavowed community entails is "to share a secret out precisely without divulging it to

ourselves, amongst ourselves" (Nancy 34). The quest for finding the right term to name "the nothing" has been extensively discussed in Ian James's article *Naming the nothing: Nancy and Blanchot on Community* (2010). The critique carried out on particular models of communitarian identity by Nancy has remained the same, however, and this is what James highlights:

> In the original essay, Nancy unfolds his critique of traditional identitarian models of community in the light of the historical experience of Germany under National Socialism [but] in the later text, [it is] the absence at the heart of the community [that] is the condition for its division from itself, or rather it is its very existence *as* division, separation, clash or self-confrontation. (James 174, 173)

Due to the nature of Wein's novel, the perspective the reader is likely to obtain coincides with Nancy's original focus on the communitarian model. Rose, the protagonist of the story, will be striving for the "intimate sharing of essence" (James 173). There are also many passages throughout the novel that exemplify unequivocably the problem that leads Blanchot to use the term "unavowed" to refer to the absent community. He argues that "[t]he relation to the 'nothing' of community is one which precedes ontology and so must be affirmed, not as the 'unworking' of community but, rather, as its unavowability" (James 176). The discussion that Nancy and Blanchot maintain is about a community whose presence is marked by its absence. It is possible to say that Blanchot's term adds a layer, a nuance that establishes a significant difference with Nancy's. Nancy understands the unavowable as never-ceasing "to be said or to say itself in the intimate silence of those who could avow but never can avow" (Nancy qtd. in James 186).

This section has been devoted to giving an insight into Nancy's idea of inoperative community and Blanchot's unavowed community. In the analysis that will be carried out, they will be understood as opposing the operative community possibly in its most cruel form. The next section will focus on how those communities come into being by using the idea of Evil as a point of departure.

2.2 How to understand Evil

The definition of Evil is as manifold as its reasons. Jean-Claude Wolf claims Evil (orig. Das Böse) to be much more than just what is morally wrong (orig. "mehr als nur moralisch

falsch" Wolf 4). The use and understanding of Evil in the Judeo-Christian tradition, where the idea of Evil, hell, and condemnation versus God, light, and salvation is most strongly rooted, is acknowledged, but will not be further explored in this essay (Wolf 4). By no means do I want to neglect the importance of Evil in the religious context, as it has a huge impact on the shaping of the human mind in social terms. Taking into consideration, that the original community in biblical terms is founded "in close contact with death" (Esposito 11) through Cain's murdering of Abel, may help us to understand the relationship between Evil and Community.

Nevertheless, for the purposes of this dissertation, I will adhere to Wolf's definition of Evil as a set of decisions that are made voluntarily, individually or collectively (orig. "individuelle oder kollektive Entscheidungen" 5), and whose outcome severely harms others. It is important to remark that no difference has been made between physical and mental harm. To offer a better understanding, I will provide an overview of what Wolf calls the seeds of Evil (orig. "Keime des Bösen" 13) and later focus on its manifestations. The latter will be particularly useful in the analysis of Wein's novel as they will serve to identify the Other as Evil or not, and as a corollary, also allow to categorize the community this individual belongs to. I have chosen not to focus extensively on the "prescriptions" that Wolf offers to fight Evil because this work is not aimed to offer some sort of solution, but rather to understand how community and Evil interact.

Evil cannot be understood as something raised ex nihilo. According to Wolf, it is always, and already, existent in a reduced latent state. It manifests itself in form of imaginations, stimulus and weak temptations (orig. "Fantasien, Impulse und schwache Versuchungen" Wolf 13). It is the task at hand of every individual to limit the potentially unlimited Evil. It is, indeed, a war against one's own stimuli (orig. "ein Krieg gegen meine impulse" 13). I am not going to delve into the reasons why particular individuals lack strength and give in to their innate stimuli, but it is a fact that by doing so, the individual becomes evil. Instead, I want to focus on the aspects that feed Evil and make it grow, especially on the hostility towards strangers, which is deeply rooted in our basic instincts (orig. "in unserem Instinkt tief verankert" Wolf 48). The absence of trust should not be equated instinctively with xenophobia or hate. It would be better to see it as the absence of trust on probation (orig. "auf Bewährung" Wolf 48). To keep upright a social distance towards foreigners is instinctively

supported as it avoids illness and assimilation, for example. Although the origin of Evil lies deep within the individual (orig. "aus dem Tiefen des Individuums" 49-50), it can be promoted as has been the case by fascist politics, which triggered xenophobia among the German population. The strategy pursued by the NS party strived to turn the foreigner into *persona non grata*, who consequently becomes a menace for the native population.

The relationship between Evil and Community is very complex, and to offer only one perspective, one account for the operative or the inoperative community, constitutes a real challenge. It is a common flaw to think that the Other is always evil. Although Evil is always the Other, the Other is not always Evil. This understanding of the relationship between Evil and the Other has been very well defined by Anna Maria Ortese. For the Other to be Evil, certain requirements have to be fulfilled, for example, the infliction of pain upon the Other, who is vulnerable (Iovino 2013). Ortese's definition succeeds in offering a general idea. However, for our purposes, we need to focus on particular aspects which help us to define the Other as Evil as clearly as possible.

2.2.1 The second Evil

Using hostility towards strangers is an extremely effective way to legalize the use of Evil against the Evil. It is what Wolf has called *"Das zweite Böse"* (my trans. "the second Evil" 49). This policy uses the fear of the native population concerning the loss of their own territory and marginalization in the home country to develop a self-legitimization that allows to use measures such as deportation and ultimately annihilation. The cruelty that is perceived as a corollary of Evil has to be understood not as its origin but as a manifestation of Evil (orig. "eine Manifestation des Bösen, keine Erklärung" Wolf 52).

Cruelty is a complex manifestation of Evil, whose arousal is the result of manifold situations. Wolf distinguishes between active and passive cruelty (orig. "Aktive Grausamkeit; passive Grausamkeit" Wolf 53, 54). While active cruelty is harm done to the other without their permission, passive cruelty is the result of a variety of situations: indifference, negligence, and comfort (orig. "Indifferenz, Nachlässigkeit und Bequemlichkeit" Wolf 53). This connects with a debate that is carried out in other areas such as Trauma Theory about the cruelty exerted

by bystanders. Hatred is, according to Wolf, not a requirement for the acknowledgment of Evil, but hatred rises from it. However, the ideas regarding the intentionality of hatred are not well defined.

The role of fanaticism cannot be underestimated when dealing with Evil, as it promotes the latter and is represented not only in the active and dominant form but in several forms of imitation. These circumstances lead to a suspension of the accepted morality for an allegedly higher morality (orig. "höhere Moral" Wolf 67) and to a reduction of the control of the self due to anger, rage, and fear.

2.2.2 Maintenance of Evil

Even though I already mentioned the unlimited potential of Evil, it is necessary for perpetrators to carry out certain routine maintenance. It needs to be fed to continue its existence in the form of perceptible manifestations. Evil is not only likely to be attributed to individuals, where it originates, but it can be ascribed to societies and communities too.

Evil depends on and directly connects to human morality (orig. "im moralischen und rechtlichen Kontext immer mit menschlicher Verantwortung in Zusammenhang gebracht" 99). In other words, it is the responsibility of human beings to avoid or grant the existence of Evil. The collective *Verantwortung* (my trans. "responsibility/duty" 100) as Wolf calls it, to reduce Evil to the imaginary, has to avoid harming people intentionally, knowingly or through negligence ("absichtlich, wissentlich oder fahrlässig" 100). This responsibility has particular importance, taking into account that there is an unavoidable necessity of bystanders to commit to wicked deeds. The role of the bystanders is not unimportant and will be analyzed more in depth concerning the introduction to Trauma Theory below.

A particular strategy that can be observed easily in many conflictive situations is the use of anonymity to lower the threshold of inhibitions (orig. "Schwelle der Tötungshemmung" 126). By changing names for nations, political and religious groupings, and numbers as has been the case in concentration and labor camps, the outcome is a dehumanized perception of the human being. Technological advances played an important role in the development of more

effective ways to support the slaughtering of humankind. Besides, it is important to keep in mind that, excluding very particular cases, technology is neither good nor evil but fulfills and is subordinated to human intentions and purposes.

So far, I have given an insight into the source of Evil and how it is established and maintained. There is still the question of *How Does That Which Is Other Become Evil?* (Schrag 2006) that needs to be cleared. The answer I propose will be based on Calvin O. Schrag's article that carries precisely this very same title. Schrag distinguishes between "natural evils" and "moral evils" (150). The former refers to an Evil which is "morally permissible" (McCloskey 17), while the latter "is done from evil motives" (McCloskey 16-17). Among the first type of Evil mentioned we encounter "earthquakes, volcanos ..., floods" and I would include illnesses, such as the recent COVID-19 pandemic[3]. The morality of the virus cannot be questioned, unlike World War II criminals, perpetrators, and bystanders. A very important remark that Schrag makes is that transgressors of morality "apparently are able to do otherwise" (150). It is precisely this unprecedented transgression of moral boundaries, the vehement exertion of moral evil that makes "the Holocaust ... become the paradigmatic instance of moral evil" (Schrag 150) from the twentieth century to our days.

I mentioned that the Other is not always Evil, but it is the Other who is prone to become Evil, never the Self. Schrag claims the process of "*demonization"* (151, italics in the original) to be the one that "opens the floodgates" for "[t]he evil of genocide" (151). In order to "intensif[y] ... alienation or estrangement" it is mandatory to turn the Other into the Evil Other (151). Once the otherness of the Other is considered a menace and a threat to the self and to the nation "the stage is set for the horrors of genocide" (Schrag 151). The pursuit and annihilation of the Others is justified and supported in that case by the simple affiliation to that particular group. Besides, perpetrators aim to "[erase] all traces of those who have been victimized" (Schrag 151). In this sense, Auschwitz is according to Jürgen Habermas the "radical evil" understood as a "reflection of the incomprehensible" (Schrag 152). The different scenarios and strategies to turn the Other into an Evil Other using its otherness as for example

[3] See Ghebreyesus, Tedros A. "WHO Director-General's Opening Remarks at the Media Briefing on COVID-19 - 11 March 2020.", March 11, 2020, https://www.who.int/dg/speeches/detail/who-director-general-s-opening-remarks-at-the-media-briefing-on-covid-19---11-march-2020.

a different race, nation, or religion, are as manifold as the times this has been carried out throughout history. Highlighting the similarities present in all the situations that have created similar circumstances would be extremely revealing, but it exceeds the scope of this analysis. Only some references to these strategies will be analyzed in Wein's novel.

Although the relationship of operative communities and evil is established through fear of the Other and the necessity to eradicate that menace, it is not a premise that allows inoperative communities, and/or communities of lovers to be free from breaking boundaries of morality or manifestations of Evil. This analysis underlines the role that the Holocaust, Evil, and Hitler play in the 21st century imaginary. One of the reasons, in Butter's words, is that the "American belief in democracy and individualism [is nurtured] primarily through its opposition to 'that magnificent villain', Adolf Hitler" (48). This idea resembles remarkably the communitarian spirit — and reminds me substantially of Said's *Orientalism* (1979) —, "the American self" is defined in relation to "its Nazi other" (Butter 49). The conclusion that can be drawn from the repetitive use of the topic of Nazi Evil in 21st-century Literature is its "cultural function" (Butter 49). The last section of the theoretical framework provides a brief overview of a genre that is gaining importance as "subjugated knowledge"[4] (Foucault 83) is reaching the surface: trauma theory and literature.

2.3 Trauma studies: a portrayal of Trauma in 21st-Century historical fiction

This section aims to give an understanding of the possible human and literary consequences that the joint work of communities and Evil have. I am aware that the research in Trauma Theory and literature is far more extensive than I will be able to reflect here given the scope of this essay. Nevertheless, my aim in this section is to provide an explanation of the possible human consequences and literary effects of the interaction between communities and Evil may have.

[4] „disqualified [and] illegitimate knowledges" (Foucault 83)

For this reason, I have limited my focus to particular aspects of Trauma Theory, such as the manifestation of trauma in victims, particularly, of World War II events. Likewise, it has only been possible to account for the most relevant aspects of the factors that may lead to the traumatization of victims.

2.3.1 Defining trauma

The first task at hand is the definition of trauma. To achieve this goal I will rely on Cathy Caruth and Dominick LaCapra's seminal work in this area. According to LaCapra, Trauma Studies focus on a specific form of memory "termed traumatic memory" (LaCapra "Transit", 2004). Furthermore, it analyses "the relation of trauma to extreme or limit events such as the Holocaust, other genocides, terrorism, [and] slavery" (LaCapra "Transit", 2004). Using Walter Benjamin's classification of memory, Trauma would correspond to "Erlebnis" rather than "Erfahrung" (my trans. encounter rather than wisdom LaCapra "Transit", 2004). Both words could be translated as "experience", however the German word *Erlebnis* carries the connotation of an event that the subject has gone through while *Erfahrung* refers to a situation that made the subject more knowledgeable. It was not until 1980 that "the American Psychiatric Association acknowledged the long-recognized but frequently ignored phenomenon under the title 'Post-Traumatic Stress Disorder'" (Caruth "Explorations", 3), in short PTSD. The symptoms included in this definition were "shell shock, combat stress, delayed stress syndrome, and traumatic neurosis" (Caruth "Explorations",3). In Caruth's words, to be traumatized is to "carry an impossible history within them, or they become themselves the symptom of a history they cannot entirely possess" (Caruth "Explorations", 5). The arousal of trauma due to a "traumatic experience cannot be organized on a linguistic level, and this failure to arrange memory in words and symbols leaves it to be organized on a somatosensory or iconic level" (van der Kolk and van der Hart 172).

It is necessary to understand trauma "as the response to an unexpected or overwhelming violent event ... that is not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other negative phenomena" (Caruth "Experience",91). In this sense, it is "the story of a wound that cries out" (Caruth "Experience",4). Trauma is the aftermath of a traumatic event. However, it is important to understand how the individual becomes a victim. A possible

answer is provided by Dori Laub: he claims the process of witnessing the one that constitutes trauma within the individual and/or the collective. Laub distinguishes three levels of witnessing; "being a witness to oneself within the experience, the level of being a witness to the testimonies of others, and the level of being a witness to the process of witnessing itself" (Laub 61). These three levels of witnessing appear and will be analyzed in *Rose under Fire* (2013). It would be misleading to think that traumatic events are always threatening the "bodily well-being" (Brown 107, 1995), something that is quite likely to occur but is not always the case. Instead, the "traumatogenic effects of oppression", which cause the most harm, are the ones "that do violence to the soul and spirit" (Brown 107). To overcome a life threatening situation implies a moment of exposure to death. This experience impinges on the figure of the survivor (Lifton in Caruth "Explorations", 128).

2.3.2 Manifestations of traumatized individuals

So far I have given a brief but necessary insight into what trauma is and how it is created. Next, I will focus on the definition of victims, distinguishing them from perpetrators and bystanders, and finally highlighting some of the manifold manifestations of trauma.

The perpetrator is the individual that actively exerts cruelty in any form upon individuals other than the self and creates the setting for the traumatic event that could finally traumatize the other. Perpetrators are likely to be individuals that have lowered their moral threshold, whose Evil self has grown and gained the upper hand. To understand the terminology discussed below, it is necessary to remark that the perpetrator commits harm deliberately. The case of the victims is more complex. According to Onega, "[a] person experiencing trauma is often automatically equated with a victim" (20), nevertheless, this is not always the case despite being true most of the time. The individual designated as a victim is the one who suffers the nefarious deeds undertaken by a perpetrator. The victim could become traumatized by receiving harm to ultimate limits. The victims become survivors by making "it out of a life-threatening situation" and achieving "a special status and high moral authority" (Onega 20). Onega claims that many cases are not analyzed properly and are overlooked when the "victim-perpetrator division is not clearly defined" (20). Although more often than not it is possible to identify clearly the roles of perpetrator and victim, no matter whether the victim is traumatized

or not. Sometimes life presents situations that cannot be explained easily. A case in point would be the role of bystanders. They "see themselves as passive people, lacking in control and low efficacy" (Monroe 700). I have already discussed bystanders in relation to Evil. It is important to recall the difference between the perpetrator who is active, as opposed to the passive bystander. This does by no means imply that bystanders lack evilness, but intentionality. The nature of concentration and labor camps during World War II promoted the appearance of bystanders; individuals who committed cruelty as a result of ignorance or because they were simply not able to do otherwise.

Trauma is in itself a manifestation set in the aftermath of a traumatic event. This implies that trauma can arise at any point after the occurring of the traumatic event, even after extensive periods such as years and decades. This becomes evident when taking into account Laub's three levels of witnessing. Being the witness to the testimonial of others implies listening to the survivors' account, therefore the traumatic event is already in the past. To what extent the event lies in the past has not been defined, but Laub, who has been working on the Fortunoff Video Archive for Holocaust Testimonies since the 80s, affirms that traumatic arousal may occur after witnessing the testimonials of Holocaust survivors. According to LaCapra, who reformulates to some extent Laub's three levels of witnessing, "[s]econdary traumatization may even occur in those reacting only to representations of trauma" ("Transit", 114), such as testimonials. In addition, "literary depictions of the effects of traumatizing experiences show the timelessness of the phenomenon" (Vees-Gulani 14). The importance of testimony is acknowledged by Laub who, asserts that the act of sharing the event with an audience is necessary to "truly witness" the event, dismissing the idea of an exclusively "overwhelming shock" (Vees-Gulani 19).

The outer and inner manifestations of trauma are manifold, as the events that may cause them. According to Roger Luckhurst, "trauma theory is 'symptomatic rather than diagnostic'" (Luckhurst qtd. in Bayer 174). Vees-Gulani argues that traumatized individuals try to escape the recall, nor the trauma, by eluding related stimuli (11). This strategy, although very common, has low efficacy when it comes to overcoming trauma. A traumatic experience cannot be "completely shut out ... and intrusions continually break through the memory barriers, [making]

the person [reinforce again] the attempts of avoidance" (Vees-Gulani 28). This turns into a never-ending circle whose only way to escape is through confrontation with the traumatic past and grasping it into an articulated reality. Those who are traumatized often portray difficulty to sleep, "hypervigilance, an exaggerated startle response, and inability to relax, and feeling on the edge or constantly on guard" (Vees-Gulani 29). Some of the reactions that Caruth highlighted, and which can appear "delayed", were "repeated intrusive hallucinations, dreams, thoughts or behaviors stemming from the [traumatic] event" ("Explorations" 4). Laura S. Brown coincides with Caruth on some symptoms such as "nightmares and flashbacks", adds "a distracted mind" but what is more relevant, she calls these symptoms "marks of psychic numbing" (Brown 100). "Numbing" has been defined in this context as "the experience of decreased or absent feeling either during or after trauma" (Caruth, "Explorations" 134). This assembles "the three major symptom-clusters that define posttraumatic stress disorder [:] intrusion, avoidance, and hyperarousal" (Vees-Gulani 27).

This unavoidably simplified review of trauma, the outer manifestation of traumatic events by traumatized individuals and the clarification offered about perpetrators, bystanders, and victims, should provide the necessary background to recognize a trauma victim for the purposes of the present analysis. I have made reference only in passing to a crucial aspect: the definition of the traumatic event itself, because the concept has been framed but not explicitly defined. The state of the art still lacks a clear definition of what can be understood as a traumatic event. I am not referring to the paradigmatic cases whose extreme nature, such as the Holocaust and any other genocide, makes them indisputable. It is not an easy task "to decide what is an 'unusual human experience'" (Vees-Gulani 26). After many years of research, there is still no agreement about what it is or what it is not. A good example to come to terms is the dilemma materialized by the promotion of the "television series *MadMen*" (Gauthier 47). To promote the series, a billboard located in Manhattan "depicts the figure of Don Draper, the protagonist of the series, in free fall tumbling headlong through open air" (Gauthier 47). The emotional response that arose "attests to the continued emotional resonance" (Gauthier 47) that the events of 9/11 still trigger a decade later. The point is not neglecting the horrors of 9/11 compared to the Holocaust, the point is to remark that each traumatic event is unique in itself. As a corollary, to draw a line between what is and is not a traumatic event is not an easy task, nor is it the focus of this work.

This overview of Trauma Theory has been adapted to the needs of the present analysis and does not represent in any way the large amount of research that has been carried out in this field, but fulfills its purpose. As a consequence, the psychological aspect of Trauma and many memory problems that LaCapra addresses have been curtailed. I have included this insight into Trauma Theory to foreground the interweaving of Community and Evil to create the setting for its intersection. Some questions raised in the aforementioned sections could inaugurate further research in this area to explore areas that still need redefinition.

3. Elisabeth Wine: *Rose under Fire*

Elisabeth Wine's novel *Rose Under Fire* (2013) belongs to the genre of historical fiction. The popularity the book has achieved is probably due to a great extent to the matters she addresses. Many reasons can account for the current trend to tackle World War II in fiction. Ultimately, one of them is the need to overcome the trauma it generated. However, and despite the fact that it is necessary to acknowledge trauma, this essay is not going to focus exclusively on the traumatic aspect, handling it as an outcome of the events the novel describes.

This novel tells the story of a young US American Air Transport Auxiliary (ATA) Pilot, Rose, who is working for the RAF during World War II. It is a fictional account based on true events, mostly written in diary-style, of her experiences as Pilot, as German prisoner, and afterwards as a witness of the Nuremberg trials.

Rose Under Fire (Wine 2013) offers a suitable testing ground for the analysis of communities, interrelated with Evil. The communities I will handle in this book are strongly characterized and identified by their degree of evilness and their approval of cruelty. It is important to avoid falling into the idea that singularities, as Nancy ("being" 2000) calls them, are being neglected, at least not always and in not every community. The readership is going to see how, in some communities, the singular is being recognized in its individuality and through its exposure to the Other. The novel will also provide evidence to portray Evil as an instrument to shape communities.

Besides the fertility of the book in terms of the topics and samples it provides to support, or question the theories formulated in the previous theoretical framework, there is another reason why I have chosen this particular novel. In general, the portrayal and role of women in literature, has very often been neglected, overlooked or stereotyped. Wein offers through her protagonist, Rose, a female view of historical events. She is not only giving an account of the role that some women played during Word War II, she is also providing an insight of the suffering and the pain they experienced at *Ravensbrück*, a female labor camp located in the northern part of Brandenburg during Nazi Germany. This is the place where the contrast between operative and inoperative communities can be appreciated best.

3.1 Formal and thematic aspects

This novel has been written from a first-person female perspective and its structure resembles a diary. Although it contains a large amount of dialogues, Rose's perspective is never abandoned. In addition, Rose has large inner-monologic accounts of the events that take place, her thoughts, feelings and wishes.

Notwithstanding its diary-style, the novel does not offer a straight chronological account of the events. Rose lets the reader know, almost from the beginning, that she writes this diary on account of an accident that happened to Celia Forrester, a former fellow ATA pilot. She is using the diary as a way of confronting and overcoming the loss of her dear friend. The book itself is divided in three parts; her work as an ATA pilot ferrying planes where the events take place synchronously with the writing: her experience at Ravensbrück which she tells while being at the Ritz Hotel in Paris after escaping the labor camp, and finally the account of the Ravensbrück-trials in Nuremberg, written again synchronously. It seems that Rose's fate pushes her from an inoperative community, the Allies, into being the Other of the operative community constituted by the NS Germans. Nevertheless, she is finally able to escape the confinement of the operative community. Any kind of written story or records are prohibited during her time at the labor camp, therefore she trusts her memory and relies on poetry to keep using the essence of literature. This form of story-telling, almost epistolary, excludes during the whole account the use of any other point of view different from Rose's. To avoid monotony

and an excessive amount of descriptions, compensation is sought through the inner dialogues she delivers.

To distinguish the themes that Wein addresses within the novel is a challenging task and opposes the idea that life is often chaotic and disorganized. Undeterred by my previous comment, I suggest that the first part of the story and the second part work closely together in terms of meaning production. In these parts the issue around Community and Evil plays a major role as these are the forces that act to create, identify, separate, differentiate but also to join singularities. However, the transition from one part to the other is smooth and flowing. Cause and consequences can be related very easily one to another, and, therefore I am not daring to say that trauma "starts" at a certain point. I would rather say that it is overshadowing Rose's story from the beginning. For, in every story and in life itself, there is always "a before" that could cause trauma.

To accomplish the analysis, I have followed the same pattern I have already used when mapping the theoretical framework of this work. I consider it of utmost importance to stick to a coherent structure to make my analysis comprehensible, especially in the light of the complexity that Nancy and Blanchot's theories entail. I am aware that it is a difficult task to define the causes and the consequences, the reason and the effect upon the different aspects regarding the theories I have presented. To offer a coherent analysis, I am going to be very specific when analyzing the novel, focusing on particular passages, aspects and/or events. Trauma Theory features I have drawn for this work resemble very little the research carried out in this field. Besides, I have also to call attention to the fact that this study does not pursue to offer an analysis from the point of view of Trauma Theory, but it is a necessary complement when dealing with these topics.

3.2 Analyzing the relation between Evil and Communities in *Rose Under Fire*

This novel can be divided into three parts. The first two parts concern, in this order, her time as an ATA Pilot and her capture and imprisonment by the Germans. The third part relates to the traumatic aftermath of the events experienced by Rose in the first two parts of the novel.

The sophisticated but undeniable relation of communities and Evil is best seen in the first two parts of the book. In the context of World War II, Nazi Germany can be considered in Nancy's terms an operative community, while the allies can be ascribed to the inoperative community, as will be shown below.

For this classification of communities, an extensive list of arguments can be provided. Nazi Germany is a paradigmatic example of Nancy's first understanding of operative community. This community comprehends a structure, institutions and ideology, among others, which are accepted on a communitarian level. It is arguable to what extent these aspects are accepted on an ontological level, for not all Germans were and are Nazis. However, the ideological state apparatuses in the form of charismatic leaders such as Adolf Hitler, or the propaganda machinery that the 'Drittes Reich' (trans. Third Reich) had deployed, seem to have had a great effect upon supporters and sympathizers. On the other hand, concerning the inoperative community, the feeling of belonging to the latter increases the distance between these communities. The more exposure, the more the differences between these two communities become apparent. At the same time a demystification process develops because "if you know how something works, it becomes less menacing" (Wein 55). The rising exposure to the operative community makes Rose feel the war "[s]o much more horrible [in Britain] than back in the States" (Wein 15), where she is originally from.

One of the most remarkable passages of the novel regarding the formation of a communitarian identity, is her diary entry of the 24th of August 1944. I will consider this entry as the starting point of the definition of her communitarian identity in the UK. The incident it describes takes places at the airfield in Humble, south England. Rose is having a conversation with fellow ATA pilot, Maddie, a French girl, and Felycita, a Polish girl whose family had been captured by the Germans. While Rose is listening to the radio, a " BBC announcer reads through an endless list of names that a former prisoner had secretly memorized when she knew she was going to be released" (Wein 59). She understands this as "propaganda" and claims the English are "as bad as the Germans" (Wein 59). She gets the impression that it is a strategy used by the English to portray the German, the Other, as an Evil Other. This is at the same time how the allies are justifying Evil through Evil. Maddie declares that the reports that arrive from

the concentration camps are “pure evil” (Wein 59). However, applying Wolf’s theory, this cannot be considered Evil. Based upon his theory, this is not Evil, it is a manifestation of Evil that, nevertheless, fulfills various purposes. It is actually “propaganda” (Wein 59), that supports the allied cause but it is an instance that triggers disbelief in Rose. This incredulity, an idea she reinforces by saying that it would be like trying to get them “to believe that Germans eat babies” (Wein 59). She does not share the moral disbelief nor the “hatred for the Germans” (Wein 60). Although there is exposure to the Other, there is also absence of Evil that defines the inoperative community further.

The following entry for September 1, 1944 gives an insight into the extent to which her identity is remodeling, distancing herself from the others, for they are “something inhuman” (Wein 69) precisely by acknowledging the absence of humanity within the operative community. The following confession arises:

> I am going to confess something here that I can’t quite bring myself to confess anyone aloud ... I am scared of the way the Germans are refusing to let go of anything. ...There is something about it that spooks me.
> Wein 69

This passage contains several communities. The inoperative community represented by Rose, the operative community embodied by the Germans and the community of lovers, conformed by the reader and the novel. Rose is portrayed as a singularity, exposed to the other community: the inoperative. Nevertheless, this is not in a direct, straightforward exposure. It withholds the recognition of what is absent within the operative or the inoperative community. She acknowledges the fear and the dubious nature she is not able to understand. The operative community operates through immunization, striving for transcendence, and by extension immortality. Evil, combined with the political agenda of the Third Reich, had managed to convince the Germans to give their lives in order to preserve their territories and racial supremacy at any cost. The operative community is giving death a meaning beyond, which is to sacrifice the soldiers’ life for their nation. To understand the operative community as a community operating on death is by and large the most remarkable feature that differentiates operative and inoperative communities.

The inoperative community understands death as the ultimate moment of exposure that connects all the members of the community. For the inoperative community, unlike the operative, death does not yield any meaning beyond the communion of its members. The inoperative community cannot disregard the risk taken on by the operative community jeopardizing its self-destruction in order to achieve its goals. This feature of the inoperative German community shocks Rose. The close relationship that the Nazi German operative community has with Evil and death can be understood considering it as a community "marked by fear" (Esposito 12). In this case the operative community is defined by the absence of fear while the inoperative is marked by the presence of if. Evil in this context is the element that marks the presence of fear within the inoperative community.

Finally, taking into account the role of the reader of this novel or even of the diary as an unavowed Other, we are facing a community of lovers, never declared and surrounded by secrecy. This community is temporal, elective and its members are able to communicate as the singularities stay independent within the community.

To this point all passages and quotes that I have selected were related to the time before Rose had been taken as a prisoner and sent to Ravensbrück. Next, the entries correspond to the second part of the novel, the diary entries she had written during her stay at the Ritz in Paris. She describes within them her experiences at the labor camp.

For an operative community it is a fundamental task to give the impression of transcendence, which includes a stable future but also a past that has never been any different from the present. In this sense, outer manifestations of Evil strive to erase any trace of the Other, reducing, avoiding, and impeding communication in each and every form, which helps us to understand sentences like "It feels dangerous - like stealing a plane" (Wein 94), "it made every word we said to each other weighted with terror" (Wein 268). These expressions represent very well the extent to which traces of such communication, particularly long-lasting ones as written ones, are seen as a threat. This rehearses the enclosure and negative attitude that operative communities exhibit towards other communities, not only in Wein's novel, but also in other novels, e.g in Margaret Atwood's *The Handmaids Tale* (1985).

The Other is not considered Evil by the simple fact of being the Other. Moreover, it is the absence of Evil within Rose's inoperative community that defines for her the operative as evil. Inoperative communities seem to be open to singularities and differences in form, for example of absences that mark the difference as long as they do not cause any harm to other singularities. This accounts for the behavior of the staff after being forced to land on an enemy airfield. Rose is being transferred to "a place where they held a lot of women who were political prisoners" (Wein 117): Ravensbrück. She spotted the Luftwaffe pilots without much effort as bystanders, believing them just to do "what they were told to do with [her]" (Wein 116). Bystanders are to be understood in the right way: she does not regard them as malicious or with evil intentions because the actions they are performing are on behalf of evil Others. While being transferred to the labor camp, Rose had been allowed by a character named Oberleutnant Karl Wommelsdorff to fly the Stork, the plane in which she was being carried. Next, Rose's thought when she had received this offering regarding the creation of a temporal community, a community of lovers and how it achieves "the destruction of society" (Blanchot 48), even just for a short period of time: "I don't think he meant it to sound so much like a command. It was a present, a wonderful secret between us, one pilot to another, and a very generous present too, considering I was a prisoner of war or whatever" (Wein 118).

Rose and Karl have created a limited temporal space which is built by the secrecy that encloses them despite belonging not only to different communities, but moreover to opposed ones. The ones who could avow will never do it, pointing towards the idea of the unavowed community. In this passage the distance usually kept between individuals is absent. This explains Rose's inability to see Wommelsdorff as an evil Other. Even after months of imprisonment, when she manages to flee from the camp, and from Germany on that same plane, the secrecy of this community is never revealed. For this community of lovers is still existent since she "wondered if he [Wommelsdorff] were still alive, or shot down by an enemy aircraft" (Wein 350).

After Rose's arrival at the labor camp, one of her first thoughts, which even she found tremendously ridiculous while writing her experience while staying at the Ritz, was about her nylons "Gosh darn it, holes in my nylon hose! (Wein 129). In the same way that the impact of events can be raised and lowered according to the context in which they take place, so can the moral threshold, and she is only starting to understand it. Her little understanding of the concept

of *Konzentrationslager* makes evident the little exposure she had had, for she confesses that "it didn't mean anything then" (Wein 133) to her. Evil within an operative community explains the registration process of new prisoners at Ravensbrück. The administration of the camp set up a kind of classification system, e.g. the prisoners had to stitch red triangles to their clothing in case they were political prisoners, added to the nationality; this is likely to remain the most remarkable recognition of singularity they will be given. *"Französich politischer Häftling Einundfünfzigtausend- vierhundertachtundneunzig"* (Wein 143, trans. French political prisoner 51498, emphasis in the original) is the name she has been given during her captivity. For the Nazis she is devoid of identity, devoid of humanity, which in extension opens the gates for the cruelest crimes that are legitimized through the former. The operative community makes no distinction in the Other because they are all 'the Other'. The endowment of Evil is to hide and to become invisible. It takes practice to recognize Evil and if Rose had seen it, she "didn't recognise it yet" (Wein 148). Eventually, she was transferred to a factory where she was supposed to produce "electrical relays for flying bomb fuses" (Wein 163). She "couldn't do it", she was not allowing the operative community to turn her into a bystander by exerting "passive Grausamkeit" (trans. cruelty, Wolf 54). Ending up in "Block 32" (Wein 175), Rose meets Róza, a Polish political prisoner: "It is my pleasure to meet you, English-speaking French Political prisoner 51498. What's your name?" (Wein 180).

A counter-reaction to the obliteration of singularities produces the rise of the community "of those who have no community" (Blanchot 88). For Blanchot it would be the unavowed community, a community which is not declared. The Polish prisoner Róza tells Rose why she and her Polish fellows were called rabbits, a reference to the most cruel experiments which had been carried out on them including infecting legs with gangrene and cutting bones with the sole purpose to insert them in anybody else's legs to see if and how it works. Cruel and abominable deeds trigger the inoperative community to resist even stronger, to build up a memory that escapes eradication. The Third Reich's ideals, acknowledged as an operative community, are opposed by the ideal stemming from the inoperative community. In this particular case, to leave evidence of their history, the prisoners manage to steal a camera and "took an entire roll of film of the worst damaged legs" (Wein 201).

In the course of her imprisonment at Ravensbrück, an event takes place that marks a difference in Rose's understanding of the war, and particular the singular attitudes. Rose, together with some other prisoners from Block 32, is assigned to handle corpses; "undress them [and] stack them in rows on the floor of the mortuary" (Wein 227). This event is important not only because of the psychological damage that such a duty inflicts upon the human mind, but for Anna, the Kolonka. A "*Kolonka"* is not an SS guard, it is a German prisoner acting as a "forewoman" (Wein 222). During the various sessions in which Rose works under the Kolonka's orders, a relationship between both is established firstly through communication. It turns out that Anna speaks fluent English and is particularly interested in American Cuisine. The exposure of singularities which is forbidden in any of its forms, and especially through written and spoken communication, is precisely the feature that raises the second unavowed community that I identify in this novel. Anna's interest in Rose is due to her origins. For Rose, her interest lays, at least at the beginning, in the fact that the Kolonka is a former employee of the camp, and therefore has knowledge that later becomes an advantage:

> "I'm a pharmacist. I got a job here in 1941, requisitioning drugs and bandages ... I was here in 1942 when they did the first operations on the Polish girls. I saw what they did. I wasn't involved at first" (Wein 248)

The rise of a secret, and its necessity to remain undeclared is reinforced by Anna's comment; "if your Rabbits *ever* find out who I am, they'll never trust you again" (Wein 248, emphasis in the original). The shared secret is the starting point of this community, and unlike other communities, although there is exposure, it keeps the identities of the singularities by which it is composed unaltered. Although Anna is German, she "didn't enjoy knowing what was going on", neither is she proud nor believes they are "advancing medical research" (Wein 249). Nevertheless, for Rose's fellow prisoners Anna is identified without hesitation as part of the operative community. Rose identifies Anna easily as a bystander, rather than as a perpetrator. She takes part in exerting cruelty, but this cruelty was not a manifestation of Evil within her. She "helped [to] put some of [the Rabbits] under for the operations" while not opposing, and complying with the expectations raised by her community. Nonetheless, she never has the will to inflict harm. This frames her as a bystander, who nevertheless does inflict passive harm. This experience has clearly lowered Anna's morality threshold. However, she "stole morphine for them" (Wein 250). She alleges that Rose's assignment, stripping corpses, is "not much fun,

but harmless" (Wein 249). Besides, she tells Rose the story of how she was convicted and sent to Ravensbrück. I will expound on this idea in the section of trauma analysis.

Next, the analysis of the events at the prisoner camp. Gitte, the Blockova[5], menaces the authority of the labor camp that *"[s]omeone is going to tell the world"* (Wein 252). Evil tends to operate hidden from the public view, and the operative community welcomes this feature to a large extent. This leads us to understand the decisions taken by the command of the labor camp regarding the fate of the prisoners. The administration of the labor camp in view of the advancing allied troops and the overall situation, started to erase all proofs of their crimes. The Polish group, the Rabbits, had been hiding to avoid death. "They [the Nazi doctors] *knew* what the reaction would be when people found out, when the Allied soldiers found the camps. ... They knew. And they were scared" (Wein 253). In this context, the embodiment of the evil Other's becomes unmistakably a threat and menace to the singularities of the inoperative community formed by all the prisoners of the labor camp. At the same time, operative communities such as fascist regimes like Nazi Germany, embrace self-destruction rather than allow its demystification. It is important not to forget that the aim of the large body of literature revolving around "Hitler's cultural imaginary" (Butter 48) is not only a technique to overcome collective trauma, but a demystification attempt. These attempts lead to the deconstruction of operative communities. The unveiling of Evil and cruelty reveal certain historical facts, accounts for the urge to "learn [their] names" (Wein 253) in order to "tell the world" (Wein 252). The operative community intentionally obscure their traces and their identity. This recurrent thought in Rose's mind makes not only clear to what extent the singularities need and strive for keeping their identity, but also accounts for their anguish of being erased. This concerns also the erasure in the memory of those whom they were exposed to at some point of their existence.

Singularities of the inoperative community in this novel fear that "[n]o one will *ever know*" (Wein 284). In order to achieve immortality, or at least the sense of it, finitude needs to be erased "burning the evidence" (Wein 295). A singularity that does not exist anymore is evidence of change, of the passing of time, unless memory and history related to this singularity

[5] The Polish word for "Block Leader" is "*Blockova"* (Wein 176, emphasis added)

is non-existent either. Only at that moment, a false impression of immanence can be delivered. Finitude and transcendence offer the opportunity to understand the behavior of the communities found in this book, may it be by the lack or the presence of it. The decisions taken by each type of community depend on their aim to surpass and provide a meaning beyond death (operative community) or acknowledge death and by extension be finite (inoperative community).

On the other hand, the extent to which the inoperative communities represent exposure and interaction can be appreciated in the following passage. It belongs to Rose's last weeks at Ravensbrück, when the Germans facing the imminent arrival of the Soviets decided to gas "the evidence" (Wein 295). It is the secret community Rose and Anna belong to, temporal and unavowed, which triggers Rose's decision to help Anna to escape from a sure death. Rose "offer[s] to swap coats with her, to swap [their] numbers" so Anna could remain alive. However, and this could be the escape of the community of lovers, she "couldn't come up with a good reason to sacrifice [her] life for [Anna]" (Wein 298). Despite all the suffering and pain that is described, sometimes to the extent of being intentionally heartbreaking, neither Rose nor any other prisoner raise thoughts of revenge or of inflicting pain to their perpetrators. This does not exclude resistance. They oppose their perpetrators with astonishing perseverance. It is not surprising they do so, if we take into account that they fight for their existence. Nevertheless, the resistance is passive, using evasive maneuvers and creating a strong sense of community, present in the inexistence of an avowed community. Once more, this surfaces when the prisoners are transferred to a "safer place" keeping the sick and elderly behind to be exterminated at the labor camp. The unity of singularities leads the prisoners to execute a strategy in order to give Rose and Róza together with Irina the chance to depart, eventually being neither noticed nor identified by the Germans. It is at "Neubrandenburg [,] one of the Ravensbrück satellite camps" (Wein 334) where Rose and her fellows manage to flee thanks to "thirty seconds and six slices of bread" (Wein 335).

They do not manage to escape very far as they are sighted when passing a nearby airfield. However, the airmen who caught them "were very kind" (Wein 341) adding that "the mechanic ... didn't threaten us" (Wein 343), supporting my argument that although Evil is

always the Other, never part of ones own community, the Other is not always Evil. Moreover, it is the absence of Evil that creates alterity. Communities are defined by what they do not share rather than by what they share. This acknowledgment characterizes the unworked community. The natural and innate absence of trust in singularities concerning other singularities is kept in that neutral state — I would term it 'on probation', — in the inoperative community. On the contrary, the operative community does not allow this neutral position, and its dogma forces the members to an exacerbated hatred of the Other that, as mentioned above, is absent in the inoperative community. By avoiding exposure, members of the operative community doom any possible development. Avoiding exposure is a kind of immunization: they refuse to change, and therefore they create a static, everlasting community. In this sense, Evil can be seen as the firewall that disrupts any contact. On the other hand, the unworked community is constantly longing for exposure, in any of its forms. It accounts for Róza painting the walls of the barrack where they are held after being caught near the airfield. She writes: "Polish women used illegally as medical specimens in the Ravensbrück women's concentration camp at Fürstenberg" (Wein 348) — a claim for transcendence, accepting death without adding a further meaning to it, but perpetuating the legacy of their stories. They eventually escape the barrack, steal a plane and manage to fly over the retracting enemy territory, landing finally, due to fuel shortage, in Belgium, which is at the time already allied territory. This experience is only known to Rose, her fellows, and the reader of the diary, establishing a secret community, a community of lovers between the reader and the fled prisoners. Nancy's exposure is a key element and is not restricted to any particular manner or time. Moreover, it is through exposure we can interpret the events and decisions depicted in this novel. This fictional exposure is taking place among these fellows in 1945 in a direct way but every reader of this novel is likely to experience the exposure too, no matter when and where they are.

A community which acknowledges death, such as the inoperative community, by extension acknowledges the importance of loss, for death is maybe the worst kind of loss. However, it is the absence of a further meaning beyond death that truly brings this community into communion. Once again, it is the lack rather than the presence of features that mark the difference between communities and the communion of singularities. Following Rose's words when she notices that, while the Red Cross collects them in Belgium and drives them to Paris, unfortunate circumstances separate her from her friends: "*I can't believe I've lost them*" (Wein

363). She regrets this event profoundly. The conclusion that could be reached is that, as Nancy said, singularities are conformed by the exposure on their boundaries, without losing their individual identity but at the same time having a communal identity. Precisely the singularities' need of exposure to conform a community gives an account for the profound lament for the loss of her dear friends.

To sum up, I have collected and analyzed in communitarian terms the different events where the dispute between the operative and the inoperative community are at the center of the stage. Besides, I have emphasized and explained in detail features that differentiate them in relation with the role that Evil plays. Not all instances that display an operative community involve Evil. This yields the conclusion that Evil does work well within the operative community due to its nature, but is not a compulsory element for its existence. The absence of Evil does not affect the understanding of the community as operative: it defines it as an Other that is not Evil. Noteworthy is the fact that I could not identify Evil among the singularities of the inoperative community. Re-reading particular passages offered a solution: I was, as a reader of Wein's novel, part of the inoperative community shared with Rose, the Allies, and not to forget all the prisoners at the Ravensbrück labor camp. Neither Rose, nor any other of the prisoners had performed actions that, from the most objective point of view I can offer, can be designated as cruel, neither active nor passive. An argument for this is, firstly, the inability Rose had to act out cruelty due to her forced subordinated position. Evil, and the resulting hatred towards the Other, was consistently absent too. The community is, in this case, built by those singularities who share the absence of Evil. In the hypothetical case, that for example Rose would have killed a German SS Guard, I — and many readers are likely to share this perspective — would have seen it at best as a passive and very justified evil deed. I would have fallen easily into the trap of seeing it as balancing the situation or, using Rose's, surname "*Justice"* (Wein 3). Last, the style of this novel, the first person narrator of a diary, already pushes the reader into this particular point of view, constraining the readers' perspective by not allowing them to see the situation from a different angle. The only change of perspective is Rose's empathized vision she sometimes offers. It would have been very interesting if the novel had included some diary entries that stem from other members of the same and/or a different community.

In the next section of this essay I will focus on passages, many of which I have already used in the analysis corresponding to this section. However, I will revisit these scenarios in order to apply another perspective, Trauma Theory, and provide a more comprehensive understanding.

3.3 War trauma as a corollary of *Evil Communities* in *Rose Under Fire*

This section concentrates on the traumatic aspects of the events that occur to Rose and her fellows impinge on the individual. It connects evil communities with the subsequent traumatized communities created as a consequence of the former. I am referring to the events that are hardly graspable, and the consequences they have upon the human being regarding its inner and outer manifestations. The aim is to obtain an understanding of events that are behind human understanding, the conditions that avoid a full comprehension, and ensue the traumatization of the individual. It evaluates to what extent the Holocaust is the paradigm of trauma and Evil.

For this analysis, I will exploit several passages to spot the "recognition of inevitable danger" (Krystal 80), the effect of witnessing, and it will attempt to explain why "[t]raumatized people often come to feel that they have lost an important measure of control over the circumstances of their own lives and are thus very vulnerable" (Erkison, 194). In addition, the last section in which the novel is divided, the one that targets the trials at Nuremberg and Rose's life after that experience, is going to relate the "aftereffects of the concentration camp experience" (Krystal 78). Trauma Theory will provide an account for the traumatic effects upon individuals, and through Rose's account and thought, it will be possible to witness from a first person perspective the creation of a community. This community arises from a shared traumatic experience that is, marking the difference, absent in the operative community. An important role is what Krystal calls "[s]urvivor guilt" (78). It refers to the expectations and moral duties created by the survivors for themselves, i.e. to do justice to the perpetrators.

Rose's testimony takes the form of a diary, which implies a constant act of remembrance. This might allow me to find at the textual level two related elements closely together: the traumatic experience and the manifestations of the latter in Rose. These

manifestations do not appear immediately after the traumatic event but several months later while she is staying at the Ritz in Paris and retelling her experience. Besides, the inner-dialogue she conducts while witnessing the trials at Nuremberg offers fertile ground for the analysis of the development and assimilation of trauma. This process has already started through the writing of her experiences into the notebook, which acts as a strategy to digest her experiences and makes them graspable to her. This is an act of exposure, as it turns the "inside out" (Esposito 7) and connects the reworking of the traumatic experience to the creation of a community that shares the exposure of the traumatic events.

It is possible to understand World War II atrocities as events which exceed the ordinary, taking into account the disbelief Rose shows when she thinks about the "endless list of names that a former prisoner had secretly memorised" (Wein 59).The idea is so atrocious that Rose cannot believe the horrendous deeds that presumably have been done to them. This extreme skepticism could be the reason for the denial of many of the atrocities not only in relation to World War II but to events that lay beyond human understanding. Although she is a witness at this point— I make allusion to her time in Britain before her Ravensbrück experience — she is not yet traumatized, neither a victim. Nevertheless unconscious defense mechanisms had already been triggered in her mind.

"If they ever let us sit down and have a drink, I would be all right" (Wein 133) are Rose's thoughts that reveal harm inflicted upon her in a passive manner, for now. An unexpected event she did not foresee was the scalping of her hair on her arrival at Ravensbrück. One of the features that trauma victims portray is the inability to oppose the perpetrator, which account for her thoughts at the registration upon her arrival, "[she] bit her lip, helpless with feeling so humiliated and *mad*" (Wein 145). Shame is a feeling that should not be underestimated. Triggered, for example, at roll calls, prisoners "[had] to let it run down [their] legs if [they] needed to go during a roll call" (Wein 155). Shame is the feeling that makes it difficult and in many cases impossible for the victim to tell. Rose's thoughts develop the idea that she "can't tell her [mother]. [She]'ll never tell her" (Wein 156). In contrast, the following quotation points to the defeat of shame and enables the disentanglement of trauma:

> [The prisoners] yelled in French and Polish, English and German. 'TELL THE WORLD! TELL THE WORLD! TELL THE WORLD!' (Wein 159, capital letters in the original)

The act of telling is crucial in the process of overcoming trauma and to provide exposure of the singularities "since before it has been shared with a listener, 'the trauma — as known event and not simply as an overwhelming shock — has not been truly witnessed yet'" (Laub qtd. in Vees-Gulani 19).

During Rose's incarceration at Ravensbrück, she becomes acquainted with the experiments the Germans had performed on a group of Polish female prisoners and got a detailed description of what had been done to them. She is being witness to the testimony of an overwhelming experience happening to a victim, which is at the same time a witness to the event itself. At this point, there are no manifestations, neither mental or physical, that could indicate she is traumatized, or a trauma victim; at least, not yet. To this large list of experiences that will become part of the events she had been witnessing in a more direct or indirect way, it is possible to add Anna's story as a former employee at Ravensbrück. Rose's reaction is completely absent. Anna keeps on telling about ongoing events that took place later on, but there is not a single line of thought or reaction to this account. For it is without any doubt an ungrasped, overwhelming shock she has not truly acknowledged. It may be difficult to imagine to what extent particular events are rejected by our understanding due to its own nature. Several times Rose's thoughts deal with this idea, whose evidence can be found in expressions such as "[n]o one will ever believe me" (Wein 321).

Rose gives an account at several stages of her psychological evolution without intending to do it. Between the diary entries concerning Rose's experience at Ravensbrück, Wein has inserted passages that bring the reader for a short time to the hotel room at the Ritz in Paris. One of the first instances takes place after providing the handwriting sample to prove her identity. At the hotel, restlessness and anxiety drive her to draft her experience because she was "wide awake" (Wein 98). She even delays recalling certain memories until Fernande, the chambermaid of the hotel, is doing the room because she "[does not] want to think about it when [she is] by [her]self" (Wein 123). She completely withdraws, stays at the hotel room for several weeks until the process of unworking the trauma seems to engage, and she feels a timid urge to leave her shelter, longing for social contact, and by extension, exposure.

The forthcoming passages pointing at the trauma that World War II impinged upon many individuals, and particularly Rose, belong to the last part of this threesome division of Wein's novel. The case of Rose as a trauma victim is a particular case. Through the act of writing the diary she has somehow already started to make graspable all the atrocities that had been carried out onto her as well as those she had attended as a witness. Rose should be probably described as a double victim of trauma, for she is "a victim and a witness" (Wein 371). The next quote shows the dilemma about her promise in relation to the emergence of fear that restrains her from keeping the promise she made:"But I have never spoken aloud to *anyone* in detail about what happened to me at Ravensbrück. I made a life-and-death promise that I would, and I am scared to do it" (Wein 371, emphasis in the original).

The despair she is insufflated by the Other during her imprisonment, and which she never mentions before, is now surfacing. She is the victim of a genocide, victim of "intentional destruction of a national, ethnic, racial or religious group" (Monroe 699). According to Cathy Caruth, "the experience of waking into consciousness with the reliving of the trauma" ("Explorations" 64) is presumably the process that Rose undergoes at that point after her return to Great Britain. She is aware of the responsibility she has with her fellows at Ravensbrück, and "[she] *want[s]* to be a witness" (Wein 371) but she is being limited by the nature of trauma that rejects any revival. This revival is much needed to get the chance to overthrow trauma and offers the possibility of exposure. The rejection of revival by symptoms of trauma such as shame connects Communitarian Theory to Trauma Theory: if shame hinders revival, we face the creation of a community operating on shame that avoids exposure.

The trigger for the remembrance of past experiences can be found in many and the utmost unexpected situations. One of these moments is for example while Rose is writing into her notebook a draft of the Ravensbrück trial she is attending on behalf of *Olympia*, a newspaper she is working for as a journalist. She notices she has written "the Ravensbrück bit ... from top to bottom and edge to edge of every page in absolutely *minuscule* writing" (Wein 373, emphasis in the original). She pleads to do it unconsciously and blames "the back of [her] mind" (Wein 373). Assuming that the traumatic aftermath "linger[s] long after the traumatic event has passed" (Ursano et al. 3), it is possible to understand the delayed effect of exposure and the creation of communities. In this way the intersection of Communitarian and Trauma

Theory provides a deeper understanding of the several forces at work that allow to conceptualize a large variety of communties.

The role of the bystander gains prominence again during Rose and Róza's encounter at Nuremberg. While Róza includes bystanders in the same category as perpetrators, arguing that they did Evil deeds too, Rose makes a clear distinction between bystanders and perpetrators as the following words show: "They used to bribe other prisoners to do the beatings sometimes, by giving them extra bread! What if they'd held back your rations for two weeks then given you extra bread to beat me? I wouldn't have blamed you!" (Wein 418-419).

Her experience with Anna, the *Kolonka*, opens this path in Rose's mind leading her to discern evildoers who perform it intentionally from those who perform evil deeds in order to preserve their own life. It is problematic to blame somebody for deeds performed out of crucial necessity.

Unlike Rose, who fears the revival of traumatic events and therefore rejects giving her testimony at Nuremberg, Róza was going to testify. However, the night before the trial, she retreats:

> I don't want to stand up in front of all those men, all those strangers, barefoot with my skirt pulled up so they can stare at me, and have that dry little man point with his stick and explain it all in words I'll *never* make sense of. I don't want to have to turn around and tell everyone how they did it. It made me cry in the interview, telling about how they stuffed the rags in my mouth in the Bunker so I couldn't scream, and twisted my arms back and held me down while they injected me - how I fought and fought and just woke up to my hips in plaster again with chunks of bone missing *anyway* (Wein 420)

It is difficult to put oneself in Róza's shoes, however trying to empathize with her will give us, if only to a minimum extent, the feeling she is having in this passage. It is possible to identify clearly the fear and shame of revival. Even while telling this to Rose, she is reviving the traumatic experience, offering only a limited exposure. Her "entire self is judged as flawed, and there is a painful sense of being exposed to the outside world" (Van Vliet 248). Shame is also present. It has been identified to be the barrier that "impede[s] the emotional processing of the trauma and prolongs the course of PTSD" (Van Vliet 249). The origin of shame is the individual. This feeling caused by trauma is directly connected with the construction of a

community built by the lack of exposure, creating an inoperative community. The absence of exposure, as well as its presence, create communities. By exposing, singularities achieve to build an inoperative community, however the inexistence of exposure, leads to another kind of community that cannot expose due to shame. According to Van Vliet, "it is the victim's helplessness to resist the torture that itself becomes the source of shame" (250). This "avoidance ... is a signal that further processing [of the traumatic] is needed" (Van Vliet 253).

The following excerpt may serve to conclude this analysis on trauma with reference to the passages that offer an insight on the aftereffects of traumatic events. It concerns the situation of revival and recall that took place when Rose and Anna met at the washing room during the Nuremberg trials:

> *'Häftling Einundfünfzigtausendvierhundertachtundneunzig!'* she rapped out. Prisoner 51498! I don't think I've ever been hit so hard by a handful of words. ... to hear my number barked at me in German like that was more than my brain could react to sensibly. I snapped to attention, head up and staring straight ahead, arms straight at my sides. (Wein 430)

This is the first sentence she hears Anna say after seeing her for the last time at Ravensbrück, two years before. The role of memory is key in the arousal of trauma but also in the unworking of the latter. I am referring to a kind of recall termed "traumatic memory" (LaCapra "Transit", 106). It differs from the way traditional memory works. The trigger of one element associated with that traumatic past event, resurfaces all the other elements related to it and brings them to the foreground. This is the explanation for Rose's shock and afterward reaction when she hears her number called in that way. The trigger is likely not to be only the number itself but also the way it is shouted at her. It is possible to argue that trauma has a notable effects on the construction of communities. It does not avoid the creation of communities but it changes the (absent) element that unites all singularities within a community. According to LaCapra, it is necessary to focus the collective memory and the relation to the memory of the individual for a successful unworking of trauma. This opposes some of the innate features of trauma that hinder recovery through the absence of exposure and the subsequent failure in reworking history.

This intersectional analysis that combines Communitarian and Trauma Theory explains not only the importance of Evil in the construction of communities but also of trauma. This

analysis portrays the creation of communities in Wein's novel in communitarian terms through exposure. However, the absence of exposure is also a powerful element to create communities. Rose, and some of her fellows present symptoms of trauma at any stage after the traumatic event takes place. This accounts for the fact that there is a delay whose explanation requires a more profound exploration that cannot be accomplished in this essay. The analysis of the passages contained in this section completes the previous sections that analyzed Community and Evil. This conjoint exploration has surfaced some of the worst effects that Evil combined with Community may cause on singularities of the inoperative community. The research tools used in this analysis help to understand the assembly of all the elements that are at work in Wein's novel as well as in this essay.

4. Conclusion

To finish I would like to focus on the conclusions I have drawn from the analysis carried out in this essay. The combination of Communitarian Theory and Trauma Theory provided me with the tools to understand the communities that are at work in Wein's novel from a new perspective. The outcomes of the present analysis may be helpful to enhance further research in this field.

4.1 Outcomes: failure and success

There are several conclusions that can be drawn from the analysis regarding the fields of Communitarian Theory as well as Trauma Theory. I was able to demonstrate that there is a close relationship between Evil, Community, and Trauma, being the analysis presented here a first work that opens new avenues of research. It has established that Community and Evil are mutually dependent. Evil can be understood as an element that defines further a community while a community is the place where Evil is bred. The insights gained through Communitarian Theory regarding the distinction of operative and inoperative community provided the tools to analyze the effect that trauma has on the communities in this novel. The more exposure and communication between singularities is restricted in the operative community, the easier it is to define the shape of the different communities. This contributes to a higher need of communication portrayed and valued in the unavowed community. Since the beginning of the

novel, the feeling of belonging to a community, whether it be the allies that oppose Nazi Germany or the community of prisoners at Ravensbrück, has been evident. Although it has never been spoken out or declared, there is a community the characters belong to.

Evil is always the Other, although the Other is not always evil, is a strong argument that justifies the impossibility to find an instance of evilness among one's "own" community. For example, I identified myself with Rose's community while doing the reading, research and analysis. I confess that the perspective used for the analysis I have carried out was not always as objective as it *should* be, but as it *could* be taking into account the human condition. I have also been restricted by the innate subjectivity that any diary-like account offers. This makes further research crucial to find evidence that supports many of the highlighted features that were already mentioned in this analysis.

The most notable contribution I achieved in this essay is the intersection of the two theoretical approaches: Trauma and Community. It has allowed me to explain the creation of a type of community that is not based on the exposure of its singularities but the absence of it. Trauma Theory explains the inability of traumatized singularities to expose by the effect that particular feelings exert. Shame is a key feeling in this argumentation as it is the single most important element in Wein's novel that hinders exposure. This fact is precisely what creates a kind of community based on the absence of exposure. A *community of shame* distinguishes itself from other *shameless* communities through the absence of shame at the level of its singularities and by extension through its ability to expose. Singularities belonging to the aforementioned community cannot expose because of the presence of shame. As a corollary, what is lacking in this community is exposure, being the absences what marks them as different and not the shared elements and/or features. This validates the theory that the absence of exposure is a central element in the formation of communities, just as much as its existence is.

4.2 Further lines of research

This section concerns the further development and research lines that can be derived from this analysis. Some ideas and theoretical approaches have been excluded to keep a close focus on the formulated thesis statement. Nevertheless, they concern this threesome relationship among Community, Evil and Trauma.

A considerable number of aspects have not been made subject of discussion for manifold reasons. The development of some theories and ideas i.e. the presence of Evil within the inoperative community or the creation of trauma as the consequence of witnessing the account of traumatized people, could not offer literary evidence, incurring into excessive speculation. Rose's perspective is the only one offered throughout the whole novel. The interpretation could have been different if the first-person narrator would have been taking turns with members of the same community or even better, with members of opposed communities. In future research in this field, a larger perspective may offer the possibility to give a more objective view and identify a wider variety of communities. Targeting a larger body of samples will be helpful to give further support for or against the formulated ideas that can be found in this essay. By doing so it will raise accuracy and validity. In addition, incorporating samples from different sources, using this intersectional analysis, can be a valuable duty. Another research possibility that calls to attention is the analysis of *Rose Under Fire* (2013) applying trauma analysis throughout the whole novel. The feelings that could be analyzed regarding trauma may enhance the connection between Communitarian and Trauma Theory. It would not only consider the manifestations but also the moments that potentially lead to create trauma. This makes it necessary to expand the theoretical framework regarding Trauma Literature, a task that could not be fulfilled in this work. A deeper insight would be needed into the psychological as well as the social aspect in order to be able to give an account on how psychology is at work in the character, revealing particular key aspects to understand trauma arousal. To analyze those factors that avoid the unworking of Trauma would be particularly interesting. Similarly, to focus on strategies to overcome trauma, i.e., through writing, would be helpful to define further factors that reject exposure and therefore support my theory on the creation of communities based on the absence of exposure as a central element.

For formal limitations and constraints, the research lines mentioned above have been collected as suggestions but left out from the body of this work. Nevertheless, it may encourage further research, and serve as an impulse to get the stone rolling into an unexplored path.

Word count: 15.506

Works Cited

Bayer, Gerd. "World War II Fictions and the Ethics of Trauma." *Ethics and Trauma in Contemporary British Fiction.* Edited by Ganteau J. Onega Susana. Rodopi, Amsterdam, 2011.

Blanchot, Maurice. *The Unavowable Community.* Station Hill Press, Barrytown, N.Y, 1988.

Brown, Laura S. "Not Outside the Range: One Feminist Perspective on Psychic Trauma." *Trauma: Explorations in Memory.* Edited by Cathy Caruth. Johns Hopkins, USA, 1995.

Butter, Michael. *The Epitome of Evil.* Palgrave Macmillan, US, 2009, https://ebookcentral.proquest.com/lib/[SITE_ID]/detail.action?docID=485329.

Calvin O. Schrag. "Otherness and the Problem of Evil: How does that which is Other Become Evil?" *International Journal for Philosophy of Religion*, vol. 60, no. 1/3, 2006, pp. 149-156. *CrossRef*, https://www.jstor.org/stable/27646184, doi:10.1007/s11153-006-0008-3.

Caruth, Cathy. *Trauma: Explorations in Memory.* Johns Hopkins UP, 1995.

---. *Unclaimed Experience.* Johns Hopkins University Press, Baltimore, 2016.

Díaz Dueñas, Mercedes. "Elitism, Classism and Cosmopolitanism the Configuration of Community in D.H. Lawrence's the Rainbow and Women in Love." *New Perspectives on Community and the Modernist Subject.* Edited by Gerardo Rodríguez-Salas, Paula Martín-Salván, and María J. López. Routledge, New York, 2018.

---. "Immortality and Immunity in Margaret Atwood's Futuristic Dystopias." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013a.

---. "The Secret of Robertson Davies' Cornish Communities ." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013b.

Elsaesser, Thomas. "Between Erlebnis and Erfahrung : Cinema Experience with Benjamin." *Paragraph (Modern Critical Theory Group)*, vol. 32, no. 3, 2009, pp. 292-312. *CrossRef*, https://www.jstor.org/stable/43151783, doi:10.3366/E0264833409000625.

Esposito, Roberto. *Communitas.* Stanford Univ. Press, Standford, Calif, 2010.

Foucault, Michel, and Colin Gordon. *Power, Knowledge.* Pantheon Books, New York, 1980.

Gauthier, Tim S. *9/11 Fiction, Empathy, and Otherness.* Lexington Books, Lanham, Maryland, 2015.

Ghebreyesus, Tedros A. "WHO Director-General's Opening Remarks at the Media Briefing on COVID-19 - 11 March 2020.", March 11, 2020, https://www.who.int/dg/speeches/detail/who-director-general-s-opening-remarks-at-the-media-briefing-on-covid-19---11-march-2020.

Habermas, Jürgen. *The Postnational Constellation : Political Essays.* Translated by M. Penski. MIT Press, Cambridge, 2001.

Iovino, Serenella. "Loving the Alien. Ecofeminism, Animals, and Anna Maria Ortese's Poetics of Otherness." *Feminismo/S*, no. 22, 2013, pp. 177-203. *CrossRef*, https://www.openaire.eu/search/publication?articleId=od_____935::e943df76922626c088c9a9f06d71aae4, doi:10.14198/fem.2013.22.10.

James, Ian. "Naming the Nothing: Nancy and Blanchot on Community." *Culture, Theory and Critique*, vol. 51, no. 2, 2010, pp. 171-187. *CrossRef*, http://www.tandfonline.com/doi/abs/10.1080/14735784.2010.496594, doi:10.1080/14735784.2010.496594.

Jiménez Heffernan, Julián. "Introduction: Togetherness and its Discontents " *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Heffernan Julián Jiménez. Palgrave Macmillan, London, 2013.

---. " "Being Out, Out" Ontological Exposure in Modernist Fiction." *New Perspectives on Community and the Modernist*

Subject. Edited by Gerardo Rodríguez-Salas, Paula Martín Salván, and María J. López. Routledge, New York, 2018.

Kahler, Erich v., et al. *The*œ *Inward Turn of Narrative.* vol. 83, Princeton University Press, Princeton, NJ, 1973.

Klarer, Mario. *An Introduction to Literary Studies.* Routledge, London [u.a.], 2006, http://bvbr.bib-bvb.de:8991/F?func=service&doc_library=BVB01&local_base=BVB01&doc_number=016453367&sequence=000002&line_number=0001&func_code=DB_RECORDS&service_type=MEDIA.

Kristen Renwick Monroe. "Cracking the Code of Genocide: The Moral Psychology of Rescuers, Bystanders, and Nazis during the Holocaust." *Political Psychology*, vol. 29, no. 5, 2008, pp. 699-736. *CrossRef*, https://www.jstor.org/stable/20447159, doi:10.1111/j.1467-9221.2008.00661.x.

LaCapra, Dominick. *History in Transit: Experience, Identity, Critical Theory.* Cornell University Press, United States, 2004.

---. *Understanding Others.* Cornell University Press, Ithaca ; London, 2018, http://bvbr.bib-bvb.de:8991/F?func=service&doc_library=BVB01&local_base=BVB01&doc_number=030597860&sequence=000001&line_number=0001&func_code=DB_RECORDS&service_type=MEDIA.

---. *Writing History, Writing Trauma.* Johns Hopkins Univ. Press, Baltimore, 2014, http://bvbr.bib-bvb.de:8991/F?func=service&doc_library=BVB01&local_base=BVB01&doc_number=027650746&sequence=000001&line_number=0001&func_code=DB_RECORDS&service_type=MEDIA.

Laub, Dori. "Truth and Testimony: The Process and the Struggle." *Trauma: Explorations in Memory.* Edited by Cathy Caruth. Johns Hopkins UP, USA, 1995.

López, María J. "The Search for “The Common Voice”: The Storyteller, Community and (Pre)Medieval Echoes in the Work of Virginia Woolf." *Community in Twentieth-Century Fiction.* Edited by Gerardo Rodríguez-Salas, Paula Martín-Salván, and María J. López. Routledge, New York, 2018.

---. "“Two Grinning Puppets Jigging
Away in Nothingness:” Symbolism
and the Community of Lovers in
Katherine Mansfield’s Short Fiction." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013.

Martín Salván, Paula. "“Being Involved:” Community and
Commitment in Graham Greene’s
the Quiet American." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013.

Martz, Erin. *Trauma Rehabilitation After War and Conflict Community and Individual Perspectives.* Springer New York, New York, NY, 2010, doi:10.1007/978-1-4419-5722-1.

McCloskey, H. J. "Evil and the Problem of Evil." *Sophia*, vol. 5, no. 1, 1966, pp. 14-19. *CrossRef*, doi:10.1007/BF02822356.

Miller, J. *Literature as Conduct.* Fordham University Press, New York, 2005.

Moglen, Helene. *The Trauma of Gender : Feminist Theory of the English Novel.* University of California Press, Berkeley, 2001.

Nancy, Jean-Luc. *Being Singular Plural.* Stanford Univ. Press, Stanford, Calif, 2000.

---. "The Confronted Community A." *Postcolonial Studies*, vol. 6, no. 1, 2003, pp. 23-36. *CrossRef*, http://www.tandfonline.com/doi/abs/10.1080/13688790308110, doi:10.1080/13688790308110.

Onega Jaén, Susana, and Jean-Michel Ganteau. *Ethics and Trauma in Contemporary British Fiction.* Rodopi, Amsterdam, 2011.

Press Release. "WHO Director-General's Opening Remarks at the Media Briefing on COVID-19 - 11 March 2020.", March 11, 2020, https://www.who.int/dg/speeches/detail/who-director-general-s-opening-remarks-at-the-media-briefing-on-covid-19---11-march-2020.

"Regarding the Torture of Others." *New York Times (1923-Current file)*, May 23, 2004, pp. 24. *ProQuest Historical Newspapers: U.S. Major Dailies*, https://search.proquest.com/docview/92780707.

Rodríguez Salas, Gerardo. "When Strangers are Never at Home: A Communitarian Study of Janet Frame's the Carpathians." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013a.

---. "'"Two Grinning Puppets Jigging Away in Nothingness:" Symbolism and the Community of Lovers in Katherine Mansfield's Short Fiction." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013b.

Rodríguez-Salas et al. "Who's Afraid of the Modernist Community? ." *New Perspectives on Community and the Modernist Subject.* Edited by Gerardo Rodríguez-Salas, Paula Martín Salván, and María J. López. Routledge, New York, 2018.

Rothberg, Michael. *Multidirectional Memory : Remembering the Holocaust in the Age of Decolonization.* Stanford University Press, Stanford, California, 2009.

Said, Edward W. *Orientalism* . Random House, Inc, New York, 1979.

Tönnies, Ferdinand,, Loomis,Charles Price,,. *Community & Society (Gemeinschaft Und Gesellschaft).* Michigan State University Press, East Lansing, 1957. */z-wcorg/*.

Ursano, Robert J., et al. *Individual and Community Responses to Trauma and Disaster : The Structure of Human Chaos.* Cambridge University Press, Cambridge, 1995.

Van der Kolk, Bessel A., and Onno Van der Hart. "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma." *Trauma: Explorations in Memory.* Edited by Cathy Caruth. Johns Hopkins UP, USA.

Van Vliet, K. J. "Shame and Avoidance in Trauma." *Trauma Rehabilitation After War and Conflict Community and Individual Perspectives.* Edited by Erin Martz. Springer New York, New York, NY, 2010.

Vees-Gulani, Susanne. *Trauma and Guilt Literature of Wartime Bombing in Germany.* W. de Gruyter, Berlin ;, 2003.

Villar-Argáiz, Pilar. "Organic and Unworked Communities in James Joyce's "The Dead"." *Community in Twentieth-Century Fiction.* Edited by Paula Martín Salván, Gerardo Rodríguez Salas, and Julián Jiménez Heffernan. Palgrave Macmillan, London, 2013.

Wein, Elizabeth. *Rose Under Fire.* Hyperion, New York, 2013, http://www.loc.gov/catdir/enhancements/fy1306/2013010337-b.html.

Williams, Raymond. *The Politics of Modernism.* Verso, London, 2007.

Wolf, Jean-Claude. *Das Böse.* De Gruyter, 2011, http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9783110250862&uid=none.