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https://doi.org/10.18485/analiff.2020.32.1.1
821.111(73).09-31
Originalni naučni rad
Primljen: 02.03.2020.
Prihvaćen: 11.06.2020.

UNLOCKING TRAUMA IN JONATHAN SAFRAN FOER'S *EXTREMELY LOUD AND INCREDIBLY CLOSE*[1]

The paper presents an analysis of Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close* in terms of the representation of trauma caused by the September 11 attacks that took place in New York in 2001. The novel's nine-year-old narrator Oskar Schell loses his father in the horrid event, which incites a traumatic experience. Aiming to mark the development of this experience, the paper employs the two following concepts: acting out and working through, which have been reintegrated into the field of trauma studies as such by Dominick LaCapra, and were initially Freudian terms (melancholia and mourning). The paper also comments on the belatedness in Oskar's experiencing trauma, an occurrence in realization that was explained by Sigmund Freud and reiterated by Cathy Caruth in her work concerning trauma. Following the analysis of Oskar's experience of trauma, the paper confirms his moving from the stage of acting out to that of working through, and concludes by confirming LaCapra's viewpoint, that a full closure might never occur.

Key Words: trauma, 9/11 novels, Jonathan Safran Foer, *Extremely Loud and Incredibly Close*, acting out, working through.

Introduction

In her seminal study, Linda Hutcheon claims that "postmodernism attempts to be historically aware" and elaborates on its "inexhaustible

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** Final paper submitted by the Ph.D. student as part of the course *Contemporary American Novel* (taught by prof Radojka Vukčević, Ph.D.)

1 The paper was presented at the 10th Constructions of Identity Conference: History, Memory, Accomplishment held in Cluj-Napoca, Romania on October 25, 2019, and was not submitted for publication.

historical and social curiosity" (1988: 30). Malcolm Bradbury, too, asserts this standpoint by claiming that American fiction from 1960 and onwards has been "particularly obsessed with its own past – literary, social, and historical" (1983: 186). Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, regarded as a work of postmodernist fiction, incorporates a steady awareness of American history by using points in time at which tragic events took place to represent trauma, as experienced by the novel's protagonists – Oskar Schell and his paternal grandparents.

Extremely Loud and Incredibly Close deals with the aftermath of the terrorist attacks which took place in New York on September 11, 2001, during which architectural sites came to be demolished, "together with a whole (Western) value-system and a world order" (Baudrillard, 2003: 38). According to Irene Kacandes, "being able to move from this threat [the one caused by trauma] to the self involves in part accepting the fact that what seemed impossible did actually happen by telling a narrative about it and feeling the appropriate affect for such an occurrence" (2003: 171), which is precisely what Foer does in this book. The novel's nine-year-old protagonist Oskar Schell loses his father during that horrendous event, which becomes a traumatic experience for him.

Foer's characterization and representation of trauma is such that a set of corresponding concepts from the field of trauma theory can be used to discuss what happens to persons witnessing horrendous events, which cause trauma. In Freudian terms, as restored into trauma studies by Dominick LaCapra, reaction to traumatic events is two-fold : the witnesses and victims express the states of 'acting out' or melancholia and 'working through' or mourning, a dichotomy that applies to memory, which "has become the default theoretical groundwork for working with trauma in literature" (Uytterschout and Versluys, 2008: 216). Additionally, in her work concerning trauma, Cathy Caruth discusses the "belatedness" of such an experience, an idea she draws from Sigmund Freud's concept of latency (1996: 17).

The mentioned theoretical concepts will be applied to the way the narrator Oskar experiences the September 11 attacks on the Twin Towers in New York in the aim of providing an analysis of how trauma is represented in *Extremely Loud and Incredibly Close*, and whether or not it is possible for Oskar to fully recuperate from the mentioned tragic event.

Trauma Theory

Psychological trauma has become an essential issue that has been elaborated on in literary works, as well as in works of popular culture, all of which aim to discuss the shocking moments of witnessing acts of terrorist power and their aftermath. As Baudrillard states regarding the omnipresence of these events,

> Terrorism, like viruses, is everywhere. There is a global perfusion of terrorism, which accompanies any system of domination as though it were its shadow, ready to activate itself anywhere, like a double agent. We can no longer draw a demarcation line around it. It is at the very heart of this culture that combats it (2003: 10).

The increasing occurrence of these events has perpetuated individuals' facing their vulnerability when attempting to come to terms with such horrendous occurrences, causing them to experience trauma, which in itself represents "an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth, 1996: 11). The overwhelming aftermath of witnessing these events is that they "produce profound and lasting changes in psychological arousal, emotion, cognition, and memory" (Herman, 1997: 34), and it is the violence that resides at the epicenter of such attacks that makes it impossible for the person witnessing the event to register it in its totality and fit it into "existing referential frameworks" (Uytterschout and Versluys, 2008: 217).

Although Herman points out that, "no two people have identical reactions, even at the same event" (1997: 58), Caruth states that individuals surviving trauma do go through a similar process, and goes on to discuss Freud's analysis presented in his work concerning the Jewish past titled *Moses and Monotheism*, whose confrontation with trauma she considers to be "deeply tied to our own historical realities" (1996: 12), and in which Freud defines the term latency relating to the fact that events that are overwhelming in nature are suppressed after they take place unexpectedly, which she considers to explain "the belatedness of historical experience" (1996: 17) stating that,

> The experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that can hence never be fully known, but in an inherent latency within the experience itself. The historical power of the trauma is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all (Caruth, 1996: 17).

What Caruth is aiming at is precisely the state of any bystander of such tragic events, who is not able to fully grasp what he or she is in fact experiencing. LaCapra shares Caruth's opinion about the belatedness in realization, claiming that "trauma is a disruptive experience that disarticulates the self and creates holes in existence", which "has belated effects that are controlled only with difficulty" and it might be true that such outcomes are "perhaps never fully mastered" (2001: 41).

When LaCapra reintegrated the Freudian dichotomy consisting of melancholia and mourning, he elaborated on the distinction using the following two concepts: acting out and working through, whereby the former is defined as follows:

> In post-traumatic acting out (…) one is haunted or possessed by the past and performatively caught up in the compulsive repetition of traumatic scenes-scenes in which the past returns and the future is blocked or fatalistically caught up in a melancholic feedback loop. In acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene. Any duality (or double inscription) of time (past and present or future) is experientially collapsed or productive only of aporias and double binds. In this sense, the aporia and the double bind might be seen as marking a trauma that has not been worked through (2001: 21).

By discussing the state of traumatized victims being trapped in a melancholic loop, LaCapra is referring to their inability to let go of the past, for they become haunted by the event, which blurs the line between present and past and persist in repeating what had happened, i.e. memories of the past resurface and victims become trapped in reliving the past unconsciously. Thus, not only does the experience of traumatic events occur

with belated effect, but also in a manner that is "highly fragmentary" and in no way presented as a coherent narrative, i.e. in the form of nightmares and flashbacks (Uytterschout and Versluys, 2008: 217) pertaining to the constellation of symptoms which the American Psychiatric Association ties to the *Post Traumatic Stress Disorder*, or PTSD; some other symptoms associated with trauma are the following: "increased rates of Major Depressive Disorder, Panic Disorder, Obsessive-Compulsive Disorder, Generalized Anxiety Disorder, Social Phobia", etc. and "these disorders can either precede, follow, or emerge concurrently with the onset of Posttraumatic Stress Disorder" (Levers, 2012: 9). Victims of such events can often not consciously leave the stage of acting out, but keep reliving the trauma, and can experience additional symptoms resulting in that they "take longer to fall asleep, are more sensitive to noise, and awaken more frequently during the night" (Herman, 1997: 36). According to Levers, victims responding to the event during this stage of trauma share the following symptoms: "intense fear, helplessness, or horror", "persistent re-experiencing of the traumatic events", and "the disturbance must cause clinically significant distress or impairment in social, occupational, or other important areas of functioning" (2012: 9).

On the other hand, LaCapra defines the other stage of trauma, working through, in the following manner:

> Working through is an articulatory practice: to the extent one works through trauma (as well as transferential relations in general), one is able to distinguish between past and present and to recall in memory that something happened to one (or one's people) back then while realizing that one is living here and now with openings to the future. This does not imply either that there is a pure opposition between past and present or that acting out-whether for the traumatized or for those empathetically relating to them-can be fully transcended toward a state of closure or full ego identity. But it does mean that processes of working through may counteract the force of acting out and the repetition compulsion (2001: 22).

While pointing out that the two stages counteract, LaCapra also points out that it is not a rule for working through to follow immediately

after the stage of acting out (2001: 22). However, the stage of working through demands of the sufferer of trauma to begin grasping the reality of the situation and coming to terms with what had happened, whereby he or she moves from the state of melancholia to that of mourning, and thus begins rising above the traumatic experience.

Oskar's Experience of Trauma : Acting Out

The nine-year-old narrator, Oskar Schell, is both an ordinary boy and a very complex and intelligent character. The latter is visible in the way he enjoys reading literature concerning the field of physics (Stephen Hawking's *A Brief History of Time*), his love of French language, the worldly knowledge he possesses at such an early age, like calling himself a pacifist while "most people [his] age don't know what that means" (Foer, 2018: 2), as well as in the pristine figurative language that he employs in abundance. Therefore, when Oskar mentions being sad due to what he has gone through, he uses the phrase "wearing heavy boots" (Foer, 2018: 2), whereas when he is happy, he says that it makes him "feel like one hundred dollars" (Foer, 2018: 7). The date of 9/11 becomes "the worst day" (Foer, 2018: 11), and many more examples follow.

It becomes clear at the very beginning of the novel that Oskar has experienced something magnanimously upsetting, which has created in him the need to find flight from it, which he cannot manage to do, for there is a certain heaviness wearing him back down. At one point he says: "there are so many times when you need to make a quick escape, but humans don't have their own wings, or not yet, anyway", after which he says that he is interested in taking up jujitsu classes "for obvious reasons" (Foer, 2018: 2), that being self-defense. The former statement in fact relates to his way of thinking about his Dad's death, which is something elaborated on later when Oskar mentions his following idea:

> The fascinating thing was that I read in *National Geographic* that there are more people alive now than have died in all of human history. In other words, if everyone wanted to play Hamlet at once, they couldn't because there aren’t enough skulls!
>
> So what about skyscrapers for dead people that were built down? They could be underneath the skyscrapers for living people

> that are built up. You could bury people one hundred floors down, and a whole dead world could be underneath the living one. Sometimes I think it would be weird if there were a skyscraper that moved up and down while its elevator stayed in place. So if you wanted to go to the ninety-fifth floor, you'd just press the 95 button and the ninety-fifth floor would come to you. Also, that could be extremely useful, because if you're on the ninety-fifth floor, and a plane hits below you, the building could take you to the ground, and everyone could be safe (Foer, 2018: 3).

Boys his age do not normally concern themselves with the toil a death can bring, nor do they obsess with ways a tragedy that was as grave as the 9/11 attacks could be prevented – it is precisely the experience of losing his father, coupled with the fact that on the day of his death Thomas Shell left five messages on the answering machine to which Oskar could not answer due to the excessive amount of shock, that make the nine-year-old narrator experience trauma, which is why he soon afterwards "embodies most of the symptoms of trauma, those normally attributed to adults as well as those specific to children" (Uytterschout and Versluys, 2008: 229), an instance of which is his abovementioned string of thoughts and the way he "desperately clings to the memory of his father" (Uytterschout and Versluys, 2008: 232). One night, following an episode of fear, Oskar enters his Dad's closet hesitantly holding "the doorknob for a while before [he] turned it" (Foer, 2018: 36). The very realization of the fact that "even though Dad's coffin was empty" due to the fact that the body was never retrieved after the tragedy, "his closet was full", "and even after more than a year, it still smelled like shaving" (Foer, 2018: 36) brings Oskar in a state of fiercely attempting "to remember every tiny detail" about his father, for "what the boy wants above all is to piece together an image of his father" (Uytterschout and Versluys, 2008: 232), which is why the narrative in the present becomes intertwined with his memories of his father,

> I touched all of his white T-shirts. I touched his fancy watch that he never wore and the extra laces for his sneakers that would never run around the reservoir again. I put my hands into the pockets of all his jackets (I found a receipt for a cab, a wrapper from a miniature Krackle, and the business card of a diamond

> supplier). I put my feat into his slippers. I looked at myself in his metal shoehorn. The average person falls asleep in seven minutes, but I couldn't sleep, not after hours, and it made my boots lighter to be around his things, and to touch stuff that he had touched, and to make the hangers hang a little straighter, even though I knew it didn't matter (Foer, 2018: 36-37).

During the stage of acting out, as defined by LaCapra, and visible here in the way Oskar cannot get rid of the image of his father, but keeps returning to the physical remnants of his now gone presence, i.e. his possessions, the narrator manifests further symptoms characteristic of trauma victims, such as taking longer to fall asleep, awakening frequently at nighttime (Herman, 1997: 36), or not being able to seek slumber at all. Moreover, Oskar expresses a myriad of symptoms which, according to Levers, pertain to the behaviour of victims responding to traumatic events. He senses "intense fear" of which he is acutely aware, he is caught in a constant "re-experiencing of the traumatic events" (2012: 9):

> Even after a year, I still had an extremely difficult time doing certain things, like taking showers, for some reason, and getting into elevators, obviously. There was a lot of stuff that made me panicky, like suspension bridges, germs, airplanes, fireworks, Arab people on the subway (even though I'm not a racist), Arab people in restaurants and coffee shops and other public spaces, scaffolding, sewers and subway grates, bags without owners, shoes, people with mustaches, smoke, knots, tall buildings, turbans. A lot of the time I'd get that feeling like I was in the middle of a huge black ocean, or in deep space, but not in the fascinating way. It's just that everything was incredibly far away from me. It was worst at night. I started inventing things (Foer, 2018: 36).

His state of fear relates to what Kacandes terms the breach between a pre-traumatic and post-traumatic worldview (2003: 180) and it shows that "traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life" (Herman, 1997: 33). Moreover, "exposure to certain kinds of events may transform one's view of the world, and, consequently, one simply cannot

be in the world in the same way as prior to exposure (Kacandes, 2003: 171), which is precisely what Oskar is going through seen from the fact that the circle of 'frightening' things has enlarged to a great extent, even including an obsessive "lookout to avert lurking dangers" (Uytterschout and Versluys, 2008: 230), such as entering the Empire State Building, or any skyscraper in general.

Oskar's response to the fact that the tragic event took place is two-fold, for he is "at the same time able and unable to share what he is going through" and thus articulate what happened, pointing towards his "selective inability to testify to his (traumatic) experiences" (Uytterschout and Versluys, 2008: 231), which represents an instance of what Brison (1999) elaborates on as being able to say what happened but failing to register the full impact of the occurrence in question. Such state of suppressing feelings leads to "sudden outbursts of anger towards people" (Uytterschout and Versluys, 2008: 231), mostly those that are closest to him: his mother and Grandmother. At one point in the novel, Oskar shows strong feelings of animosity towards his mother claiming (without wanting to) that if he had any say in the matter, he'd rather have her die than his father,

> "Promise me you won't fall in love." "Why would you ask me to promise that?" "Either promise me you'll never fall in love again, or I'm going to stop loving you." "You're not being fair." "I don't have to be fair! I'm your son!" She let out an enormous breath and said, "You remind me so much of Dad." And then I said something that I wasn't planning on saying, and didn't even want to say. As it came out of my mouth, I was ashamed that it was mixed with any of Dad's cells that I might have inhaled when we went to visit Ground Zero. "If I could have chosen, I would have chosen you!"
>
> She looked at me for a second, then stood up and walked out of the room. I wish she'd slammed the door, but she didn't. She closed it carefully, like she always did. I could hear that she didn't walk away (Foer, 2018: 171).

The verbal exchange is followed up by Oskar asking his mother for forgiveness, and her claiming that she was never mad at him, but hurt (Foer, 2018: 172). This is when Oskar is stuck somewhere between

"feeling and not feeling" establishing a state of mind which is "a 'mixture' of melancholia and mourning" (Uytterschout and Versluys, 2008: 231).

Oskar's Working Through His Trauma

According to the philosopher Susan Brison, "at least in the case of a single traumatic event, the event is experienced at the time and remembered from that time, although the full emotional impact of the trauma takes time to absorb and work through" (1999: 210). In order to mourn and move away from the belatedness of such a realization, as voiced by both LaCapra (2001: 41) and Caruth (1996: 17) and present in Oskar's stage of acting out, Oskar has to actively realize that he has lost his father in the September 11 attacks, thereby reaching the stage of working through.

What serves as an aid to this stage is the form of the detective tale, which the narrative initially takes. One day, upon rummaging among his father's things, Oskar stumbles upon an envelope containing an unknown and strange-looking key, "fatter and shorter than a normal key" (Foer, 2018: 37). Upon realizing that his attempts to match it with a lock within the apartment are futile, Oskar embarks upon a quest to find the proper lock somewhere in the city of New York, the total number of which he approximates to be "about 162 million locks, which is a crev*asse*-load of locks" (Foer, 2018: 41). Then he decides to visit every person whose last name is Black and attempt to find the lock in question.

Therefore, there seems to be a puzzle to be resolved, clues to be understood and an answer to be found. However, as it happens in postmodernist works, the purpose of the detective tale resides in something entirely different from resolving a mystery. In his famous essay "The Literature of Exhaustion" (1967) John Barth points out, and confirms later in "The Literature of Replenishment" (1980), that modernism and realism have exhausted the form of the novel and that it "could be revivified by stitching together the amputated limbs and digits in new permutations", i.e. by using pastiche, which "arises from the frustration that everything has been done before" and represents "a kind of permutation, a shuffling of generic and grammatical tics" (Lewis, 2001: 125-126). Lewis also stresses that this particular drive to bring the novel back to life by using pastiche is the reason that contemporary novels "borrow the clothes of different forms", which, in the case of Foer's *Extremely Loud and Incredibly*

Close, has to do with his use of the form of the detective tale, whereby his "impulse behind this cross-dressing is more spasmodic than parodic"; authors of the postmodernist genre also love employing "the pursuit of clues" characteristic of the detective tale due to the fact that "it so closely parallels the hunt for textual meaning by the reader" (Lewis, 2001: 126). Foer does not employ the dress of the detective tale for the sole purpose of haunting for meaning, which surely is one of its functions, but he adds a further one: that of serving as a means of enabling the novel's protagonist Oskar to find a way to move towards "unlocking his trauma" caused by his father's death, which is, thus, "on a symbolic level" (Uytterschout and Versluys, 2008: 230) being tentatively aided by his quest to find the right lock fitting the key he found among his father's things.

The role of the quest is to help Oskar communicate and verbalize what he has gone through, because it "helps him speak the unspeakable" (Herman, 1997: 2), which he does, and to complete strangers that he meets upon embarking on it. Oskar does not confide in his mother, or Grandmother and is not willing to share his view of the traumatic event with them (Uytterschout and Versluys, 2008: 231), which is why it can be stated that the symbolic aspect of the quest is located in the fact that there is a door to be unlocked, just not a physical NY front door, but a door leading to Oskar unlocking his trauma and beginning to realize the tragic loss of his father, and thus embarking on working through his pain. As Kacandes points out, numerous critics, academics and psychotherapists "emphasize the critical act of creating narratives about what has happened in order to 'absorb and work through the trauma'" (2003: 171), which might be the case with the novel's protagonist, who embarks on a seemingly detective narrative, and through that quest manages to find a way to "recall in memory that something happened" to him, and thereby "counteract the force of acting out" (LaCapra, 2001: 22). On one such occasion, Oskar decides to visit Abe Black in Coney Island travelling in a cab, after which Abe offers to give him a ride to the next 'Black', and they embark upon the following conversation:

> While we were in the car I told him all about how I was going to meet everyone in New York with the last name Black. He said, "I can relate, in my own way, because I had a dog run away

> once. She was the best dog in the world. I couldn't have loved her more or treated her better. She didn't want to run away. She just got confused, and followed one thing and then another." "But my dad didn't run away," I said. "He was killed in a terrorist attack (Foer, 2018: 149).

Briefly before this exchange, Oskar mused about driving in a roller coaster and feeling "intense fear" (Levers, 2012: 9), in itself a symptom of trauma and acting out,

> Obviously I'm incredibly panicky about roller coasters, but Abe convinced me to ride one with him. (…) In my head, I tried to calculate all of the forces that kept the car on the tracks and me in the car. There was gravity, obviously. And centrifugal force. And momentum. And the friction between wheels and the tracks. And wind resistance, I think, or something (Foer, 2018: 147).

Regardless of his fear, Oskar does become able to verbalize, to talk to the stranger, and put into "articulatory practice" (LaCapra, 2001: 22) what he is working through: the act of accepting that his father has died, the source of his trauma, by pronouncing the sentence "he was killed in a terrorist attack" (Foer, 2018: 149).

Regardless of the fact that Oskar shies away from those closest to him but turns to the ones who are unknown to him, his family is always there for him. At first, that might not be obvious, for who would in their right mind let their child wander around an urban landscape as vast as New York without asking any questions? It is only at page 291 that it is revealed that his mother was in on it the whole time,

> It didn’t make any sense.
> Why hadn't Mom said anything?
> Or done anything?
> Or cared at all?
> And then, all of a sudden, it made perfect sense.
> All of a sudden I understood why, when Mom asked where I was going, and I said "Out," she didn't ask any more questions. She didn't have to, because she knew (Foer, 2018: 291).

That is precisely why Mr. Black, the old neighbour, behaved as he did when Oskar knocked upon his door, he "was part of it" and his Mom probably told him to go around with Oskar and provide help and assistance during the quest concerning the key found in the blue vase (Foer, 2018: 291). It is her who remains silent in order to help her son because she is aware that he has to go through this stage in order to prepare himself for the possibility of recovering from the trauma he had experienced.

At this point, upon realizing that he did not partake in a detective quest, but something entirely different, Oskar talks to his mother and shares his feelings, which is when he "becomes more of a mourner", as opposed to "the beginning [when] Oskar had more in him of a melancholic" (Uytterschout and Versluys, 2008: 233), and it is the stage of mourning or working through that helps him realize what had happened in the past, and be aware that he is living in the present moment,

> Slowly but certainly, the process of mourning enables traumatized people to develop a narrative memory of the traumatic event. It allows them to remember what happened to them at a certain point in the past, while at the same time realizing that they are living now (Uytterschout and Versluys, 2008: 218).

Oskar embarked upon the quest in order to get closer to his father again, but it ended up bringing him closer to his mother (Uytterschout and Versluys, 2008: 234). However, the final pages of the novel make up a flipbook showing pictures of a falling body that were found online, and by reversing the initial order of these pictures, an image of a body returning back into the building is created, a body that is returning to safety. By doing so Oskar shows again a grave desire to change the past and save his father's life, which relates to an idea explained by LaCapra - that victims and those traumatized might never be able to become "fully transcended toward a state of closure" (LaCapra, 2001: 22). It is precisely these final pages that John Updike (2005) mentions in a New Yorker article when he discusses the novel's "hyperactive visual surface" and stresses that:

> The book's graphic embellishments reach a climax in the last pages, when the flip-the-pages device present in some children's books answers Oskar's yearning that everything be run backward

> – a fall is turned into an ascent. It is one of the most curious happy endings ever contrived, and unexpectedly moving (para. 10).

This climax might indicate that Oskar will never be able to fully recuperate from the horrid events which took place on September 11, or stop missing his father, but the maturity he shows when he reveals his thoughts to his mother are a steady indication of him being prepared to move from the stage of melancholia to the stage of mourning, i.e. from acting out to working through.

Conclusion

Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close* partakes in the arena of contemporary literary works that endure in their attempt to speak of what might seem unspeakable, and thereby manage to find a way to properly communicate the traumatic experiences caused by horrendous events, which is how the September 11 attacks have been perceived since their occurrence in 2001.

As the paper shows, Oscar, the novel's protagonist, embarks on a quest in which he manages to unlock the trauma caused by the tragic loss of his father. By employing LaCapra's reintegration of Freudian concepts of melancholia and mourning as acting out and working through, the paper sheds light on particular places in the novel where Oscar exhibits symptoms characteristic of the two stages, and elaborates on the process in which the narrator is seen as hesitantly moving in-between the two, until he crosses to mourning, a point which is also marked in the paper.

The layer of the detective quest is shown to aid the protagonist's process of unlocking his traumatic experience, which in certain places in the novel occurs during the verbal exchanges he has with other characters. The paper exhibits its concluding remarks by shedding light on the narrator's moving from the stage of acting out to that of working through during the course of the novel, while also acknowledging Dominick LaCapra's standpoint regarding the fact that it is uncertain whether Oscar will ever fully recover from the horrifying experience.

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OTKLJUČAVANJE TRAUME U DELU *IZUZETNO GLASNO I NEVEROVATNO BLIZU* DŽONATANA SAFRANA FORA

Sažetak

Rad predstavlja analizu romana *Izuzetno glasno i neverovatno blizu Džonatana Safrana Fora* u pogledu načina na koji je u njemu prikazana trauma izazvana terorističkim napadima, koji su se odvili u Njujorku 11. septembra 2001. godine. Otac devetogodišnjeg naratora Oskara Šela izgubio je život u tom strahovitom događaju, čime otpočinje traumatično iskustvo protagoniste. Sa ciljem da se utvrdi razvoj traumatičnog iskustva, u radu se koriste sledeći koncepti: izvođenje (*acting out*) i rad-kroz-traumu (*working through*), koje je Dominik Lakapra uključio u polje studija traume, a koji izvorno jesu Frojdovi pojmovi (melanholija i tuga). U radu se razmatra i zakašnjenje u pogledu Oskarove spoznaje traume, što je ideja koju je najpre izneo Sigmund Frojd, a potom istakla i Keti Karut, u delima u kojima se bavi pitanjem traume. Nakon analiziranja Oskarovog doživljaja traume, u radu se iznose zaključni komentari, u kojima se povrđuje da Oskar prelazi iz faze izvođenja u fazu rada-kroz-traumu, i potvrđuje Lakaprino stanovište o tome da se iskustvo traume možda nikada neće zaključiti u potpunosti.

Ključne reči: trauma, književnost nakon 9/11, Džonatan Safran For, *Izuzetno glasno i neverovatno blizu*, izvođenje, rad-kroz-traumu.