

Amelia Simpson

Dr. Roger Ladd

ENG 5300-001

18 November 2020

## Without and Within

### Secondhand Trauma in Cynthia Ozick's "The Shawl"

On May 8<sup>th</sup> 2020, the New York Times ran an article titled "Knitting for the Apocalypse." The tagline read, "Why settle for a tea cozy when you can make knitwear fit for a nuclear winter?" With Covid-19 and the political upheaval surrounding the presidential election, it's easy to throw around the word apocalypse. Apocalypse, from the Greek apokalypsis, literally means "revelation or unveiling" (Wojcik 4). The original belief was that once "Truth" was unveiled, the solutions to life's mysteries would also be unveiled. Life and human suffering would make sense and be justified because they would be viewed from their place in the wider tapestry (Wojcik 4). The human obsession with apocalypse then, stems not from the desire to watch the world burn as some have suggested, but the intense desire to understand human pain and suffering, especially our own pain and suffering. This is also the case with Holocaust Literature.

The Holocaust, perpetrated during World War II by the Nazi party, was not a world-ending cataclysm as envisioned in religious texts, but it was still an apocalypse. This is because the apocalypse can also be defined as an event that changes the world in a definitive manner. No, the world did not "end" on a global scale, but the collective consciousness changed, and the world will always remember the events of the Holocaust. Thus, the Holocaust ended the world as humans perceived it. German born philosopher Theodor W. Adorno demonstrates this in his

infamous maxim “To write poetry after Auschwitz is barbaric” (34). The world did continue to write poetry, though, and the Jewish community especially turned to writing as an act of memory and collective grief. It is through the act of writing that Cynthia Ozick and other second hand or generational survivors are able to lay claim to and help recreate the post Holocaust Jewish identity, accessing their place in the wider community.

Trauma Theory is the best method to understand Holocaust Literature as a cultural reclamation of identity. The theory is an offshoot of psychoanalysis and originated with Sigmund Freud. In his essay “Beyond the Pleasure Principle” Freud identifies a particular phenomenon linked to “The terrible war that is just over” which he names “war neurosis” (Freud). In the modern day, the various “war neurosis” have been renamed Post Traumatic Stress Disorder (PTSD). However, Freud soon noted, this condition does not only happen in war, “After severe shock of a mechanical nature, railway collision or other accident in which danger to life is involved, a condition may arise which has long been recognised and to which the name ‘traumatic neurosis’ is attached” (Freud). The idea that Freud is describing, that of trauma, was not a new concept in 1922. However, the idea of identifying and treating trauma as a mental condition that had a cure was revolutionary.

Psychology continued to study trauma throughout the 20<sup>th</sup> century and Cathy Caruth took up the idea of Trauma Theory again in the 1990s. Caruth built on Freud’s model and adapted it for use in literature, redefining the idea of trauma as “an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena” (181). Caruth believes that a traumatic event is unknowable, due to the latency that a trauma creates. In her essay “Unclaimed Experience: Trauma and the Possibility of History” Caruth explains:

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. (187)

Caruth believed that trauma's unknowable quality meant that the subject's psyche repressed the experience of the trauma as it was happening, preventing the full damage to the subject. Thus it was only through a cycle of remembering and repression that trauma could ever be known.

Both Freud and Caruth identify that the key to understanding and treating trauma seems to be repetition. Freud identified repetition as the way that patients interacted with ruptures when in psychotherapy, "He is obliged rather to repeat as a current experience what is repressed, instead of, as the physician would prefer to see him do, recollecting it as a fragment of the past" (Freud). He also noted that repetition itself seemed to be an important act, even though experiencing the trauma repeatedly was painful. Caruth offers further insight into the need of repetition in her article "Violence and Time: Traumatic Survivals." In the text she explains that it's not trauma at all that is the focus of the repetition, rather "Repetition...is not the attempt to grasp that one has almost died, but more fundamentally and enigmatically the very attempt to claim *one's own survival*" (25). Through this lens then Holocaust literature is not the barbaric ritual that Adorno claimed. Rather, writing is a way for the Jewish community to celebrate their continued survival in the face of attempted extinction.

As part of this group, Cynthia Ozick should feel free to write, and yet second hand or generational survivors still exist in a gray space. While they are Jewish and were a part of the ethnicity targeted, they remained untouched personally. They may feel the historical sense of

loss and guilt associated with historical ethnic trauma, but they can only access part of the overall identity. Their literature celebrates survival, mourns loss, and seeks to ameliorate the suffering of the community, but it is not a first-hand account. Ozick herself recognized that this fundamental contradiction was at the core of her work. In an interview with the National Endowment for the Arts, she once explained that she was moved to write “The Shawl” while reading *The Rise and Fall of the Third Reich* by William Shirer. She notes “I wrote those five pages as if I heard a voice” but at the same time she continued, “I have no entitlement to this part because it's an experience in a death camp. I was not there. I did not experience it” (“The Shawl”). To overcome this contradiction, Ozick bolsters her short story with two layers of empathetic experience. She includes the universal concepts of silence and inaction to discuss the larger trauma represented by her characters and setting then she moves to the gender-oriented trauma of rape and childbirth. Through these contexts, she seeks to clear a path for her own claim to shared trauma of the Holocaust and write her own ameliorating repetition of the shared ethnic memory.

#### Silence and Inaction as the Search for Inclusion

Silence and Inaction are key elements of “The Shawl”. Their use allows Ozick to explore universal elements that characterize trauma for all people, but also to offer commentary on the Holocaust as a source of continuing post war trauma. The short story opens on a march to a death camp. Three female family members are on this forced march: the narrator Rosa, her niece Stella, and Rosa’s young daughter Magda. Magda, only a baby, remains hidden from the guards in the titular shawl that keeps her quiet when Rosa is no longer able to lactate. Upon their arrival to the death camp, Rosa continues to hide Magda until one day Stella steals the shawl. This leads to Magda’s discovery and death while Rosa watches.

Throughout the short story, Ozick focuses on speech and silence, action and inaction. Each of her characters is themselves characterized by the category into which she places them though these roles may appear counterintuitive. In a typical western text, value is placed on action and speech above inaction and silence. Readers of Holocaust literature in particular are primed to view speech and action as defiance. Ozick, however, must balance that desire with reality and the truth of Jewish identity post war, thus simultaneously supporting and refuting this presupposition of value.

Magda, Rosa's daughter, is a silent character. As a baby, she cries out only once when Rosa stops lactating. To keep her quiet, Rosa encourages her to "milk [the shawl] instead" (4). While not offering real sustenance, Magda is extremely malnourished, the shawl effectively soothes Magda as a pacifier. At fifteen months, shortly before discovery, Rosa describes her as a mute who "never cried" (6). In fact, Rosa believes there might be something wrong with Magda's ability to speak at all. She notes, "Magda was defective, without a voice; perhaps she was deaf; there might be something amiss with her intelligence; Magda was dumb" (7). This silence and survival are clearly linked for Rosa, who notes that "Everyday Magda was silent, and so she did not die" (7). So, of course, Magda's death is heralded by sound. Upon discovering that her shawl is missing, Magda walks out of the barracks and into the yard "howling" her first sound, the syllable "Ma" (7). This noise draws the attention of the guards and Magda is immediately killed.

Stella, on the other hand, is the source of all speech in the story. Rosa as the narrator offers the audience internal narration, but it is only Stella who speaks. Upon examining Magda's features Stella notes aloud that Magda is "Aryan" (5). Rosa comments "...it sounded...as if Stella had really said 'Let us devour her'" (5). When Rosa finds that Stella took the shawl from

Magda, Stella offers the explanation “I was cold” in the aftermath (6). Rosa’s narration notes that this excuse served as a curse for the remainder of Stella’s life. Thus, the only real instances of speech come from Stella and both are abhorrent to Rosa. Stella’s insistence that Magda is Aryan, for instance, is met with horror on par with the taboo of cannibalism. Rosa, who was raped by a Nazi soldier, refuses to acknowledge the mixed ethnicity of her child, even long after Magda is dead. In the same way, she refuses to forgive Stella for taking the shawl from Magda, cursing her for having such a cold heart.

Rosa is capable of speech, but does not speak throughout the text. This lack of speech is mirrored by a lack of action. On the forced march to the death camp, Rosa wants to hand Magda to one of the women lining the streets but Rosa fears being shot if she leaves the line and that the woman would be so surprised, she might drop Magda. When Magda is discovered Rosa tries to act, but cannot before Magda is killed. When Magda dies, thrown by a soldier against the electric fence, Rosa “only stood, because if she ran they would shoot, and if she tried to pick up the sticks of Magda’s body they would shoot, and if she let the wolf’s screech ascending now through the ladder of her skeleton break out, they would shoot;” (10). Instead, Rosa stands and watches her daughter die as she silences herself using the same shawl she had used to silence Magda.

Speech and silence are integral components of trauma theory and Ozick both acknowledges and challenges the common conception of these ideas in “The Shawl”. To some, Holocaust literature is violating a strict taboo, by trying to use mere words to describe the unspeakable horrors of the camps. In her article “Speaking Corpses and Spectral Spaces: Representing Testimony after the Holocaust” Naomi Mandel explains that “These thinkers share the assumption...that to translate an event like the Holocaust into such conceptual structures is to

distort it, to misrepresent it, perhaps perpetuate the wrong done to the victims” (371). Mandel, like Freud, notes that the repetition of the trauma is a source of pain for the survivors and suggests that the trauma, which is literally unspeakable, should also become figuratively unspeakable, to protect a people who have suffered enough. What’s more, the common belief in the latter half of the twentieth century is that survivors literally *cannot* represent their own trauma accurately. Traumatic experiences are unspeakable “due to the inability of the brain...to properly encode and process the event” (Balaev 151). The victims themselves also furthered this theory about silence. Miriam Sivan, in her article “Crossing the Abyss: Language and the Holocaust in Cynthia Ozick’s ‘The Shawl’” points out that after the war “many survivors and thinkers continued to advocate a testimony of silence since language...could not do justice to the horror” (46). Thus, when Stella speaks, her speech is horrific. Her words do not bring peace or understanding, but additional fear and pain. Stella demonstrates this prevailing theory regarding speech at the time “The Shawl” was written.

While Rosa’s choice not to speak is perhaps reflective of this belief as well, what seems more likely is Ozick’s choice to use Rosa’s silence as a rhetorical device to maintain agency. Proponents of this aspect of trauma theory believe that silence in a text “is a strategy to maintain agency, authorship and control over the experience... [allowing] the reader to imagine her or his own worst fears” (Balaev 158). Rosa’s silence then, functions not as an inability to express, but as a desire to draw attention and focus. By not speaking, the character and her pain are not minimized by the lack of appropriate language to convey her loss.

Magda then, serves as an additional challenge. As a character, she is silenced throughout the text, only allowed to speak in the moment of her own death. Her speech is infantile and monosyllabic, but hearing her speak brings “fearful joy” to Rosa, who wants so desperately for

her daughter to survive and thrive (Ozick 7). Through Magda, Ozick challenges the assumption of silence as reverence. Instead, Magda becomes the writing of first and second-generation voices. They might be incapable of explaining the true horror of the Holocaust and they may yet use silence as a tool, but they make the attempt in an effort to preserve the history and the experience. The trauma that passes to the next generation will have a name and a story through which to contextualize the suffering.

Beyond the three main characters, there are other interesting instances of silence and speech in the text, particularly the Nazis and their sympathizers. Rosa describes walking toward the death camp through villages where observers come out to view the procession but assigns no speech or emotion to these observers. The reader knows that they are there, but they remain nameless and faceless, their silence is the silence of complicity. The German soldier who kills Magda is similarly silenced, devoid of identity and emotion. Rosa refers to him only as “a shoulder,” “a helmet,” and “Below the helmet a black body like a domino and a pair of black boots...” (9). Like Rosa, the soldier is silent, but unlike Rosa, he acts, killing Magda in an action that is not accompanied by any description. He is not happy, sad, or annoyed. The audience does not know if he recognizes that Magda is Rosa’s child or if he simply sees a child alone. His motivations are a void.

The electric fence contrasts the silenced outsiders. The fence is the method used by the soldier to cause Magda’s murder, and yet Rosa seems sympathetic to the voices that she can hear in its depths. She notes “Sometimes the electricity inside the fence would seem to hum;...Rosa heard real sounds in the wire: grainy sad voices...The lamenting voices strummed so convincingly, so passionately, it was impossible to suspect them of being phantoms” (9). The voices in the fence seem to be empathetic to Rosa, encouraging her to lift the recovered shawl



high to save Magda, though she is too late to do so. The fence in this way, serves to encourage Rosa to act in the small defiant way that she can, though she still cannot speak and in fact, the fence seems to speak on her behalf, perhaps for Ozick, on behalf of all of the victims of the camp.

Much has been made of the contrast between silence and speech in the text, a focus that stems from the war itself. In his 1991 collection *Laughter in Hell: The Use of Humor During the Holocaust* Steve Lipman reveals a common German maxim from the war, “Silence is golden, speech is Dachau” (113). Dachau, the first concentration camp opened by the Nazis, was one of the few camps in Germany and originally designed to house political prisoners and dissidents. Residents in the nearby town of Dachau were criticized in the aftermath of the camp’s liberation for not speaking out about what happened at the camp during the war and American soldiers actually forced citizens to walk through the camp and face what had been happening under their noses. Citizens fought back, explaining that they did not know and that those who were aware kept their silence rather than risk their own imprisonment as well.

The trial of Adolf Eichmann echoed this sentiment: Germans during the war could not speak out or they risked their own imprisonment. In her article for *The New Yorker* titled “Eichmann in Jerusalem-I” Hannah Arendt describes watching the trial of Adolf Eichmann unfold from inside the courtroom. Her observations would later become one of her best-known books *Eichmann in Jerusalem: A Report on the Banality of Evil*. In the article, Arendt notes that Eichmann, now that he was caught, claimed only to be following orders. In fact, she takes his argument even further. In the aftermath of the war, she notes that the German legal system was disinclined to prosecute individuals directly responsible for deaths in the war. She writes “The logic of the Eichmann trial...would have demanded exposure of the complicity of all German

bureaus and authorities in the so-called Final Solution of the Jewish question” a step that post war Germany refused to take.

The irony in the silence of the Germans is that the Jewish survivors were also silent in the wake of the Holocaust. This is the crux of Ozick’s choice. Characters are silenced and speechless to achieve a greater end. The Germans in the text are silenced because they have silenced themselves. Their perspective is not available after the war because of the deep-seated need to ignore their own culpability. The electric fence, on the other hand, is not silenced, because, unlike the soldiers, it does stand as testimony to the atrocity of the war. With the German citizenry and military refusing to speak, in some instances even burning records and other artifacts through which the story might be told, the camps themselves were left to speak of the dead, their deaths, their torture, their suffering, and their survival. In her article “Trends in Literary Trauma Theory” Michelle Balaev explains that “place is not only a location of experience, but, significantly, a facet of perception that organizes memories, feelings, and meaning, at the level of the physical environment” (160). The same events, therefore, might have a completely different context depending on where they take place. She continues, explaining that when authors “conceive of place as an actor or character in the novel” they are creating a “conception of identity as relational or as non-binary organizing principle of the self and consciousness” (160). When authors transform the setting into a character they are creating the conception that identity includes more than just the individual self and internal awareness. Instead, authors create an identity that is relational and able to stretch between characters and setting, establishing both and defining neither. Like Magda, whose speech challenges the theory that silence is reverence, the setting itself is permitted to tell its story through its own perception, “to speak” in Ozick’s attempt to contextualize the events of her short story.

Thus, speech and silence, action and inaction allow Ozick to open a window through which a trauma she did not experience can be accessed. Speech's inability to convey trauma, the choice to remain silent, and the reclamation of a voice are tropes that even an audience unfamiliar with the Holocaust can understand. In fact, though this is clearly a Holocaust text, Ozick keeps most references to the specific details of the Holocaust out of the text. Rosa wears a yellow star on her clothing, a well-known indicator of the Jews under Nazi rule, and baby Magda is referred to as Aryan. Other than these two instances, there is no definitive reference to the Holocaust in this short story. Rosa has no traditionally Jewish last name. The soldiers are not called Nazis. There is no direct reference to a particular camp. Through those silences of the text, "The Shawl" becomes a universal narrative. It could be any camp. It could be any holocaust.

#### Wartime Rape and Gender Trauma as Experience

Like silence and inaction, gendered violence is a widely understood trauma that Ozick uses to bridge the gap between secondhand experience and the trauma of the Holocaust. In her desire to understand the trauma of the Holocaust, Ozick sought out a more universally recognized comparison, the shared bond of gender based violence, as a way to ground the ethnic trauma of the Jews in a more widely shared trauma.

The gender-based violence in the "The Shawl" is couched in silence and the audience is left to infer that Magda is the product of rape, an inference that Ozick encourages. While Rosa has dark eyes and hair, Ozick describes Magda as Aryan "eyes blue as air, smooth feathers of hair nearly as yellow as the Star sewn in to Rosa's coat" (4). Rosa notes in the text "You could think she was one of *their* babies" (4). This is, of course, exactly what Ozick wants her audience to think. Ozick adds that when the wind blows ash onto them from the crematorium, "the bad

wind with pieces of black in it” Magda laughs and her eyes do not water, though Rosa’s do (6). These hints at Magda’s parentage are confirmed in Ozick’s longer novella sequel “Rosa” when both Stella and Rosa acknowledge that Rosa was raped, though Rosa insists weakly that Magda’s father was not the Nazi who raped her.

Rosa’s ability to face the trauma of the Holocaust, but not the parentage of her own daughter may seem counterintuitive but the trauma of the two events are fundamentally different. The trauma of the Holocaust is shared through what Disaster Studies has termed the “phase of ‘convergence’” or the time surrounding an event when people come together to support those who have experienced the disaster first hand (Corcoran 22). The experience of rape as a personal apocalypse however “gives rise to disoriented thoughts and a degree of alienation” and means that the world for that person will never be the same (Corcoran 25). While both the Holocaust and the rape are traumatic, Ozick uses the layers of trauma to demonstrate the variety of issues facing survivors in the aftermath. The Holocaust was not one thing to all people. Rape was a literal trauma faced by those in the ghettos and camps though Ozick uses it as a tool to create empathy and clarity in the reader.

In examining the trauma of rape, it is important to remember that rape is an act of power, not an act of sexual gratification. In her 1996 study “The Second Front: The Logic of Sexual Violence in Wars” Ruth Seifert notes that “rape studies [have] unanimously come to the conclusion that rape is not a sexual but an aggressive act (i.e., in the perpetrator's psyche it does not fulfil sexual functions)” (36). She continues to explain that the perpetrator is instead seeking to dominate as a show of power. This means that “Some studies therefore describe rape as a ‘pseudosexual’ or ‘anti-sexual’ act: It has nothing to do with [the aggressor’s] sexuality but with the exertion of sexual violence directed against women” (36). To add additional complications

to rape in the text, because “The Shawl” is set in the Holocaust, it qualifies not only as a traumatic rape, but also as a wartime rape. In her article “Theorizing Wartime Rape: Deconstructing Gender, Sexuality, and Violence,” Nicola Henry offers a quick summary of Seifert’s conclusions:

(1) rapes are part of the "rules of war"; (2) the abuse of women is an element of male communication in conflict; (3) rapes result from the elevation of masculinity that accompanies war; (4) wartime rape aims to destroy the enemy's culture; and (5) wartime rape is the expression of a culturally rooted contempt for women, lived out in times of crisis. (50)

Thus, rape in general and wartime rape especially are acts of discriminatory violence. Rape is an act against a gender, but often wartime rape is an act used to dehumanize a culture or ethnicity. Rape, therefore, fits perfectly with the Nazi strategy of dehumanization and eradication of the Jewish population of Europe.

In his article “Thoughts on the Intersection of Rape and Rassenchande during the Holocaust,” Steven Katz echoes the theories espoused by Seifert and Henry but acknowledges that a discussion of wartime rape during the Holocaust must also contend with the issue of Rassenchande. Katz claims that these rapes are a way of communicating the political message that “Jewish girls and women are not fully human, that they are not shielded by normal moral rules, that they stand outside police and state protection, and that they do not belong to the universe of ethical obligation” (294). They serve then, “not only as a discrete, individual localized sexual performance, but as an assault on the collective body, the communal being, of the Jewish People” (294). Thus while rape was seemingly encouraged by the Nazis, the policy of Rassenchande meant that no children could be allowed to result from such unions. While

most perpetrators of wartime rape “are not interested in the children who will be born” as a result, having a half-Jewish child was the greatest fear of Aryan men (Katz 302). In fact, “During the war years the crime of Rassenchande could mean a death sentence” for the man (Katz 303). Thus, among the Nazis, it was a required duty to kill all Jewish women who became pregnant and it became common practice, according to Katz, to kill women who had been raped to avoid a pregnancy in the first place.

Ozick however chooses to show Rosa as the victim of rape, with a child whom she loves and protects as the product of that rape. While certainly something that could happen, it seems unlikely in the circumstances, but Ozick chooses to show Rosa as a survivor. For Magda to exist, Rosa must not only have been raped, but also managed to hide the rape in such a way that the German soldiers around her did not discover her pregnancy and labor. Her success is a clear statement about Rosa’s strength of character. For Rosa to not only carry a child to term under the conditions in the camp, but to love a child that is the product of oppression shows an amazing internal strength. In Rosa’s ability to survive and persevere, Ozick celebrates the same traits in the Jewish people. Rosa is a celebration of survival and the ability of the community to band together in the aftermath, to recreate a community and rebuild a history that was, almost permanently, taken from them.

Magda then stands testament to the lost. Ozick uses Magda to represent the dead, the missing, and the broken. As her silence becomes speech at the moment of her death, her death becomes life through the collective memory of the Jewish people. Monuments erected around the world in the wake of the Holocaust are Magda, both a source of pain and a source of peace. Magda becomes, in this light, a representation of the fight between the two natures, a symbol of the central conflict of the “final solution” and the much older conflict between man and woman.

Rosa and Magda become representations of all women and children, victimized through gender and ethnic violence. The soldier who kills Magda is every soldier, every man, raising his hand in violence against women and children. If Rosa is every mother and Magda every child, then this soldier is every soldier, including Rosa's rapist and Magda's father.

Thus, Ozick uses the ideas of silence and rape to legitimize and authenticate her Holocaust narrative, not to claim first-hand knowledge, but to open the door for second hand, and second-generation authors. Cathy Caruth alludes to this phenomenon in "Unclaimed Experience" when she explains that trauma "is never simply one's own [. . .] [but] precisely the way we are implicated in each other's traumas" (24). Trauma is a shared collective, and this is especially true for ethnic traumas. Michelle Balaev echoes this idea, explaining, "individual trauma can be passed to others of the same ethnic, racial, or gender group who did not experience the actual event, but because they share social or biologic similarities, the traumatic experience of the individual and group become one". In this way, Ozick and other second hand and second-generation writers are not claiming a first-hand experience, but an experience born of group solidarity and absence.

It is through this reclamation of their right to write about the Holocaust that the second generation can engage in the cycle of repetition and amelioration theorized by Freud and Caruth. The connections will never be perfect--"The Shawl" will never encompass the experience of the camps in the same way as Eli Wiesel's *Night*—but it doesn't have to be. That is not the goal. A perfect representation of the camps would fulfil the fears of those who preferred silence to re-victimization. Instead, repetition is remade as memory and remembrance. The next generation is able to write narratives that give the Jewish community back the strength and identity that was taken from them. They are able to reclaim the experience, to exist in it without allowing it to

overwhelm them. Eventually they are able to rise above it. The Holocaust is always there, will always be there in the way that the Jewish Exodus from enslavement in Egypt will always be there, but it does not have to be the defining factor of the Jewish Identity. Through repetition and reevaluation, the survivors of trauma can, in fact, survive.



## Works Cited

- Adorno, Theodor W. "Cultural Criticism and Society." *Prisms*. Translated by Samuel and Shierry Weber, First MIT Press, 1981.
- Balaev, Michelle. "Trends in Literary Trauma Theory." *Mosaic: An Interdisciplinary Critical Journal*, vol. 41, no. 2, 2008, pp. 149-166. Web.
- Caruth, Cathy. "Unclaimed Experience: Trauma and the Possibility of History." *Yale French Studies*, no. 79, 1991, pp. 181–192. JSTOR, [www.jstor.org/stable/2930251](http://www.jstor.org/stable/2930251). Accessed 14 Nov. 2020.
- Caruth, Cathy. "Violence and Time: Traumatic Survivals." *Assemblage*, no. 20, 1993, pp. 24-25. *JSTOR*, [www.jstor.org/stable/3181682](http://www.jstor.org/stable/3181682). Accessed 26 August 2020.
- Corcoran, Paul. *Awaiting Apocalypse*. New York: St. Martin's Press, 2000. Print.
- Freud, Sigmund. "Beyond the Pleasure Principle." Translated by C.J.M. Hubback, *The International Psycho-Analytical Library No 4*, Edited by Ernest Jones, The International Psycho-Analytical Press, 1922. Web.
- Henry, Nicola. "Theorizing Wartime Rape: Deconstructing Gender, Sexuality, and Violence." *Gender and Society*, vol. 30, no. 1, 2016, pp. 44–56., [www.jstor.org/stable/24756163](http://www.jstor.org/stable/24756163). Accessed 26 Sept. 2020.
- Katz, Steven T. "Thoughts on the Intersection of Rape and Rassenchande during the Holocaust." *Modern Judaism*, vol. 32, no. 3, 2012, pp. 293–322., [www.jstor.org/stable/23361647](http://www.jstor.org/stable/23361647). Accessed 28 Sept. 2020.
- Lipman, Steve. *Laughter in Hell: The Use of Humor During the Holocaust*. J. Aronson, 1991.
- Mandel, Naomi. "Speaking Corpses and Spectral Spaces: Representing Testimony after the Holocaust." *Dialectical Anthropology*, vol. 24, no. ¾, 1999, pp 357-376. Web.

Ozick, Cynthia. *The Shawl*. Vintage International, 1989.

Seifert, Ruth. "The Second Front: The Logic of Sexual Violence in Wars." *Women's Studies International Forum*, vol. 19, 1996, pp 35–43. Web.

Sivan, Miriam. "Crossing the Abyss: Language and the Holocaust in Cynthia Ozick's 'The Shawl.'" *Studies in American Jewish Literature (1981- )*, vol. 24, 2005, pp. 42–59. Web.

"The Shawl." NEA, *National Endowment for the Arts*, 14 Sept. 2018, [www.arts.gov/national-initiatives/nea-big-read/the-shawl](http://www.arts.gov/national-initiatives/nea-big-read/the-shawl). Accessed 26 August 2020.

Wojcik, Daniel. "Approaching Doomsday." *The End of the World As We Know It*. New York: NYU Press, 1999. Print.