The Haunting Power of War: Multimodal Analysis of Perpetrator Trauma in Ari Folman's and David Polonsky's *Waltz with Bashir* (2009)

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Abstract

Recent studies of war trauma have shown considerable interest in examining the impact of perpetration on the mental wellbeing and moral integrity of former combatants. The transcendence of the victim-perpetrator binarism has become a trendy act of critique. The perpetrators' post-traumatic confessional literature features the new war documentary novel by the end of the twentieth century onwards. This genre of war documentary is a subversive personalized narrative to dominant ideologies enforced by colonizing authorities. Such subversive narratives question the moral integrity of the invasive political and military authorities and urge the perpetrator to re-envision their relation to the ethnic other. However, perpetration acknowledgment is mostly obstructed by the victimizer unconscious denial of their guilt as a self-defense mechanism. Guilt, instead, imposes itself in the form of intrusive nightmares and flashbacks that have long been suppressed as unwanted memories. Perpetration narrative is mainly about exploring those implicit memories that reside in the subconscious of the victimizer. The visual depiction of traumatic memories has become pivotal to displaying the moral injury brought about by war perpetration. The graphic novel, Waltz with Bashir, is explored as a multimodal revelation of the haunting power of war on perpetrators with the aim to encourage societal and ethical obligation towards the other.

"كابوس الحرب: تحليل الوسائط المتعددة لصدمة الجاني في رواية 'رقصة الفالس مع بشير' لري فولمان وديفيد بولونسكي" (2009)

<u>الملخص</u>

أظهرت الدراسات الحديثة حول صدمات الحرب اهتمامًا كبيرًا بفحص تأثير ارتكاب جرائم الحرب على الصحة العقلية والنزاهة الأخلاقية للمقاتلين السابقين. تتميز أدبيات الاعتراف بعد الصدمة للجناة برواية وثائقية جديدة للحرب بحلول نهاية القرن العشرين فصاعدًا حيث يعتبر هذا النوع من وثائقيات الحرب سردًا شخصيا لتقويض الأيديولوجيات السائدة التي فرضتها السلطات الاستعمارية. تشكك مثل هذه السرديات في النزاهة الأخلاقية للسلطات السياسية والعسكرية الاستعمارية وتحث الجاني على إعادة تصور علاقته بالآخر العرقي. ومع ذلك، فإن الاعتراف بارتكاب جرائم الحرب يعوقه في الغالب إنكار الجاني اللاواعي لذنبه كآلية للدفاع عن النفس. بدلاً من ذلك، يفرض الذنب نفسه في شكل كوابيس مزعجة وذكريات من الماضي مكبوتة منذ فترة طويلة باعتبارها ذكريات غير مرغوب فيها. يتمحور السرد حول استكشاف تلك الذكريات الخفية التي تكمن في العقل الباطن للجاني. لقد أصبح التصوير البصري للذكريات المؤلمة محوريًا لإظهار الضرر الأخلاقي الناجم عن ارتكاب جرائم الحرب. يتناول البحث تحليل الرواية المصورة "الرقص مع بشير" من منظور متعدد الوسائط للكشف عن الأثر الممتد الذي تخلفه الحرب على الجناة بهدف تعزيز الالتزام المجتمعي والأخلاقي تجاه الآخر.

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We are living in the era of visual communication that witnesses a growing interest in the pictorial methods of signification for being more generally understood and less culture-determined than verbal representation. Visual designs cannot be considered as mere aesthetic choices. In fact, in recent visual studies, there is an increasing awareness that the process of visual composition is carefully and precisely created for a careful targeting of audiences and a clear communication of particular messages. Visual communication comprises different manifestations in literature of which graphic fiction is the most popular one. Moreover, with recent multimodal studies pioneered by Gunther Kress and Theo van Leeuwen, language starts to be studied as only one mode among many, which may or may not take a central role at any given moment in an interaction. Both verbal and non-verbal modes are believed to be interchangeably important and integral to communicating the meaning of a given text. The growing attention to the examination of the multimodal interaction of different communicative modes brings a lot to understanding the visual grammar of images.

Kress and van Leeuwen's book *Reading images: The Grammar of Visual Design* (1996) was the springboard for examining the grammar of visual texts. They took the foundational step of applying a model of language to visual compositions. They argued that images, like verbal language, are composed of various elements that are combined through a visual grammar to create different choices of meaning potentials. It is a study of how meaning is created by and conveyed through visual building blocks in an illustrated text. In this sense, illustrators rely on the effect generated by certain kinds of combinations of visual semiotic modes. It is this multimodal aspect of the graphic fiction that defines the approach of this study.

Multimodality, in its basic essence, is used to express the fact that communication is essentially and simultaneously channeled through a

number of modes. Defined by Kress and van Leeuwen, it is "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined – they may for instance reinforce each other … , fulfil complementary roles … or be hierarchically ordered" (*Multimodal Discourse* 20). It challenges the early monomodal approach to visual compositions which gives much focus to the language mode in the process of meaning making. Writers have begun to use an increasing variety of materials and to cross the boundaries between the various art, design and performance disciplines towards a multimodal communication.

The desire for crossing boundaries inspired twentieth-century semiotics. The main schools of semiotics all sought to develop a theoretical framework applicable to all semiotic modes. They tend "to move away from the idea that the different modes in multimodal texts have strictly bounded and framed specialist tasks … Instead we move towards a view of multimodality in which common semiotic principles operate in and across different modes…" (Kress and van Leeuwen, *Multimodal Discourse* 2). Thus, multimodality marks a departure from the traditional opposition of verbal and non-verbal communication, which presumes that one mode should predominate the other. The multimodal approach brings a much more comprehensive vision that embraces all modes without putting rigid boundaries and forwards the idea that "all modes need to be considered with the same kind of detail, as semiotic systems in themselves, whose potential choices, patterns and grammar can be described and documented" (Machin x).

The former segregation of different semiotic modes has given way to a more integrated fashion of merging different modes together. Multimodality signifies that a semiotic resource/mode is only actualized when combined with other semiotic resources and used in a specific context. Multimodal analysis provides an integrative approach to reading visual texts: "Whereas earlier semiotic traditions tended to look at individual signs and their simple, direct meanings in terms of what they connote or symbolize … a multimodal approach considers the way that signs are used in combination" (Machin ix). In his book *Understanding Comics: The Invisible Art* (1994)*,* Scott McCloud shows how in early forms of writing such as hieroglyphics, words were treated in picture-like format that took on more abstract meanings (140). In this pioneering work on comics writing, he establishes the genre of comics as a multimodal composition.

This paper is informed by David Machin's study of multimodal analysis (2007), which, as defined by the author, is a social semiotic approach to visual communications. Machin's approach provides a tool kit for the analysis of visual compositions in a way that explores relationships between different modalities to realize the intended meaning: "It is a method that allows us to break down compositions into their basic components and then understand they work together, how relationships can be made between them on a page, in order to create meaning" (viii). Thus, meaning is not fixed or predetermined; it is rather "a potential" that could be variously induced through different combinations. As Machin elaborates, "The meaning lies not so much in the sign itself in isolation but through its membership of a code, a system of visual grammar, which gives it potential to mean … So the meaning of the sign is realized in context through combinations with other signs" (ix).

Machin's study has three major dimensions. The first one defines his model of visual grammar. Machin's model is mainly founded on the pioneering work of Gunther Kress and Theo van Leeuwen (1996) to identify what qualities a visual language has and how such observations could help read and understand visual compositions. In their book, Kress and van Leeuwen introduces the grammar approach to reading visual compositions. In his model, Machin explains the development from a lexis approach to a grammar approach that explains how individual signs can be used in combination with other signs to create meaning. Machin elucidates: "The grammar approach, therefore, involves treating images as complex semiotic systems, like language, where meaning is created through grammar rather than by individual signs with fixed meanings" (2).

Machin refers to Halliday's complex model of semiotics as the theoretical basis to his semiotic grammar-based approach. He refers to Halliday's complex semiotic system that stresses the arbitrariness of the sign meaning. A sign has no fixed meaning but rather has "meaning potential" that could be realized in combination with other elements in a certain system, "only in the sign's use through grammar" (3). The same is applied to the visual semiotic system, where the meaning of a sign lies not so much in the sign itself but through its belonging to a system: "Not only simple signs but grammar gives meaning" (4). It is this complex semiotic system of language grammar pioneeringly applied to visual communication by Kress and van Leeuwen that is later developed as a multimodal approach by David Machin. Machin's multimodal approach

is defined by "creating inventories of the choices available and the pattern that govern these choices" (5).

As a development of the grammar approach to visual compositions, multimodality, Machin proceeds, "describes the grammar of visual communication that is used by image designers. It is an analysis of the rules and principles that allows viewers to understand the meaning potential of the relative placement of elements, framing, salience, proximity, colour saturations, styles of typeface, etc." (x). In this approach, visual elements are not to be treated as "connoting particular meanings" but as communicating certain messages – "the way that, like language, they can create moods and attitudes, convey ideas, create flow across the composition, in the same way that there are linguistic devices for doing the same in texts" (xi). He explores different aspects of visual compositions and provides inventories of meaning potentials.

The second dimension of Machin's multimodal analysis framework is the metaphorical associations of the semiotic modes. He stresses the fact that metaphors and the associations they transport are integral to meaning creating in different communicative modes. Machin pinpoints that such associations are mainly "experiential" reference to a real-world application or object (6). Therefore, illustrators mainly draw on such experiential associations when representing the world. This is because the essence of metaphor, as highlighted by van Leeuwen, "is transference…from one domain to another due to some perceived association" (Machin 8). Illustrators can, in turn, transfer concrete experiences through images to express abstract ideas. Machin, in conclusion, points out that metaphorical association characterizes his tool kit of multimodal analysis. The inventories and patterns involved 2all draw on physical associations drawn into visual communication" (10).

Speaking of discourse, the third dimension of Machin's multimodal analytical framework, it is defined with respect to Foucault's notion of discourse, in which he rethought the relation of language to reality. The term is originally adopted by Foucault to denote a social system that produces knowledge and meaning[1]. In this sense, the term discourse "has been used to extend the theory of ideology, that part of the ideological instance in which subjects represent the imaginary relationships of individuals to their real conditions of existence in speech or in writing" (Cousins and Hussain 78). Dwelling on Foucault's interpretation of discourse, Machin uses discourse to refer to "socially constructed knowledge about reality" (12). He stresses the fact that multimodality, like many approaches to semiotics, assumes that all semiotic systems are

social semiotic systems. Semiotic choices made by visual designers are not neutral; they are "motivated by interest" and driven by ideology (xii).

Just as language can ideologically create a certain reality, choices in visual communication are equally ideological. Throughout his discussion, Machin makes it clear that "the use of visual signs is not neutral but is about defining social reality" (xiv). In this regard, visual signs are able to connote complex ideas about the nature of the world, how it works and how people behave. Machin maintains, "In any visual composition designers will have used semiotic resources to connote particular discourses that allow them, therefore, to define reality in a particular way" (13). In his model of multimodal analysis, Machin gives elaborate examples of how semiotic resources could be specifically used for the values and associations that they bring, which communicate broader ideas about the world.

This paper explores some of the semiotic resources discussed in Machin's model of multimodal analysis and applies this study on Ari Folman's graphic war novel *Waltz with Bashir* with the aim of rendering visible the hidden/unrecognized traumatic memories of war and its devastating impact on the psyche of the perpetrator. The paper adopts a multimodal analysis of the graphic novel in the context of the Lebanon war. In this sense, the analysis tends to examine different visual semiotic modes in an integrated fashion and explore how modes could shift roles and assume functions previously dominated by others.

The studied semiotic modes/resources will be also highlighted as communicative modes. Machin's model benefits from Halliday's theory of the three basic metafunctions of language as a communicative mode and extends the application of those functions to visual elements. Actually, Machin followed the steps of Kress and van Leeuwen in this concern. These functions are the ideational metafunction, the interpersonal metafunction and the textual metafunction[3]. The visual mode is studied by Machin and his former theorists to prove that images could fulfill the same communicative functions of language in the way they could communicate moods, ideas and textual coherence. In his book, Machin provides a paradigm for the multimodal analysis of visual texts. His study offers a toolkit with various inventories and patterns of semiotic meaning potentials for analyzing the grammar of visual compositions. Some of the tools will be examined and applied to the studied war graphic memoir.

Composition and page layout

This tool mainly studies how different visual elements are placed in an image and to what extent they are connected or segregated. This is what

Kress and van Leeuwen (1996) call *visual syntax*. Machin explains, "In language, syntax is a matter of word order, which we read sequentially. In visual compositions, it is based on spatial relationships, in other words how the elements are related to each other in meaningful ways on the page" (130). This paper will pay attention to salience as a major semiotic resource in its multimodal analysis of the war graphic documentary in hand. Salience, as defined by Machin, is realized when certain elements are meant to stand out with implied metaphorical association or symbolic value in the given composition. Salience could be realized through various communicative modes, primarily potent cultural symbols, size, color, tone, focus and foregrounding (130).

Further to Machin' inventory, the paper also examines the panel as a potent communicative mode that could contribute much to the study of spatial composition of visual representations in a given page. Will Eisner's detailed discussion of the panel structure as an important semiotic resource in the composition of comics is foregrounded. Eisner elucidates how the number, size, and shape of panels contribute to the interpretation of the story events and characters' mental/emotional status in particular. Moreover, he explains how the examination of the panel together with the use of perspective within it can be manipulated to stir various emotional reactions by the viewer.

Depiction of social actors in the image

The second tool of multimodal analysis to be utilized is depiction of the social actors in the image. This aspect of multimodal analysis is concerned with the semiotic resources that relates to positioning the viewer with respect to the participants in the image, and to the way viewers are motivated to relate to actors and to assess them. In short, it crystallizes the relation between the viewer and actor in the image. Machin outlines three major sections for analysis of participants in an image. The first deals with the semiotic resources for positioning the viewer in relation to the participants, namely gaze, angle of interaction and distance. The second details the possible visual categorization of participants which includes individuals/groups, categorization and non-representation. The third focuses on actions of participants in the given image, which classifies them either as "actor" people who have the agency or power and the "goal" people who are just receivers with no power in hand (Machin 109-123).

Colour

Machin's discussion of color as a semiotic mode is mainly inspired by Kress and van Leeuwen's article "Colour as a Semiotic Mode: Notes for a

Grammar of Colour" (2002). Kress and van Leuuwen distinguish two sources for making meaning in color: association and features. Association has mainly to do with popular cultural associations. Features are determined by "a set of scale that runs from light-dark, saturated to desaturated, etc."(Machin 69). Such features are not considered as standardized values but as meaning potentials, like any other semiotic modes, that should be analyzed in association with other modes. Machin sets out in his book to examine the feature of color and in turn propose a toolkit of meaning potential for this semiotic resource. These features are hue, saturation, modulation, brightness, purity, differentiation, and luminosity.

Iconography: The Hidden Meanings of Images

Machin here studies the visual elements as icons with loaded, hidden meanings that are mainly culture-induced. This means that such visual signs have agreed-upon meanings that would enable people to use them in comprehensible communication of ideas and concepts. Drawing on Roland Barthes' semiotic study *Image-Music-Text* (1977), Machin attempts to explore "what ideas and values, what discourses, the people, the places and objects in images stand for- what are the kinds of associations that signs carry" (22). Of course, his model, as previously explained, basically looks for the meaning potentials and not the fixed meanings of those signs. His explanation initially focuses on the study of such visual signs in isolation then he further sticks to the multimodal approach of his semiotic model that studies such visual icons in relation to other semiotic signs. Machin further stresses the cultural associations of those icons. He denies the apparent neutrality of the associations given by an image. On the contrary, he pinpoints the fact that visual elements actually communicate "specific" values, actions, people, in a word, " discourses" (23). Machin focuses in his model on the connotative meaning of images defined as the second layer of meaning or more accurately the "hidden" meaning (22). Analysis will cover paper four major semiotic resources, namely participants, objects, settings and photogenia or photographic style.

Perpetrator Trauma

Machin's model is applied to a graphic memoir that is classified as war documentary. This subgenre in a general sense does not always exclusively focus on combat. It mostly addresses the ramifications of war with issues of trauma and memory as a top concern. War is frequently displayed as a memorable event—one that has power to change the lives of individuals and nations. War never ends without leaving a trace; it continues to reside in collective memory. However, war's experience

could be personalized. In fact, personal memories of war are arguably more traumatic than the expressions of collective memory, since they are based on firsthand tale of war by people for whom war is a personal story that underlies a painful experience of struggle and survival. For survivors, the end of war's physical hostilities does not signify the end of their inward war that will reside in their memory and permanently *haunt* their soul.

The concept of *haunting* is tightly connected to the issues of trauma and memory. Trauma victims must live with the memories and emotional and psychological scars left by traumatic events. Cathy Caruth (1996) defines trauma as "a wound inflicted not upon the body but upon the mind" (3) and argues that "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very difficult unassimilated nature—the way it was precisely *not known* in the first instance—returns to haunt the survivor later" (4). When one is haunted with past memories, one totally loses control over them, neither evoking or suppressing them. It is the memories that have control over the person. This is the crucial aspect that defines haunting. Having experienced war, be it a perpetrator or a victim, the person, over time, involuntarily falls victim to his or her own memories of a past event which they usually fail to comprehend or recognize. The graphic text under study visualizes the haunting power of war trauma over the veterans represented in intrusive flashbacks and dreams that disrupts their memory and endangers their mental and psychological stability.

Political conflicts have dominated the world scene for long, going through both armed and ideological confrontations. This conflict has been the topic of several documentary arts, both verbal and visual, in both regions. In fact, such creative responses to news-driven reality have become a criterion for envisioning the true context of war, subverting falsely propagated images of war and political conflict. One major route of subversion, the one targeted in this paper, is the war documentary writings that represent the trauma of the perpetrator. The paper strives to voice the post-traumatic repressed feelings of the perpetrator as part of the new national trauma research's transition from the domain of the victim to that of the perpetrator. The paper presents this new venue with the aim of unveiling hidden truths about the brutality of war, which could act even more devastatingly on the psychological and moral well-being of the perpetrator than that of the victim. On the feeling of guilt, Robert Jay Lifton says: "Part and parcel with the inability to confront the evil is an inner sense that it cannot be forgiven. It is a sense that one has been part

of a wound in the order of being … a profound upsetting of the universe or of human experience. This is too much for an individual to take in, acknowledge, confront, and redeem oneself in relationship to"(qtd. in Morag 1**).**

Raya Morag's book *Waltzing with Bashir: Perpetrator Trauma and Cinema* (2013) formulates the theoretical background of this study, for the book offers a new look at the unwelcome ghost of the perpetrators and highlights the incriminating role of their societies that triggered their perpetration with the aim of deepening the society's responsibility towards the other's/ the victim's reality. This coincides with the new approach to defining new war in the late twentieth and early twenty-first century as "multilateral" and "multipolar" (Morag 5). This polarity is applied to any concept where it is impossible to draw a clear-cut line separating two different sides of the same issue. Thus, acknowledging the perpetrator's trauma could better initiate the oppressors'- society-consideration of the other and their grievances and, in turn, define a new unprejudiced relation with the *other*.

Trauma studies have been for long dominated with victims' testimonies since the beginning of psychological and psychiatric trauma research established by Sigmund Freud. The victimizer was always the "monstrous, obscure, and undetected figure …" (Morag 11). In consequence, most of trauma-oriented research work is inherently committed to the trauma of victims and mainly devoted to illuminating their ordeal. Even major trauma studies evolving in the mid-1990s pioneered by Cathy Caruth lack the new theoretical insights of perpetrator trauma. It has been remarked that, although Caruth and her followers defined and studied traumatic symptoms of the victims, they paid little attention to the other side of the story, the perpetrators. The reason for the scarcity of scholarly study on perpetrators is mainly ethical in essence, for writers fear that this could display a kind of disrespect to the victims or an underestimation to their painful experience.

However, the late-1990s witnessed a restructuring of the relationship between victims and perpetrators in which the long-seated victim-perpetrator binarism was broken, giving independence to each category and allowing interchange between them. In fact, the study of trauma is believed to be incomplete without a greater study into the possible trauma of the other pole of the worldwide struggle. Saira Mohamed argues that perpetrators should be considered as a part of the victim/victimizer dichotomy which needs to be focused on so as to fully comprehend the dimensions of any historical issue (1208). The transcendence of this

binarism has become a trendy act of critique in current political situations.

Perpetrator trauma literature is characterized by its first-person depiction of the post-traumatic experiences of ex-soldiers as perpetrators. This type of writing has a confessional-critical tone that involves harsh criticism of atrocity and of perpetration. In these narratives, the autobiographical impulse ceases to be the story of the author's personality but an act of ethical performance enhanced by the subversive standpoint of the perpetrators toward themselves and their society. The post-traumatic perpetrators' confessional literature features the new war documentary novel by the end of the twentieth century onwards. This genre of war documentary, being a subversive personalized narrative to dominant ideals, marks a decline in ideological commitment to any colonizing authority. Such subversive ideals question the moral integrity of the political and military authorities and restructure the perpetrators' relation to the ethnic other. The new war docu-novels mark the collapse of victimhood model and the rise of a new model that probes the perpetrator's mental unrest and is based on self-inquiry and moral obligation.

Morag presents in his book a new paradigm for distinguishing between victim trauma and perpetrator trauma during the contemporary war era. He takes the ethical account as the basic foundation of perpetrator trauma. Perpetrator trauma springs from an active epistemic sense of guilt. Morag elucidates, "… the core of perpetrator lies in the profound moral contradictions challenging the perpetrator rather than in their psychological disintegration or disturbing and intrusive memories" (16). The perpetrator's traumatic experience, unlike that of the victim, is triggered by the perpetrator's predetermined, conscious decision to participate in known-in-advance atrocities. In this case, the psychological disturbance experienced by the perpetrators relates to "the perplexity of denial of wrongdoing or the inability to prevent returning to the guilt-ridden experience rather than to the incomprehensibility … " (17). It is the perpetrators' "acknowledgment" of their guilt that lies at the heart of their traumatic experience (17).

Morag, in addition, redefines the perpetrators' sense of guilt in the new (modern) war context, proclaiming that it is mainly "motivated by empathy for the victims and characterized by assuming responsibility and looking 'forward' " (16). This strategy of '"looking forward" re-structures the perpetrators' relations to otherness, which, Morag proceeds, should resonate in the society's ethical responsiveness and willingness to

accept responsibility. In this sense, the perpetrator's empathy towards the victim will be meaningful only with the societal obligation to stop the victimization process and adopt a new strategy of dealing with the other (18-19). Morag paradigm of perpetrator trauma defines the perpetrator's disclosure of pain as an act of "confession" in contrast to the victim's "testimony." Perpetrators' confessions are like "a monologic genre based on introspection" that constitutes "a reassessment of values and affirmation of total transparency regarding the content of the confession." This confession is mostly governed by personal conflict "between the urge to tell vs. the burden of secrecy that may last for years, the need for self-protection vs. self-incrimination …" (20). In this sense, Morag clarifies, perpetration stories tend more to explore the subconscious rather than exposing clear facts.

A major indication of war trauma on perpetrators is exemplified in a kind of psychical disorder that could be manifested inwardly and outwardly/emotionally and physiologically. This disorder is known as 'moral injury disorder.' This concept is used in recent studies and reports on war perpetration. Like any post-trauma disorder, moral injury is triggered by unresolved traumatic past experience that leaves an imprint which triggers emotional or physiological symptoms. Moral injury disorder was believed to be more relevant to the understanding and treatment of combat stress reactions (Litz et al.). This disorder is a post-traumatic effect that inflicts the mind of war veterans for committing ethical transgressions. While moral injury shares some common features with PTSD, it is believed to be a distinct phenomenon that can be studied independently.

Unlike PTSD, moral injury disorder is not rooted in fear with negative feelings that are mainly targeted to one's own self. As defined by B.T. Litz et al., moral injury disorder demonstrates one's personal sense of self-betrayal through the "inability to contextualize or justify personal actions and the unsuccessful accommodation of these experiences into pre-existing moral [frameworks]" (705). In context of war, this psychological restlessness is induced by moral dilemmas encountered by military personnel in the course of combat. Perceived perpetration is believed to be a common morally injurious experience nowadays. Perceived perpetration refers to either a self-directed act, or a commissioned act taken by an individual that contradicts with their moral/ethical code of behavior even if such act is justified within the context of combat or deployment ((Litz et al. 696).

Major Symptoms of moral injury, as summed up by J. Shay, include guilt, shame, anger, re-experiencing of traumatic events, avoidance to

remember, emotional numbing, and mistrust of self, others, or social institutions (186). Like the case in usual post-traumatic disorders, the person is inflicted with haunting, intrusive memories in the form of nightmares and flashbacks that they could not comprehend. This is usually accompanied with anxiety attacks, memory shifts from amnesia to hypermnesia, depression, alienation and hypervigilance. Traumatized perpetrators usually suffer from an inability to speak out their worries, suffering from what is seen today as *pathological silence*. This is because any victim of trauma is usually driven by a subconscious attempt to numb or block out completely their experience. In most cases, trauma is visually manifested, which mainly accounts to studying a visual text as a true depiction of traumatic experience.

The power of comics or visual literature in a more general sense lies in the way they allow the readers to witness the painful experience of war and experience its haunting memories and violent acts. Hillary L. Chute maintains that war comics is employed as a means "to draw history, to bear witness through the mark" (25). Such 2materialization of perception" through the mark gives abstract truth a concrete embodiment/presentation that enduringly influences the perception of the audience (Scarry 292). Moreover, comics, with its testimonial power, tends to be an eye-opening experience to a new perception of a given reality. When graphic texts come to re-explore a historical reality, Chute argues, they put their "new terms for visual-verbal reports, accounts, and histories" (31). In their attempt of re-envisioning war, "comics proposes an ethics of looking and reading intent on defamiliarizing standard or received images of history …" (31). Many of the war comics, like the one studied in this paper, are graphic memoirs that attempted to provide a more vivid and first-hand remembrance that subverts mainstream and media-directed discourses about war.

This paper, more restrictedly, attempts to probe the subconscious of war perpetrators and examine the personal, intrusive memories of traumatic war events that inflict the perpetrator's mind. This adds another important reason for selecting a graphic text for examination. The ability of comics to put the past and present together in a condensed combination of image and text makes it a useful and even more concrete vehicle for representing memory. Through this concretized depiction of events in the visual text, comics contribute in the "authentication" of memories (Huyssen 130). Moreover, traumatic memory, being studied under the category of implicit memory, can mainly be visually manifested, which makes it successfully materialized on the comics page. Recent studies on

comics and memory representation suggest that comics are a more expressive channel for "materializing" implicit memories because "drawing can mine unconscious and somatic memory through its non-verbal forms of representation" ((Nabizadeh 19). Also, its capacity to host multiple forms of textual and visual significations makes comics a good medium for representing the fragmented, episodic shots of traumatic memories.

In light of the given theoretical framework, *Waltz with Bashir* will be explored as an embodiment of perpetrator trauma in light of Morag's paradigm with special focus on the traumatic events of war invisibly embedded in the implicit memory of the victimizer and the indirect yet clamorous and mind-shattering mechanisms of recollection that induce feelings of shameful guilt. This paper will adopt a multimodal analysis of various semiotic resources enhanced by visual strategies in the studied war graphic memoir with the aim to explore the traumatic effects of war on perpetrators and hence present a subversive documentation to the mainstream, ideologized narrative of war.

Waltz with Bashir (2009) embodies post-war traumatic memory via both drawn and photographic registers, which gives the text a trustworthy sense of reality alongside the fantasy of dreams. The graphic memoir is told through the perspective of Ari Folman, the author's alter-ego, who goes back 26 years to his forgotten traumatic memories from the time he served as a soldier in the Israeli Defense Force (IDF) during the First Lebanon War. In particular, Folman tries to reconstruct three days that have been repressed from his memory, during which he witnessed the massacre of the Palestinian refugees at Sabra and Shatila. He particularly struggles to recall this event, in which up to 3,500 civilians were killed over the course of the three days.

The graphic memoir was adapted from a 2008 Israeli animated war documentary drama film, written, produced and directed by Ari Folman. A strangely beautiful sequence from the film gave the movie its name; an Israeli soldier is shown "waltzing" with his machine gun under the fire of a bomb that blasted Beirut boulevard - that is to say, he was wildly firing at everything in sight. The scene takes place against a backdrop of street posters praising Bashir Gemayel. The massacre was carried out by the Kataeb Party, also known as the Lebanese Phalanges Party, in retaliation for the assassination of the Phalange leader Bashir Gemeyal, for which Palestinian militants were blamed. Gemayel was politically aligned with Israel and fanatical about expelling the Palestinians from Lebanon. When Gemayel was assassinated by unknown assailants, Phalangist militia men

attacked the Palestinian refugee camps of Sabra and Shatila, slaughtering thousands of innocent civilians while the Israeli army looked on.

As a 19-year-old soldier, Folman was stationed on the outskirts of Sabra, firing flairs to illuminate the camp at night. He became so racked with guilt over this heinous act that he blocked this war incident from his memory. However, he was left with enduring trauma that started to display itself ferociously and persistently over his memory. He was haunted with intrusive flashbacks that serve as constant reminder of what he has committed, and it is with this guilt-laden soul that Folman wrote this war memoir in the perspective of the perpetrator. Moral injury disorder becomes the lens through which he recounts his story.

The memoir *Waltz with Bashir* is less concerned with the history of the First Lebanon War, and more with the private and subjective experiences and memories of the soldiers who fought in it. Its emphasis on the subjective dimension of memories and experiences of the war distances it from the real war context which, though present, is vaguely represented and interfered by dreams and hallucinations. Similar to other traumatic events experienced by soldiers during the fighting in Lebanon, this catastrophic event has been excluded from the national collective memory, and the writer feels a personal duty to try to remember the muted past. The protagonist sets out on a journey in search of this lost time in which he carries out a series of interviews and conversations with friends and acquaintances who had taken part in the war, and some of whom he has not seen for decades. The story is mainly about Ari's conceived perpetration. However, on every step he takes to unleash his terrain of repressed memories, he discovers that all men who have been in the Lebanon War with him carry a heavy load of war trauma on their backs, which proves that war plays its worst, enduring acts of evil on its initiators before its victims. Fragments of Ari's repressed past reemerge during these conversations, as well as other traumatic memories of atrocious and shame-instigating events experienced by the soldiers during the war.

Waltz with Bashir opens with Ari in a pub with his friend Boaz, a veteran of Lebanon war, who tells Ari about a recurrent nightmare of dogs chasing him every night in his sleep. The reader comes to know that those are the dogs Boaz used to silence during war time to prevent them from alerting the Palestinian refugees and thereby securing the attack of the camp. Boaz's account of his nightmare brings to Ari a surprising fact that he himself witnessed the massacre of Sabra and Shatila, but he does not have any flashbacks on this specific incident. This meeting teases

Folman's memory and instigates his first flashback from the Lebanon war in twenty years. Ari decides to retrieve his lost memories about the massacre event in specific. He starts his journey towards the recovery of his memory that gradually wakes up and Ari gains clarity day after day till he finally completes his mosaic of memories from the War.

Figure1 illustrates Boaz's dim memories of war against a dark-colored scenery, which pictures intrusion as a basic symptom of post-war traumatic disorder. Victims of trauma, in a general sense, suffer from intrusive memories of the abusive experience they lived. The scene is an interplay of different semiotic resources that are employed to communicate a mood of incessant fright. All visual signs here serve the author's intended concretization of the guilt-laden feeling overwhelming the perpetrator. The full page is well illustrated to depict the haunting power of war trauma. The page layout with only three wide, oblong panels slows down the passage of time to depict how the impact of war could be long-lasting. The textual arrangement of the three successive panels with the racing of the dog towards the viewer intensifies the feeling of insecurity and fright. The metaphorically-employed racing of the dog in three successive panels using a zoom-in camera style combined with face-to face- angle of interaction and a gradual close-up, all these modes combine to enhance the haunting effect of war memories that keeps chasing the victim. Iconography also adds to understanding the scene. The dim setting with the dominance of the yellow and grey colors connotes gloominess that dominates both the scene and the perpetrator's tortured soul.

Figure 1: Boaz's intrusive dream

In this scene the readers/viewers are motivated to relate to the subject and step in the nightmarish memory. Viewers are positioned to develop virtual contact and interaction with the dogs. With the employment of the horizontal angle that keeps a face-to face confrontation and direct eye-contact with the actors together with the close-up of the dog face in the third panel, viewers feel the trauma and the panic of Boaz. The mood of the scene is further enhanced with the depiction of the dogs as active agents and viewers/Boaz as just passive goals. The racing of the dogs towards the viewers connotes power and initiation of attack the same way traumatic memories of war abruptly disrupt the mental stability of the victimizer who fall helpless to inescapable perpetration- induced feelings of guilt and shame. Agency of the dogs is symbolically communicated through their movements and confident unstoppable advancement towards the victims.

Boaz's nightmare suddenly brings Ari back to his own experience of the war, and the fragments begin to emerge, and that night Ari has a flashback; a fragmented, disjointed memory of the war comes back to him in shards of haunted images of flares, and of him emerging naked from the water, and then dressing back into his uniform. In Figure 2, the graphic representation of the flashback pictures the feeling of great loss the Palestinians experience in the aftermath of the massacre. With the help of a highly communicative multimodal composition, a strong interpersonal bond is created between the readers and the actors in the scene. The composition of this scene is meant to bring the refugees to the full recognition of the audience. The Palestinian refugees are made to 'stand out' in this composition with their faces towards the viewer using a horizontal angle of interaction to make them in focus. Usually in mainstream war discourse, victims are not spotted in war settings or events where they should be present, but in this composition salience of the massacre victims is clearly intended by the author. Their salience is further enhanced by illustrating them in black that defines their being and makes them more recognizable figures.

Figure 2: Ari's first flashback

Moreover, the way the refugees made to gaze at the viewer creates a kind of visual address that implies a demand for acknowledging their agony. Their grim, weeping faces invite the viewers in the situation and allow them to experience the harshness/bleakness of the moment. The audience here is invited to closely see the refugees with the eyes of Ari. The graphic representation of refugees as a group not as individuals define the harsh social reality they are living as homogenized entity not as independent subjects. Though homogenization usually depersonalizes the depicted figures and could sometimes connote stereotyping, the group representation here combined with the cultural categorization of participants/refugees as heart-stricken women all in black clothes are manipulated by the author/designer to enhance the perpetrator trauma discourse through amplifying the magnitude of war atrocity and thereby crystallizing the reason for the moral injury inflicting the perpetrator. It is the multimodal combination of various semiotic modes that reconstructs the concept of homogenization to serve the trauma discourse in this composition.

Moreover, considering the action of participants in this visual composition is another subversion of agency in colonial war discourse. Representing refugees in group coupled with their close, face to face position to the viewer and clear, communicative facial expressions in some of them empowers the refugees and make them active participants/ actors who have the agency or power. The perpetrator together with the

audience are the goal or the receiver who are made subordinate to the emotional impact forced by the grieving refugees.

Driven by his personal desire to discover lost memories, Ari decides to visit his other friend, Carmi, who currently lives in Holland. Giving up his promising research career, Carmi seems to attempt to get rid of everything that could remind him of his memories from the Lebanon War. He escaped the environment that was connected to his unpleasant memories and preferred to have a new start putting his past life behind his back. He even failed to fulfill his dream to become a scientist as expected. After his experience of war at such an early age, being eighteen when he joined the army, he felt that his career came to a stand block. Carmi later confesses to Ari that he joined the Lebanon War to prove to everyone that he was a big hero, being always stuck in the image of the naive nerd. The possible status of a war hero was his only way to escape his assumed inexperience. However, his plan came to a failure. Carmi's narration reveals that, during the War, he used to escape into fantasies, which was his protective mechanism. Dissociation as a symptom of the postwar trauma effects is clearly illustrated in Carmi's reflections. Though he is physically part of the war scene, he is mentally detached from it. The fear and the pressure of the actual war were too powerful for Carmi to deal with; he chose to forget or, more accurately, he tried to take off his shoulders the feeling of shame from his failure to be the hero he aspired for. He even avoids to answer Ari's question about the massacre, claiming that he could not remember this specific event. Carmi is another representation of the veteran who challenges the fake, heroic image of war perpetrators. He is just another failure, a true manifestation of the morally-injured veteran who gets dissociated from their surroundings and finds in physical and mental escapism a temporary solace to his tortured soul.

Carmi tells Ari about his fantasy. He dreams that after falling asleep on a war boat, a beautiful but giant woman comes to him. They make love and she saves him from the boat that has been attacked and is sinking. He floats on her huge body. His fantasy is illustrated in Figure3.

Figure 3: Camri's fantasy

The whole scene is a subversion of the mythical heroism falsely attributed to soldiers. Carmi's fantasy is created by his subconscious to make up for his masculinity problem that he wrongly attempts to overcome by joining the army. He struggles to cope with the reality of war, and when he fails, his mind develops this defense mechanism in the form of dreams to alleviate the stress and the fear he experiences. The whole image is an iconographic representation of Carmi's dissociated self through his mental detachment from the war scene. The giant woman here in this context connotes protection; she carries metaphorical associations with the idea of sheltering. This meaning potential of the visual sign "giant woman" is further enhanced by Carmi's pose, the way he lies helpless yet relaxed over her body strongly clinging to her, is connotatively associated with his suppressed, unutterable wish to escape from his current reality as a war participant to another imaginary reality that bestows upon him the virtue of masculinity he has been seeking and offers a resort to his dissociated self.

Ari leaves Carmi without finding any answer to his queries; however, on the way to the airport, his memory wakes up and he sees scenes from the war. He remembers his first day in service when he was nineteen. He remembers transporting dead and injured soldiers and the way he acted like a war machine, without thinking about what he was doing. Being buried under shame, Ari's memory of the massacre remains obscure. Trying to connect the pieces, Ari visits a noted psychologist, Zahava Solmon, a world expert on combat trauma. She tells him about the concept of "dissociative event," a situation that someone is physically part of but mentally detached from. She recounts the story of a young man, a photographer, who in an attempt to disassociate from the event,

pretended, during the war, that he was "seeing it through the lens of an imaginary camera." Mental dissociation is communicated both textually and ideationally in this scene (Figure 4) with the multimodal employment of various semiotic resources.

Figure 4: The Photographer's detachment from the war scene

The composition of the page in non-symmetrical panels with scenes of war atrocities illustrated like photos that overlap the page edge indicates the photographer's overwhelming feeling of guilt and his rejection to be mentally contained within the borders of the war scene. The actor himself is intentionally portrayed by the author as a photographer, i.e., a non-represented figure in the scene, to crystallize the symptom of dissociation that perpetrators usually feel under the burden of shame and guilt. Denied perpetration is metaphorically linked to photographing as if the actor, though part of the scene, unconsciously assumes the role of the bystander because it is the only rational way to keep his sanity. Dissociation seems to be a good protective mechanism for the traumatized perpetrator until one day something happened and it was as "if his camera had broken" (58–59). The camera here connotes unconscious detachment from the traumatic experience of perpetration. His implicit memory of war trauma was prompted by the scene of slaughtered Arabian horses in Beirut. In consequence, he lost his mind, and never regained it. She suggests to Ari that sometimes trauma is so profound that the only rational way the mind can cope is to escape.

The scene of the dead horse- Figure 5- pulls his leg again to the role of the participant/ the actor as if the privilege of agency/acting is unwillingly bestowed on him again; he is enveloped by the scene/memories of war again. The close-up shot of the horse face with a horizontal angle of interaction redefines the relation between the

photographer and the war scene as if he re-enacts his experience of war. In the previous scene, the photographer is not a participant; his engagement is denied. Images of war are like remote camera shots of generic scenes without clear identification of the actors/participants involved, which disrupts the close relation between the viewer/photographer and the actors. Distancing himself from the war scenes, the photographer here intends to "keep his distance" from this painful experience. However, in the second scene of the dead horse, the figure of the dead horse is made salient through foregrounding, which, combined with a close shot of his face and a front, face-to-face view angle, incites the viewer/photographer unconscious involvement with the scene. The photographer is withdrawn closer to his denied subconscious traumatic memories till he finally gets swallowed up again in them. The horse is designed to gaze at the viewer so that there is a 'demand' for contact, for involvement, a 'direct address', which the photographer fails to ignore.

Figure 5: The Photographer's envelopment within the war scene

As illustrated in the scene, the photographer's traumatic experience is elicited by the sight of the dead horse and he finds himself involuntarily "pulled into the picture" and becomes part of the scene, not just a bystander. It is the first time that we could recognize the shape of the photographer in the eyes of the horse. The big size of the panel combined with the flat-level eye view gives more space to the traumatic memory to rise and expand so as to overwhelm the mind of the sufferer. Mental dissociation in Figure 5 ceases to protect the traumatized photographer from the intrusion of unwanted memories; instead, he is enveloped in the very core of such intruding thoughts. This is so much illustrated in the

way the designer combines different semiotic modes to picture how traumatic memories could be disruptive and invasive. The designer tends here to highlight how the trauma survivor falls an easy prey to his painful memories through adding tone to the tiny image of the photographer against the solid dark colour of the huge background. The shape pf the photographer is made salient through directional lighting against the dark background to enhance his mental involvement and his failure to keep himself dissociated from this tragic event. The huge size of the panel along with the close-up depiction of the trauma victim in tiny size only made visible using the contrast between dark and bright colors depict his inevitable entrapment in perpetration.

The last scene appears in the graphic memoir three times, always longer, paralleling Ari's gradually opening access into his own deeply repressed memory. As Ari gets more aware of his trauma as he talks to other people who have similar experiences and to a psychologist who gives him confidence, Ari's memory opens up. Ari discovers that he was present at the massacre in Sabra and Shatila. As he emphasizes to his friend, a psychologist, he was in "the second or third circle" of soldiers while the atrocities were going on, "The first one [circle] had the most [information]," implying an effort to diminish his share of guilt for the massacre. On asking him whether he fired the flares that "must have helped them (the Christian Phalangists) do what they were doing," Ari justifies, "What difference does it make whether if I fired the flares or just looked at the brightly lit sky that helped other people kill?" His friend explains that Ari felt guilt for the massacre because, in his 19-year-old mind, the murderers shared the guilt with all other soldiers around them and in order to protect his mental health, his head temporarily erased any memories on the massacre. The psychologist closes by emphasizing to Ari that "[Y]ou fired the flares. But you didn't carry out the massacre," putting the last piece of the jigsaw of his fragmented traumatic memory into place.

After this meeting, Ari begins to develop a clearer vision of his memory. The last scene of the memoir manifests the gradual unfolding of his memory of the massacre scene. The multimodal composition of Figure 6 functions to demonstrate what researchers Edna B. Foa and Michael J. Kozak would describe as fear from recalling a traumatic moment, or what they label as "fear memory" (21). This is a cognitive defense taken unconsciously by Ari to protect himself from reliving this horrific moment and is manifested in his inability to recall the greater details of the event. The color composition of Figure 6 displays the three

different communicative functions interactively to draw a picture of Ari's moment of realization. Some color features are combined here together to visually communicate the eruption of Ari's suppressed memories and the final release of all the hidden ambiguities in a fully-recognizable way.

Figure 6: Unfolding of Ari's repressed memories

In this scene, darkness prevails to articulate the obscurity of Ari's vision; black color constitutes most of the panels for its metaphorical association with unclarity of vision. The same choice of black as the dominant color obstructed by a light-colored gap that gives a small peek on what is happening heightens the readers' expectation of the upcoming big moment. The dominance of the dark color in combination with the designer's choice of a dull hue of white and beige escalates the mood of gloominess and intimidation that circulate the scene. The value of color purity engages reciprocally with the feature of darkness/brightness to connote the ambiguity of feelings experienced by the trauma victim at time of illumination. The choice of a prevalent pure and saturated black color in the background intervened with impure, uncertain hues of beige color makes the reader share the ambivalence of Ari's disrupted memory between certainty of denial and the uncertainty of recognition. Ari's ambivalent memory is further enhanced with the feature of low color differentiation by basically sticking to flat black and highlights and lowlights of the beige, which symbolizes mental unrest, and highs and lows of awareness.

The previous scene is followed by a sudden state of hypermnesia, which parallels the moment when he fully recognizes the details of the traumatic event he has been avoiding. Hypermnesia is an excessive memory activity that constitutes a sudden visual clarity of memory images, in which the victim becomes able to see things that has been for long obscured with clear, unexpected precision. Hypermnesia has been mostly documented in combatants on the battlefield or in individuals experiencing a stressful and/or traumatic event. As Ari slowly works to come to terms with the traumatic ordeal that he and his friends have gone through, the visual rhetoric of the last scene provides an answer to all the ambiguities of his traumatized memory. In contrast with the generally dim and blurry depiction of memory images in the previous scene that mainly reflects the uncertainties of Ari's traumatic memory, the graphic depiction of the last scene, as illustrated in Figure 7, displays an exceptionally exact and vivid memory recollection to highlight the moment of great illumination, the moment of the long-avoided confrontation with the past.

Figure 7: Ari's final state of hypermnesia

The multimodal composition of color in this final scene pictures the visual clarity Ari acquires at the end. Different color features are conjointly manipulated by the designer to capture this specific moment of recognition both by the perpetrator/participant and by the viewer. Clarity of thought is the dominant idea of this scene in contrast to the obscurity and ambiguity of vision depicted in Figure 6. Brightness and vividness of colors in this scene are metaphorically associated with Ari's realized

awareness in contrast with the predominant dimness in the previous scene. Brightness here motivates the readers' awareness of truth and vividness crystallizes the moment of truth after the ambivalent mood of suspenseful intimidation they experienced before. Brightness combined with saturation of colors enhance Ari's clarity of vision. Different hues of brown and yellowish brown are used intensely with much bolder strokes than the previous scene, which is mainly illustrated in desaturated beige in the bright zone, to trace Ari's growing certainty of his forgotten perpetration experience. Highly saturated colors also enhance the interpersonal metafunction of visual semiotics in this scene by giving a sense of emotional intensity to increase the reader's sensory involvement in the perpetration experience. Moreover, the designer's choice to use fully modulated colors here adds a clear realistic touch to the scene, making it closer to the reader's experience. The use of highlights and lowlights on the faces, the buildings and the participants create a sense of three-dimensionality that privatizes this experience; this is not a generic experience but a very specific one with certain specific feelings that need to be shared with and commuted to the audience. Such privacy of experience is further enhanced by low differentiation of colors. The color ranges from yellow brown to brown. Such restraint in using colors is more apt for illustrating memory recollection, which makes the reader share with Ari this special moment more realistically.

Other semiotic modes interact with color to represent Ari's state of hypermnesia. This same last scene was repeated all over the memoir to depict Ari's attempt to recollect his temporarily forgotten war memories. In Figure 2, Ari's first unsuccessful attempt for remembrance, he is portrayed with his back to the audience, as if he is a viewer, a passive recipient. He was visually represented as lacking agency or power; his presence was just 'existential', just to locate where he was. Ari's physical dissociation was intended to connote his mental detachment and unconscious avoidance to remember. On the contrary, with the final depiction of the same scene at the end of the memoir, Ari is illustrated with his full face towards the audience, indicating that he is no longer a passive recipient/viewer. Here he is granted agency and power over the refugees; he realizes that he was an active agent, for he could finally conceive his commissioned perpetration in the massacre.

In addition, hypermnesia, or the full awareness of the traumatic memory, is conjointly realized by the viewers themselves through positioning the viewer 'face to face' with Ari. In the previous similar scene (Figure 2), the viewer's gaze to Ari is denied; no symbolic interaction between Ari and the viewer is realized. However, here Ari is

made to look at the viewer, in which a kind of 'direct address' is intended to enhance the viewer's awareness and recognition as well. The horizontal angle of view together with the close shot of Ari's face in the final panel of this scene pictures the shared moment of awareness realized by both the actor and the audience. Moreover, the representation of the Palestinian refugees in this final scene as more individualized figures with clear illustration of their agonized facial expressions and gestures of grief adds some human aspect to the refugees, thereby giving credibility to Ari's memory and making it look more real than the previous intrusive, hallucination-like flashbacks. The choice of the bright yellow brown color in illustrating the refugees' faces in this scene against the dark and highly dim grey color in the previous scene of the same memory (Figure 2) represents Ari's mental transition from dissociative amnesia at the beginning of the memoir to the final release of his traumatic memory and his full awareness of perpetration.

Waltz with Bashir is a powerful denunciation of the senselessness of war. However, it departs from the typical war documentary fiction that mainly voices the victim's perspective on war. The story here is narrated from the opposite perspective, that of the victimizer with the aim of exposing the atrocity of war more objectively. War trauma is not restricted to the experience of the victim; instead, it stretches to encompass the victimizers who are commissioned to perform atrocious acts against their moral beliefs and are overwhelmed with intolerable feelings of shame and guilt. Advanced theories of trauma start to consider victims and perpetrators not as dichotomies but as dipolarities; they are believed to be the two faces of the same coin. The ugly truth of war could never be fully realized without narrating its full story from both sides of the coin to enhance human bonding and feeling for the 'other.' War is not a traumatic experience that is only lived by the victim, but it could be a haunting, fearful memory, an invisible scar in the mind of the perpetrator.

This paper addresses the prolonged negative emotional and psychological ramifications of war-motivated acts that transgress deeply held moral beliefs by the perpetrators. This genre of war documentary, being confessional in mode, subverts ideological representations of war enforced by dominant colonizing authorities and puts the perpetrator face to face with his ugly truth that has been beautified by war-instigating governments. The memoir visually unravels the intrusive dreams and flashbacks of war conceived perpetration that disrupt Ari's memory. Visualizing the haunting effect of war on the victimizer through the

concretized depiction of graphic fiction gives more authenticity to the story as well as calls for the viewer/reader's response to what they see.

The memoir was analyzed in light of Machin's paradigm of multimodal analysis highlighting specific inventories and applying them to the studied text. Machin's paradigm provides a tool kit for the analysis of visual compositions in a way that harmoniously relate different modalities to realize the intended meaning. The paradigm, hence, examines the visual grammar of the images in the studied graphic memoir to explore the manifestations of the moral injury disorder as a post-war traumatic effect on the psyche of Ari, the perpetrator. Machin's paradigm, though not the springboard for multimodal analysis, is comprehensive and a highly integrated approach to examining visual texts.

The multimodal analysis of *Waltz with Bashir* probed the subconscious of Ari to uncover the implicit traumatic memory of war that has long been avoided and unleash the entrapped feelings of guilt and shame experienced by the perpetrator. Different stages of implicit memory release have been tracked from early vaguely recollected flashbacks and hallucination-like dreams, through gradual unfolding of unresolved and incomplete situations, to the final realization of the painful truth. *Waltz with Bashir*, although focusing on Ari's story, is a patchwork of various fragmentary perspectives of soldiers who lived the same war experience of Ari. Their different stories of the Lebanon war are interwoven together with the protagonist main story in a way that helps him open up his memory. Every interview reveals one ugly image of the war scene till Ari clearly conceives a full picture of the long-avoided memory of war. The patch-like form of the memoir has been carefully adopted by Folman to voice the haunting power of war on all participants as an act of denunciation to the atrocity of warfare and a sign of recognition of the unnoticed, the *other*.

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