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TRAUMA IN WAR FICTION

THE CASE OF HEMINGWAY'S "A Farewell to Arms"

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Dedication

The current research is wholeheartedly dedicated to My beloved parents Hamid and Saliha; who have been really a source of emotional, moral and spiritual support wishing them a long healthy life. My dear brothers Madjed and Faysal and my sisters Wissam and Ferial

All my family and friends: Ikram, Hadjer, Hana, Rahma, Houda,

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Abstract

The current research attempts to explore how contemporary fiction helps to provide new views and perspectives of the effects of the First World War. Hemingway draws and focuses on various aspects and effects of WWI because these historical events are unforgettable. Trauma in war fiction plays a crucial role particularly in both British and American contemporary literature especially in political and even economical criticism of World War I impact. Many writers who witnessed war periods wanted to depict their terrible experiences that still haunt them, even though years have passed. This novel, “*A Farewell to Arms*” is an excellent example for discussing and examining the trauma theory since it was written by “Ernest Hemingway” right after WWI in 1929. The writer recalls his own traumatic experiences of war and bring back the unforgettable memories of the war. It is an attempt to convey historical events and mainly traumatic experiences of the protagonist Henry. The main objective is to shed light and to know the huge effects of WWI on the middle-class community the images of trauma at the same time.

Keywords: Trauma, Contemporary Fiction, World War I, Love, Fear, Courage, Anxiety.

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GENERAL INTRODUCTION

GENERAL INTROCUCTION

1. Background of the Study

Before the 18th century, literary productions widely spread such as drama, poetry, romance and other different genres. Later on, during the 18th century, the emergence of the first novel which is credited to the English novelist Daniel Defoe's by publishing his book *Robinson Crusoe*. It was first published in 1719. Meanwhile, novels did not fit into any of the previously mentioned literary genres. Both readers and publishers could not locate this new different way of recounting events neither in drama, poetry nor romance. Novelists started to create more stream-of-consciousness stories which highlighted the inner monologues of the central characters. Yet, this modern tendency of narration which simulates real life appealed to the public of the 18th century society- especially the middle class because they are the majority of the society. This new tendency of narration portrayed their stories where characters have real names who lived in real time and place. Novelists narrated and talked about people's struggles and pictured their feelings and dilemmas in details. Further, novel was and still as if it is the mirror that reflects the reality of society and their lives. Despite novel is a modern invention genre in comparison to other literary genres, it is the most read genre nowadays. After Defoe's novel's invention, many other aspects were added to enrich this genre like the works literature pioneers of Samuel Richardson, Jonathan Swift and Charles Dickens.

After the First World War (1914 /1918) in the twentieth century, many aspects have been affected at all levels and fields by the hard times that they have been through during the war. Mainly, people's psychology, attitudes, and thoughts were obviously affected and changed due to the First World War. Throughout this vein, literature especially novels have been widely affected by this war since it is the hardest time that the world experienced. This is because of the instability, poverty, diseases, epidemics and illiteracy. So, both novelists and readers went through this terrible experience, resulting in numerous changes in the genre of novel. Through this discussion, trauma in fiction literature took a really great part since it represents the tough real-life situation of misery and sufferance.

The current study is devoted to examining the trauma in war fiction after the first world war in Hemingway's *A Farewell to Arms*. This novel, *A Farewell to Arms* is an excellent example of a sample for discussing and examining the trauma theory since it was written and published by Ernest Hemingway right after the First World War in 1929. This novel is one of Hemingway's works that uses the battle field as a setting. It is full of humanism message which represents social issues which people have. Also, the social problem, war depicted the causes of personal problem for people represented by one of Hemingway's character, Catherine Barkley. Frederick Henry, also, contributes to discover the personal problems which form ego self-defense mechanism. In this vein, Hemingway through his novel depicts how cruel war is which separates a falling in love couple. Frederick should do his service and Catherine is a nurse. In this case, it attempts to understand the trauma of both couples who suffered from a lot of psychological aspects due to this tough time they have been through this war.

Trauma survivors did their best to forget and omit their traumatic memories via using numerous ways to get rid of the traumatic experiences like through the writing of past memories. Trauma can be defined a term used to describe a medical field that refers to injuries, wounds, mental shocks, violent events experienced by an individual which may cause a physical and psychological damage. Further, trauma is a modern subject in the literary writing that deals with wars, conflicts, discrimination (Thurstone, 2015). In this research, we will focus on the genre of traumatic narratives. We will start by providing the concepts like a trauma in the 20th-century writings and use Hemingway's work as an example of fictional works that articulate the traumatic events of war. Hemingway in his narrative attempts to capture the effects of trauma on human beings. The twentieth century witnessed political conflicts and crisis''(Robinson,20). Hemingway in the narrative structure of *A Farewell to Arms*, presented the wars effects and the traumatic experiences that were experienced in his fictional characters. He linked his life experiences with the break between the late 19th and early the 20th century.

2. Rationale of the Study

A relevant question to ask is why Ernest Hemingway's *A Farewell to Arms* is chosen over other works. We are looking at the unique embodiment in the biological and medical conditions and discussion of characters. The first reason to choosing this novel is that A

Farewell to Arms is a rich and interesting work that explores ideas and experiences of trauma during WWI and its effects in real life. Second, we highlight that *A Farewell to Arms* is considered a masterpiece in war fiction that represents a variety of perspectives, aligning with the objectives of our investigation. The current research also aims to investigate and analyze the effects of this trauma on the middle-class people especially writers and readers who experienced tough period of their lives due to the world wars.

3. Research Questions

Our thesis is psychoanalytic and seeks to investigate, study and analyze the character of Frederic Henry and his experiences of trauma. The current thesis aims, to answer the following questions:

- 1- How is trauma portrayed in Ernest Hemingway's *A Farewell to Arms*?
- 2- To what extent can both protagonist character be considered as a traumatic character?

4. Research Hypotheses

1. Fiction narratives present trauma and the psychological struggle of human in Hemingway's characters who helped at revealing social conditions that are illustrated via his protagonist character.

2. Trauma is the main and the deep psychological state while Hemingway depicted soldiers i.e., characters who hardly tried to recollect their traumatic memories which reveals their real suffering.

5. Aims of the Study

- 1- The current research aims to reveal the impact of trauma on the protagonist character i.e. *Frederic Henry* as a traumatic figure.
- 2- This study attempts to dissect the psychology conditions of *Frederic Henry's* mind.

6. Methodology

This research study sheds light on and investigates the traumatic nature of protagonist character *Frederic Henry* in Ernest Hemingway's *A Farewell to Arms*. First of all, we attempt to give definition of trauma and trauma theory. Second, it also moves to deeply discuss

mechanisms frequently used by the protagonist *Frederic Henry*. This investigation must be carried out with the psychoanalysis framework which aims to treat mental conditions by investigating the interaction of conscious and unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind.

7. Structure of the Study

This research is divided into two chapters. The first chapter is devoted to the theoretical and the second chapter is for the analysis of the novel *A Farewell to Arms*. In the first chapter, we mentioned a brief look on Ernest Hemingway *A Farewell to Arms* and how *Frederic Henry* struggled during the first World War. Furthermore, we discuss trauma in details, its definitions, theories and symptoms. Second, the second chapter represents the application of aforementioned concepts via the analysis and the relationship between the characters by validating or rejecting the hypotheses, suggested earlier.

CHAPTER I

Trauma Theory: Theoretical Overview

Introduction

Commonly after World War I, the most of fiction writers have attempted to portray and communicate the trauma of war in their writings. This is due to the profound or deep effect it had on those who lived and witnessed that tough period. The novel we conduct is about narrating and presenting the painful experiences related to its deep upsetting effects of World War I on many people from different countries and cultures. Also, they were more focusing on writing war-related narratives like memoirs, true stories, and autobiographies to paint a true picture of that war. In our case, Ernest Hemingway highlighted this phenomenon in his novel *A Farewell to Arms*, as it focused primarily on the image of trauma and how it affected them, also aims to investigate the character flaws and symptoms brought on by the same upsetting events. This novel is a great example for the current research theme which is trauma.

Section One

1- Literature during the First World War

The First World War mainly experienced three major waves. First, the first wave occurred between the 20s and 30s. At that time, many writers, especially fictional and semi-fictional texts, were known for writing about the experience of this wave of war. Narrative works did a great job on focusing on the experiences of combats in the trenches. The first wave illustrates and explains how conflicts are presented in the literature (Fusel, 1977). Then came the second wave of literary wars in the late 1950s. Most of the generated texts are non-fictional literary works. Furthermore, historical documents once defined the era. The third wave began in the 1990s and entered to the 21st century. It all came down to visualizing WWI battles and war conflicts. This time, the whole idea of fictional writing is very common war, but in the late 20th and early 21st centuries a huge number of books that dealt with wartime events emerged. In other words, it reflects historical events and plays a role as a reminder of those painful memories from the past. The last wave and the traumatic narrative era will be the main key themes in this mission of conducting this research. In this vein, a brief definition of the major key terms must be provided at the very beginning of the discussion.

2 - Trauma Definition

At first, the majority of the families who suffered from trauma and were war victims tend to go to a great use of a variety of strategies to erase or clean their own traumatic memories and experiences that were graved in their memoirs. So, they recorded old memories, but it had no effect on them. They needed help recalling their uncomfortable terrifying memories and revealing them in different ways. In this case, the word trauma has many definitions.

In its original form, the word 'trauma' has been used in the medical field that refers to some serious injuries or mental shocks. Some fatal accidents or violent events that an individual experiences may cause the mass extinction or other physical destruction. From this perspective, it has become a subject of modern literary writing that deals with the on-going wars, ethnic conflicts, racial discrimination, religious wars, etc. Thus, the word has its origin in the holocaust, which is being noticed in different parts of the world in different times.

In psychology, trauma is defined as a severe and prolonged emotional shock or distress caused by an extremely distressing event or events. Commonly,

"Trauma is used to represent a professional discipline dealing with violent events experienced by those who have been hurt, wounded, or psychologically enduring war, conflict, division..." as it is defined. (Angela, Age 59).

It happens to many or a large number of people around the world and is very common, especially after World War I.

3- Trauma Theory

Traumatic theory includes diverse fields focusing on psychological, philosophical, ethical as well as aesthetic issues about the nature and representation of traumatic events. Thus, trauma is not only a medical trope, but now it has also become a multidisciplinary discourse. To demonstrate, Dominick Lacarpa, James Berger, Cathy Caruth, Ryan Lamothe, Geoffrey Hartman and many others have based their theories of trauma on Freud's psychoanalysis. Literary interest in trauma and traumatic events is very meaningful and works of both creative artists and critics have reflected the contemporary cultural understanding of the nature of psychological trauma. Most of the recent literary critical writings on trauma and memory is deeply rooted in psychological approaches which are closely related to Freudian and Lacanian theories. In this context, Caruth says, Trauma describes an overwhelming

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experiences 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. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relieve it later on in repeated nightmares, is a central and recurring image of trauma in our century.

Many writers like Edkins Jenny have shown some connections between trauma, violence and political community. Traumas such as wars or persecutions have been inscribed and re-inscribed into every kind of narratives. Trauma takes place in practices of reminiscences, demoralization and witnessing. The memory of trauma that a witness faces is not straightforward because some forms of remembering can be in the way of forgetting. It is the way of recovering from trauma by putting its lessons to outside and refusing to acknowledge anything that changes over the span of time. In such a condition, after the traumatic events, there remains a struggle over memory. Edkins further says, "As far as memory is concerned, how we remember a war, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views, that is, by the state . . . can be contested and challenged". Hence, the essence of trauma is too horrible to be remembered.

4- Philosophies of Trauma

“Philosophy of trauma” is not a widely used concept, and the topic is rarely discussed, despite the strong philosophical undercurrent of literary trauma theory and its genealogical link to post structuralism. This is probably due to the fact that trauma is more commonly seen as a psychological or cultural rather than a philosophical concept. It could be argued, however, that precisely for this reason there is a need to explore the philosophical assumptions underlying trauma theory.

The notion of a philosophy of trauma can be used with reference to, first, explicit philosophies on which trauma theories are based and, and second, implicit philosophies underlying theoretical approaches to trauma. First, when it comes to explicit philosophies in trauma theory, the strand of trauma theory that has been most influential in literary studies, the one developed by Cathy Caruth and Shoshana Felman, has made clear, from its inception, that it is strongly based on poststructuralist philosophy. It is precisely in their conception of language and representation that post-structuralism is most explicit. Drawing on de Man,

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Caruth emphasizes the dimension of language, in how it “does more than it knows” and how a horrifying event can function as “a deathlike break” that disrupts the language of representation and cannot be known but only felt (Caruth 1996: 87).

Second, there are implicit philosophical assumptions and commitments underlying trauma studies. Indeed, much of the poststructuralist influence in literary trauma theory remains implicit. For example, a crucial ethical imperative for Caruth and Felman is the recognition of the fundamental otherness of the Other, which is the basic starting-point of Emmanuel Levinas’s philosophy, highly influential among the poststructuralists, but Caruth and Felman refer to him only sporadically. Empiricism is a philosophical tradition according to which knowledge comes primarily from sensory experience, commonly understood in terms of what is directly given to the senses without mediation. It is rarely embraced explicitly in trauma theories, but it can be seen to shape the tacit assumptions underlying many approaches to trauma, and is particularly dominant in psychological, psychiatric and neuro-scientific approaches that commonly identify with “cognitivism”.

5- Trauma types

Generally speaking, the homeless are the most likely people to experience trauma (Perron et al., 2008). That is due to their severe economic, cultural and even psychological situation in their societies. Also, traumatic events can be physical, emotional/psychological, or both. (Kim et al., 2010). The image of trauma can be showed in different aspects since it is a reflection human body and soul that were deeply injured by these traumatic events. Literature strives to portray the physical and psychological pain that people endure. So, literature and especially the fiction filed aimed to draw attention to this type of reaction of both physical and psychological pain. Moreover, physical trauma can be defined as: "trauma associated with physical harm, such as physical assault, sexual assault, domestic violence, or natural disasters resulting in injury, accident, or death" (Kim et al., 2010).

More precisely, the physical injuries in accidents or natural disasters are related to trauma. Physical or emotional is defined as "experiencing or witnessing trauma, survivors of sexual assault, victims of emotional abuse, and the feeling of losing a dearest or closest friend." (Kim et al., 2010). Physical trauma has Emotional impact, psychological trauma can lead to physical trauma in the same way that accidental injury can lead to death or injury. It is

difficult to compare the two types of traumata because they are interrelated and reinforce each other, Kim said for example:

“rape is often classified as physical trauma, but it is also widely acknowledged that it has obvious physical trauma effects. Sexual abuse that is committed with consent rather than using physical force is classified as psychological trauma. But this might also lead to actual harm via illness or an unintended pregnancy that meet the definition of resulting in bodily injury” (Kim et.al 2010).

A - Physical Trauma

Physical trauma can be caused by people who participated in the war, suffered severe physical trauma because of the war, such as: factors, homelessness, and wounds.

“Violent childhood trauma also seems to be particularly high among homeless teenagers; homelessness caused hazards of suffering trauma, especially among those with mental problems, or substance misuse disorder”. (Perron et al.,2008, Kim et al.,2010, Kasper et al.,1995)

People who have been fought, who have been homeless, have been terribly traumatized in terms of physical appearance, physical trauma, physical trauma. We could argue that most trauma is physical. trauma can also be emotional characteristics, and states, *“traumatic incidents might be of a physical nature or emotional/psychological nature or, both.”* They are related to one another. (Kim et.al., 2010).

Moreover, *“social isolation brought on by homelessness can result in psychological and emotional damage that can be apparent in childhood or maturity”* (Kim ,2010).

Trauma of events such as witnessing or participating in war, genocide, death, or colonization can lead to trauma symptoms. People who witness such disasters often suffer mental and emotional disorders.

B – Psychological/ Emotional Trauma

Psychologically speaking, psychological or emotional trauma is the injury to the psyche which is caused by exceedingly frightening or unpleasant actions especially during the war incidents that may strongly result or appear in difficulties functioning or even coping normally following the occurrence as mentally healthy person. While traumatic events are typically associated with dangerous occurrences, any kind of scenario that left someone feeling lonely and fully overwhelmed can be traumatic even if there is no physical harm is involved. It is initial to keep in mind and think of that the subjective emotional experience of the event. As much as the objective facts of the event, determines how traumatic an incident

is. In other words, the more anxiety, fear and powerlessness a person feel or recall such memories, the more likely he or she is to be traumatized surely in different levels of trauma.

6- Trauma Narrative

Hemingway's description of the ambulance in his novel *A Farewell to Arms* helps and provides us an understanding of how he expressed his personal experience of World War I. He lived through countless and numerous violent events and accidents that scarred him to death, which is the reason why those fictional writers who witnessed horrific wartime events tell stories in a very detailed manner to explain their hard times experiences. They focused and drew on " literary elements from many Worlds War I war Newspapers, but war treatises are not easy, they are mostly just a kind of biography" (Kiripitur, 61).

According to Kiripitur, trauma storytelling is a "psychological strategy that allows trauma survivors to feel more comfortable and to overcome their negative memories through storytelling". This fictional literary strategy allows all war survivors to overcome such hard feelings and emotions. Also, it allows fiction readers to be aware of the experiences of those people who have successfully passed and overcome these serious mental illnesses. This has always existed in their minds in the form of images, sounds, thoughts, pictures and even memories (ibid.). For both famous and non-famous fiction writers, they devoted a great effort, time and real life and war experiences to visualise such hard feelings and experiences to other generations and even to mostly omit it from their minds.

7 - Trauma Narratives and Modern Literature of the Early 20th Century

The world at the beginning of the 20th century was full of turmoil, danger and chaos at all of the society levels. As a result, identity, gender, and social class were lost and barely disappeared, and even though individual lives were lost too in such cases. Several victims of this period tried to give meaning to their lives and spoke out in a high voice against the war which took a lot from them. At first, they begin to recall, invent and create their traumatic experiences to reveal their hard feelings and imagine this terrifying world into a different style which fictional writings.

In order to show and present the impacts of trauma and to portray the real-world situations, those fiction writers attempt to reveal the horrific experience through art which is

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narrative style of writing. In this vein, Hemingway also discusses the effects of trauma using the protagonist or the main character Frederick Henry. According to Paul Fussell,

"The Great War breaks with its normal place in time and conventional causality, becoming great in different senses, penetrating both inner and outer, and fundamental aspects of war."

Our theme, Farewell to Arms, focuses mainly on the real causes and consequences of conflicts during the war. It draws a clear picture of the writer Hemingway's horrific and terrifying experienced. Further, it also helps to shape the historical and chronological truth and events in most of his novels and especially Farewell to Arms. Victims of WWI and those people who have experienced trauma tend to describe their feelings and difficult memories truthfully. In other words, narrating trauma could be familiarized everyone with the real world and help readers to better understand and imagine many essential things which really occurred at that difficult period of history. Hemingway said in "The Green Hills of Africa":

"What a great advantage having experienced war was to a writer, it was one of the major topics undoubtedly one of the hardest to write about honestly. Writers who had not experienced war were always very jealous and tried to make it seem unimportant, abnormal, or a disease as a subject, but all they had missed was something quite irreplaceable".

Vincent Sherry in "The Great War and Literary Modernism in England" notes on World War I similarly said that:

"This first global war" marked a deep disturbance into prevailing norms of worth, shattering in its consequences on the national traditions as well as class structures and gender identities opening the space in cultural time in which radical artistic experimentation would be nurtured" (Page 113 of *The Cambridge Companion to the Literature of the First World War*)

The major role of narrative during the World War I was to help to shed light on people's attitudes, actions, and feelings. It changed the way whole way many writers' thoughts and writings and led to the emergence of modernism or modern literature. This also led to a new literary movement with new characteristics. This new famous modern era is marked by several political struggles that lead to crises which affect literature and literary works. So, many of fiction works were written after this difficult time shows this effect of WWI.

8 - A Psycho-analytic Approach in Literature

In literary works, victims and mainly war victims who suffered from trauma, could not expose or show their real experiences. They rather present different things as memories, repeated actions and even flashbacks.

Sigmund Freud is considered as the founder and the pioneer of the psychodynamic approach to psychology. This approach shed light on the unconscious drives to explain human behaviour. He claims that the human mind is responsible for both conscious and unconscious decisions which it makes based of psychological drives. He focused on three aspects of the mind which are id, ego, and super-ego that to comprise the personality of a person. Moreover, literary interests of trauma and traumatic events are meaningful that it helped at presenting and understanding the nature of psychological traumatized characters. The majority of the critical writings on trauma are rooted in psychological approaches which have relation to Sigmund Freud theories.

Trauma theory of Freudian is most appropriate for both the historical and the psychological analysis and study of trauma. It helps us to recognize the real suffering of the humans and their hard war experiences. The individuals represented their real lives experiences via the narrative technique. These trauma narratives and its techniques help readers to recognize the real lives of the individuals and how they suffered. Those individuals who witnessed and experienced the trauma may have not a memory of the exact same events though they will try as much as possible to show different experiences to understand those events by giving ideas, or images concerning the similar events that they have been through. Freud's work was devoted to both trauma and the psychoanalytic workings of the human mind. He was interested in literary study in the literature of the 20th century and he claims that: "trauma is a wound in the psyche, he added an individual person can't express his traumatic memories rather he favored to express his trauma through recalling past memories." (Robinson, 2010).

Section Two

1 - Modernist writers

From the late nineteenth century to the early twentieth century, modernism is mainly originated in North America and Europe. Literary-historical definitions of the term "contemporary" is mostly given to rise the terminology or expression "modernism" in many literary textual analysis and discussions. For Clerk (2007), " In today's developed world, high incomes are largely shaping lifestyles" yet money doesn't make you happy i.e. doesn't buy you happiness. In discussing modernity in the literature and WWI narrative works, there are a number of famous authors whose names immediately come to the reader's mind. Ezra Pounds, T.S. Elliot, E.E. Cummings, Amy Lowell, F. Scott Fitzgerald, and Ernest Hemingway naturally arouse our curiosity about their excellent writings and writing styles. This literary movement is primarily to be concerned with deliberate departures from classical traditions and literary forms like poetry and fiction. The World War I was the mainly and frequently theme used by contemporary writers, artists, and poets. So, many writers are plagued by the current crisis of the world: disillusionment, destruction, and shattered bodies. All these facts are reflected in war literature, which also accurately depicts the world as it really is. They claimed that the new world they were building is often understood as a quintessential symbol of the devastation of World War I. In addition to this, writers contributed to the presentation of worldviews, many of whom depicted conflict and talked about it through narrative fiction.

Literature was and still a weapon to expose and fight almost all the kinds of problems and phenomenon like WWI. Literature was very important in detailing a destructive world. Angela claims that there are many writers who draw attention to the changes that affected her life and the beginning of the war. It can be concluded that literature is seen as a tool for deftly depicting the events of war and fictionalizing the agonies of their terrible memories. and an expert at expressing it well. They used war-related themes to describe their painful experiences.

According to Samuel Hines, the aftermath of World War I was severe. It changed reality, he claims. The gap between pre-war and post-war was so wide and abrupt that it permeated the British collective consciousness. After the war, both men and women looked back on the past, staring out at the remote and peaceful place beyond the wide abyss.

The lives of many people could be divided into two categories: pre-war and post-war. By fictionalizing it through stories, the lives of pre-war and post-war lives could be explored. Those lives were divided, especially those of soldiers who served in the army and were shell-shocked.

2 – Hemingway’s Trauma

Hemingway is one of the main several 20th-century writers who created works of fiction to depict the devastating experience of war. Hemingway depicted and investigated man in his novels and tales as an imprisoned human wanting love, communion, and satisfaction in an alien and empty universe. His protagonists have suffered a lot from trauma. War and bloodshed are common in all of his protagonist life events.

Further, his works generate agony in the characters. Man is constantly threatened by violent death and courage, and the power of his endurance propels him to confront adversity. In his novels and short stories, Hemingway has presented man as trapped creature seeking love, communion and fulfilment in an alien and meaningless world. His characters are traumatized. War and violence are prevalent in each of his novels that cause trauma in the characters. Man is perpetually threatened by violent death and courage, and the power of his endurance makes him active to face adverse situations. However, he is sick, wounded and deformed by the life he is living and even the environment he has to sustain seems unsuitable to him.

War as a symbol of death and destruction does not bring anything good to anybody rather one gets threatened for the existence in the universe. Hemingway narrates in his “A Farewell to Arms”, that if people bring so much courage to this world the world has to kill them, so of course it kills them. The world breaks everyone and afterwards many are strong at the broken places. But those that will not break, it kills. It kills the good and the very gentle and the very gentle and the very brave impatiently face the on-going situations.

For almost every human, war, as a metaphor of death and destruction, does not benefit anyone; rather, it threatens one's very existence in the world. Hemingway writes in his famous novel *A Farewell to Arms* that if people try to contribute or provide so much courage to this world, the world has no choice but to kill them, thus it does. Life breaks everybody, and numerous individuals become strong in their damaged spots. However, it is not going to

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break those who will not be broken. It kills the good and the extremely gentle and the very gentle and the very brave who face the continuous situations impatiently.

Ernest Hemingway identified his view and transition from the 19th century to his 20th century with his own life. The philosophy of the culture in which Hemingway lived has changed a lot. According to John Matthews, Hemingway's combination of uncanny and profound insight into the human condition was in "*American Writing of the Great War*,"

"Many people experience their most meaningful and soul-searching moments abroad, triggering a sense of homelessness as they return to places and routines that no longer feel like home".

The early 20th century was noticeably marked by both social and political change, qinly caused by two global economic events, the Panic of 1783, and his Great Depression of 1929, and officially by his two, World War I and World War II.

Political conflict was the explanation, according to Robinson. Some claim that Hemingway's writing influenced the world around him. Rural to urban and universal to individual lifestyles have remarkably changed over the past few years. In addition, Similar adaptations were required of Ernest Hemingway, who abandoned his whole old life in Oak Park and his farming endeavours to join the military crew (Robinson, 35). Mostly, Hemingway's writings contain a large number of references to World War I, which surely reflects the author's changing state of mind and psychology.

Hemingway's fiction hence depicts and shed light on the social and personal suffering caused by the events of World War I i.e., most of his fictional work deals with the trauma he experienced in the early 19th century. Hemingway frequently focused on the value of copying, telling the truth as it is and being sincere in his writings which were his point of strength.

"The feelings Hemingway experienced after such a harrowing experience are similar to those he experienced while penning novels. In actuality, it is identical to writing in practice. We find in this context that this observation hides the disturbing fact that Hemingway was completely unfamiliar with the idea of fiction. Fiction meant telling a story that wasn't factually accurate, and any story that wasn't true was a lie. Despite its logical flaws, the syllogism still had an emotional weight" (Reynolds 149).

Hemingway's writings are based on real events that happened to him. His openness and outspokenness helped him a lot to contribute to his fictional trauma and led him to a huge success in fictional literature and literature in general.

3 - Post-Freudian psychoanalytic research

During the outbreak of World War I, trauma research returned to the public their awareness and consciousness about their right to live free. Soldiers who fought in the conflict were also criticized. At that time, soldiers were judged on their condition and held accountable for their failures of character and mind. Some therapists and medical professionals were reluctant to give them credit. Doctors criticized her as a shameful experience and refused to understand her horrific experience. Few doctors praised the experience of the soldiers. Rivers, who encouraged and supported W.H.R. Life Stories, treated patients with respect.

His patient Siegfried Sassoon received the same treatment. He was encouraged to write and speak frankly about the horrors of war rather than embarrassing it (Herman, 22). During the war, Sassoon spent time writing about his memories of his scars (Hermann, 22-23). It is important that the writer is concerned with trauma and traumatic events. It helped to explain and understand the characteristics of people who were traumatized. Most of the literature on trauma and memory is rooted in psychological paradigms related to Freudian theory.

Sigmund Freud proposed a new idea to explain why his patient's hysteria caused her to behave strangely, experience shock, and be traumatized. In an equally cynical but more thorough account, Masson outlines the circumstances under which Freud's colleague Wilhelm Fries, who operated on Emma, left gauze on her torso, causing excruciating pain for her. The patient exhibits behaviour like that of Freud's previous hysterical patients, and, according to Masson, Freud either proves that Emma's hysteria was caused by a scientific error, or that the horrific crime was hysterical. Forced to choose between his theories of producing behaviour (Steel, 224).

His really first focus was on identifying, studying and analysing the real causes of trauma (Cathy, 20). Trauma symptoms were provided by writing down trauma memories in a narrative format, making it easier for the therapist and doctors to identify its symptoms. Also, Showalter explained that during World War I, therapists observed trauma victims exhibiting strange behaviour beyond the physical scars.

"However, physicians did not begin psychiatric evaluation of a woman who exhibited bizarre behaviour until the 1880s. Her hysteria was seen as a hallmark of her gender's ill constitution. False inheritance exacerbated by the biological and social crises of puberty"
(Showalter, 130).

CHAPTER ONE: Trauma Theory; Theoretical Overview

In spite of the emphasis on the hysterical element, these explanations are “restrictions on activity and I have not been blind to the relevance of certain restrictions on sexual repression” (Showalter, 130). Early psychoanalysts such as Joseph Breuer, Charcot, and Freud turned to mental illness to combat the roots of stigma and trauma. “Many other critics concerned with psychological trauma and those suffering from mental illness criticized Freud for cantering his theory of sexual development on the behaviour of women” (Anderson, 6). The study of trauma has adapted Freud's theory of trauma which allows us to understand the impact of human suffering and conflict on people.

Most people use a storytelling style to portray real life so that readers can learn about people's real lives through traumatic stories. People experiencing trauma may not remember the event, but by describing similar events that they have been experiencing, they share their experiences so others can understand them. Sigmund Freud's book on the psychology of trauma and psychoanalysis offers an interesting literary textual analysis of 20th century literature. According to him and his point of view, "trauma is not a psychiatric wound and individuals cannot communicate traumatic memories but preferred to express trauma by recalling previous memories" (Robinson, 68).

Chapter Summary

In the current chapter, we have investigated the fiction writer explorations during and after the First World War by considering its impacts through life experiences, stories and fiction that emerged in the twentieth century that helped to expand the scope of his portrayal of World War I as fiction. It helps us to see how it opened new perspectives on the presentation of World War II literature. Also, it introduced new aspects of the war and its devastation, memories, and experiences on during World War I. A memory that continues to inspire and to help both people and writers who wanted to portray all these tragic situations in narrative form.

All in all, trauma stories or novels highlight the problems and issues that arose during this time and provide a more complete or fully presented picture of the real world at that time. The story presented violence, terrorism, war, and its atrocities that they suffered from. All these issues were mainly addressed in the 20th century literary discourse.

CHAPTER II

Psychoanalysis of Traumatized Characters

Introduction

A Farewell to Arms shows how war affects people's lives and their psychological and physical states effected by war. Hemingway's writing style was strongly influenced by war. When he discussed the effects of trauma and how people recall painful memories of devastating wars, the effects were evident and true. Also, Freud's contribution should be considered in this discussion and he has acquired even more scientific and practical importance was devoted. His theories about trauma have influenced modern philosophy. His famous trauma theory can be effectively applied to the attitudes and behaviour of Frederick Henry and Katherine Berkley, the protagonists of our novel by Hemingway *Farewell to Arms*.

I. Psychoanalytic Study

1 - Traumatized Hero

A: Frederick Henry

First of all, Frederic Henry insists on distinguishing and differentiating between his own past and his previous memories. This tendency highlights the difference between Frederick Henry's role as a character and as a storyteller. He was a member and a witness. James Phelan, in his article *Distance, Voice, and Temporal Perception in Frederick Henry's Narration*, claims that this perspective is flawed, stating that "One of the hallmarks of *A Farewell to Arms* is the Hemingway's masterful manipulation of the spaces between him. Frederick concludes, also how he used the narration to show Frederick's transformation". Readers of Hemingway's writings will find this idea readily apparent, and Hemingway's account demonstrates his writing skills and techniques. It should be also emphasized that this split serves two purposes. The first is that Frederick will serve as the narrator, recounting his own special love story and painful memories of the war. Second, he explains to the readers how he participated in the conflict as a main character or eyewitness of horrible events.

Hemingway divided him into two main voices. One of Frederick his Henry Love told his story and the other of him told his harrowing war experience. His memory replayed in his mind. He seemed to have a strong desire to talk about his past experiences, explained Donald: "Frederick seems to be telling his own story, but the story contains two voices at once. Frederick's and Hemingway's voices come together so that Hemingway is two different

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times". So, you get a sense of how the plans mix and one corresponds to the events that happened." Henry's life is in jeopardy throughout the book due to violence, danger, and death. In fact, Catherine's death was the climax of the plot when Henry experienced his deepest suffering.



This picture shows the main character Frederic Henry wearing his military uniform. It represents his loyalty to his country and for the sake of liberty. This ordinary soldier suffered a lot from this war and had affected all his life aspects mainly his love to his beloved woman Catherine Barkley.

The chaotic war situation destroyed his love for Catherine, who later died. As narrator, Hemingway shows the cruelty of war and its bad effects on people's lives. This book focuses on crazy people war atrocities and wounded soldiers. All this ties into Hemingway's own participation in the war, which led to hallucinations and trauma that were far more devastating to him. Throughout his novels, he explores the experience of trauma. Hemingway's trauma from his injuries left a far greater impression on him than his military service. He was always amazed at the trauma he experienced because of war. Frederick Henry repeatedly sought an explanation for his decision to come forward but was unsuccessful. Frederick tells Catherine. "I don't know. Not everything has an explanation."(17) When asked again why she took part in the war, she replied, "I don't know. I was an idiot."(227).

Jay Winter's study of Hemingway's writing style focused on the physical injuries Hemingway suffered from. In *Remembering the War* memories, Jay claims: Hemingway

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recorded a memory of the shocking effects or results of the battle. He relived memories and described the life of a traumatized character and how it affected their mental health. His stories are based on memories of events that he still remembering clearly and later recurs in nightmares and flashbacks. He created a character who recounts and relives past experiences that remain. His traumatic experiences influence the way his stories are told. One of the most popular quotes about trauma comes from this passage from the novel. This shows how trauma stories are affected by war. It should be in mind that *A Farewell to Arms* is a novel about memory and World War I, both of which contain old memories. The two main characters are an English nurse named Catherine Barkley and an American lieutenant named Frederick Henry. Via the character Frederick, Hemingway tend to recalls his earlier memories. The historical events recounted by Frederick show his remarkable life during the war. Especially after his injury, he shows painful moment and struggling. He also suffers from mental anguish due to terrible memories.

This main character had mental problems and in fact, it can be difficult to translate his own feelings and emotions into writing. Hemingway was also not good at putting his memories into words. His true past was in his head and his memories were poisonous. The latter reveals the truth of his past through unhidden true stories and thoughts. they are articulated throughout the story using a specific kind of narrative voice to describe his experience that helps the protagonist, Frederick Henry, to overcome a terrifying experience. Instead of ignoring his trauma, he decided to expose it. In his story, narrator Frederick described his experience as horribly traumatic as he was still emotionally connected to the past, his traumatic memories were portrayed. Via *A Farewell to Arms*, he is forced to stand on the shoulders of his past and relive his experiences. I discovered that because of the shell attack, he experienced a nightmarish episode and expressed the trauma he was reliving. is referring to Carruth saw trauma as an "impossible narrative" recreated in dreams and flashbacks, so we can conclude that confused survivors experience trauma. Trauma survivors relive the trauma through disjointed and fragmented memories of the past. But the trauma survivor is mentally ill and doesn't know what happened. You may have only had access to certain recurring phenomena, such as nightmares or flashbacks, to recall painful experiences from the past.

Memories of Hemingway's split and separation from the body, wounded legs and mind, and psychological and physical trauma are presented in the work *A Farewell to Arms*. These are very painful and traumatic memories. *A Farewell to Arms* tells how Frederick's story of a

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wounded body and memories of the past reveals a traumatic and shattered past that is still fresh in his memory and can never be forgotten.

The narration of wartime events highlights Henry's constant search for lost memories and his desire to share his story with readers so they can understand the psychological effects of combat trauma. From the beginning to the end of the novel, this book, like many war stories, is full of memories and historical events that took place during World War I. This is a known fact they cannot refute, so the authors could not ignore it. It is customary to tell a story.

Hemingway skilfully incorporated another familiar concept and unrelated to war. He relied on the memory of romantic stories to draw the reader in and draw him into the book. Using his character, Frederick Henry, who recreates the trauma of devastating memories, presents tragic love experiences, and presents a cruel world, Hemingway explores the past of World War I. I remembered my experience. It is normal for a person wounded in war to want to retell all their memories, so the war must have affected his writing style as well.

The effects of war are evident in Hemingway's fiction. In *A Farewell to Arms*, Hemingway reveals these effects by revealing the traumatic memories and experiences of war. He recalled the scene, also spoke of other places where artillery fire had taken place and described the damage of the conflict in which Hemingway was involved. In addition to the location of his battles, Ernest Hemingway remembered mountains and many other places, covering Switzerland, Italy, and many others. He provided not only the exact names of places and cities, but also the names of different months of the year and different days of the week. It turns out that Hemingway put a lot of emphasis on describing the weather for each season. This helped bring more concrete details to the story.

The memory of this place and its description shows how much the war influenced Hemingway's style. Location is very important because it reveals whether a soldier has been stationed in one place for a period or moved from one place to another. Characters and settings are in touch. Hemingway saw this place as a container to hold both his memory and the entire event of the war. The circle limits the character's movement and range of action. It also characterizes the difficult lives these soldiers led and the challenges they encountered.

Setting is also important in certain narrative works. Writers and novelists who claim that there are places with the scent of memories are considered as witnesses to all life events. Seeing some places brings back old memories which they helped writers recalling memories of the past, as seen or read in Hemingway's recollections of mountains and other places filled with memories.

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In contrast to the mountains, which Hemingway used to represent the purity of life, happiness and love, the plane and ambulance represent war, suffering, death, and corruption as irony. Hemingway strongly mentioned modernism in many places: Italy, hospitals, hotels, all of which were characterized by modern life and novelty. These are some of the things that can be mentioned.

In Italy he fell in love for the first time and even recovered from surgery. Such modern places symbolize conflict and suffering. Italy was a frequent subject for Hemingway to remember the influence he had on him. Other small towns such as Gorizia Town, Rome, Naples, Capri, Milan, Abruzzi, Palermo, and the large mountains where most of the events take place all reflect the memory of his battles. There were several lectures depicting various other locations. "That is, you should go on vacation You should go to Rome, Naples, Sicily...." "He should visit Amalfi," said the lieutenant.

"He should go to Palermo" - "He should go to Capri" - "I want you to see Abruzzo and visit my family in Capacitate," said the priest. I was. - Also: "We left Milan the next morning and arrived 48 hours later. Weapons 59).

"When we arrived in Milan early in the morning, we were unloaded at the goods station. (Farewell to Arms 60).

From Hemingway's descriptions of the mountains, one gets the impression that life there is simple, peaceful, and joyful. It is also described as having a beautiful setting. Hemingway used this place as a metaphor for peace, purity, and life. Hemingway also used locations other than the village of Montreux, such as small mountainside villages. The next paragraph will clarify this.

"I lived in a brown wooden house among the pine trees on the hillside" (A Farewell to Arms, 215). - "Sometimes we went down the mountain to Montreux. A Farewell to Arms, 217).

Ernest Hemingway focused most of his writings on wartime episodes involving horrific battles that are never forgotten. Instead of referring to a particular month, he left some features limited to that season or month.

For summer season, it is known for its natural beauty, scorching weather, and high daytime temperatures. I'm here. But for autumn, all beautiful things fall at this time when the leaves begin to fall and become bare. It is also known as the season when beautiful women fall. Like Hemingway, most of his romantic memories and wonderful encounters are lost. Moreover, Hemingway described the winter season as falling snow on the mountains, the white hues of high mountains, and even ominous rains that herald sickness and death. Several people died

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because of the rain, and "cholera" shows the suffering and danger he faced during the march. Hemingway also paid much attention to seasons that may have special meaning to him.

According to his writings, he occasionally spoke of the seasons and occasionally described the weather in relation to the seasons, such as describing how the rain was pouring down that day, or how the trees were coloured. All these descriptions are very similar to the author's emotional and psychological states and reflect his painful experiences.

Frederic Henry dreamed of living with Catherine far from conflict. He thought about how he would spend his days and build a happy family. Frederick quickly forgets about conflict and guns. He lived a fantasy life. According to Freud, the act of dreaming is a "mechanical defence arising from the unconscious." The transformation occurred through the unconscious to avoid exposure to harmful memories. It is used to escape that reality. Freud viewed dreams as a form of defence.

It is used to protect the mind from disturbing thoughts and realities related to childhood experiences. This motif represents a special kind of ideal idea and imagery for avoiding trauma that allows him to understand his true feelings. The reason for Frederick's strange behaviourists that he continues to correct and retell the past.

"I tried to explain the difference between day and night, but I couldn't because I can't at the moment," Frederick said to the Priest. "But if you've been through it, I discovered it later, you know he was aware of my ignorance at the time. It offers emotions and perceptions that enhance the portrayal, further exploring the character's mind. This style is difficult for the reader as it constantly switches between characters, memories, current events, and inner thoughts. It has been found that trauma survivors find it helpful to express honest feelings when such troubling thoughts are present. It reveals a person's inner thoughts. It also shows the characters' genuine feelings, thoughts, actions, and lives without false truths. It excels at capturing individual details, behaviours, and psychological challenges.

B: Catherine Barkley

Hemingway also portrays a traumatized main woman character who loses her fiancé during his military service. She is portrayed as insane, psychotic, and having some psychiatric problems or mental health issues. She was described as ill. The novels' plot helps to identify the origin and cause of her trauma. Further, Catherine's irrationality suggests that she is traumatized and mentally ill.

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In this story, Hemingway portrays Catherine, who has experienced trauma and is somewhat mentally deranged. Judith Horvitz explains:

"The phenomenon of trauma blends psychological and political processes...Sexual violence can only thrive in a civilization that tolerates heterosexual misogyny." As exciting as it is, it is also harmful because patriarchy itself traumatizes women. (15). Catherine was seen as fearless, strong, independent, and independent. She serves as a powerful female role model.

According to her portrayal, Catherine is a responsible woman. Also, she is a sweet, lovely and smart girl. Before breaking up with her fiancée, she showed her responsibility and being a modern woman who rejects traditional social values. But after her breakup, her personality changed completely. Catherine is an ideal or role model example of the spirit of responsibility. Frederic Henry learns that, thanks to her responsibility and compassion, she has discovered a new meaning in her life, the exact meaning of life. Presenting love and care as sacred matter. In addition to that, she advocated the concept of love and gave us a clear understanding of what true love is. "I want complete confusion. I don't want you to go" (*Farewell to Arms*, 300). "I'm not. I'm you. Don't invent another me," said Frederick. This conversation reveals that she refused to accept separation, loneliness, or separation in order not to relive her pain. Instead, they should be collected, because the battle has already divided or separated them.



The previous is a picture of our famous character in the novel *farewell to arms* Catherine Barkley. It represents her responsibility towards her country by being a responsible woman.

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As it showed in the picture, she worked as nurse to help and heal the injured soldier during the war.

Catherine seeks for unity because she fears division or separation. Frederic Henry also said about the term unity that the couple were close, their conflicts were forgotten, their only concern was how to deal with each other. Catherine was the ideal personification of life and love. She also represents her death and misery, as Frederick saw everything disappear after Catherine's death: Catherine Berkley accomplished her feat. She must point out that Katharina also has unpleasant memories of her, as the war has struck her and killed her fiancée: she feels isolated and lonely. I was. Catherine was not an easy character. She showed her courage and honour and showed that a woman can be independent and have personal values, but if love becomes destructive because it has made Catherine infatuated with her. there is. Falling in love with someone is a sign of weakness, because love can disrupt a woman's life and change her personality. One of her feminist criticisms of Hemingway's failure to portray Catherine as a strong character was attributed to critic Judith, who said that Catherine represented a modern female figure due to the influence of those around her.

As we have dealt with, the female protagonist Catherine has been heavily criticized for having a disturbing personality, but she seems independent in defying the country's traditions. Everyone interpreted Catherine's existence from their own point of view. Catherine is one of Hemingway's strong characters who is the perfect woman with unwavering morals and a heart full of pure love. She has the ability and responsibility to combine these qualities into a strong female character and supported his position. John Steinbeck claimed that Catherine is the most reliable in conclusion, so we can assert that Catherine's interpretation may be correct. Catherine had the looks of a modern woman. She is responsible, independent, and confident. Catherine is a courageous woman who adheres to unwavering moral principles of courage and love. The writer did a great job playing female characters via providing a unique perspective on modern life and feminism. Hemingway strongly supported her idea that no one can succeed alone and he didn't neglect his feminine side. He liked unity because he saw it as a path or step to recovery. A Farewell to Arms did not overlook the role of women.

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2 – The Effects of Trauma in “A Farewell to Arms”

A Farewell to Arms had a sad effect on most readers. The honesty of Hemingway's accurate portrayal of what happened in *A Farewell to Arms* adds to the novel's melancholy impression and helps the reader to feel its tragic mood. Hemingway was able to make this clear because he focused on the hardships of World War I. Death, injury, killing, violence, and sudden attacks turned the soldiers into pitiful calamities. brought.

A Farewell to Arms has tragic consequences due to the dismay and trauma of the characters. All tragic works have flaws that reveal humanity. The protagonist's grief makes him more real, and viewers and readers will love this about him later. Readers become more invested in the protagonist and more concerned about what's happening to them, and more of a friendship. No matter how much we care about the little nuances of the character, his downfall and transition from good to evil only terrifies us.

Based on the situation encountered by one can readily deduce the depression of the protagonist of *Farewell to Arms*. They can predict whether the novel will end happily or tragically. To move us with the intensity of tragedy, Hemingway had to portray his heroes and heroines as more than victims. (Merrill, 576).

He hoped that the intensity and power of the tragedy would push the reader toward something other than grief and use the deplorable characters and ordinary people to inspire compassion. is a tragic work. The twin emotions of compassion and fear that really existed in *A Farewell to Arms* are inspired through caring for the mentally ill wounded.

II. The Aspects of Trauma in «*Farewell to Arms*»

The current part of the second chapter is devoted to understand and explore the main terms and themes in the textual analysis in this novel are anxiety, masculinity, femininity, fear, courage and love.

1- Anxiety

Anxiety is defined or described as the fear of abandonment, confusion or the loss of the loved ones in our lives. The risk of losing a beloved one is to be seen through our readings to this novel. Also, this dramatic event of losing someone really close caused a real damage in Henry's mind and it had deeply affected him as a main character or the protagonist. Through this tragic plot of *A Farewell to Arms*, Hemingway excelled in treating the story with a high level of imagination which gave it a tragic touch. This all refers to his exceptional writing

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style he managed to mix all of that with the tragedy of the human. In this vein, Frederic's fear of loss led him to leave the front and stay with his fiancée Catherine. In a part of the novel, Hemingway tends to show fear, anxiety and confusion. Henry witnessed and saw the death around him since most of his friends were died in front of him also at that time he knew that he will be then a victim and maybe also died.

At that point Henry decided to skip the war and yet preferred to stay with Catherine. Also, to be noted, when Henry witnessed the killing of his friends and officers, he realized that the soldiers' life is basically tragic. Frederic lived again the trauma of loss, he used his past experience in a tale which gave him no future it just affected him negatively. We can assume that Hemingway captured the problems of psychology of the hero during the First World War and also, he presented Henry as a masculine man who takes decisions on the right time. His life was not stable because of facing the death experience several times. As a result, calmness and peace were not present and that is why he rebelled against the army.

Moreover, the idea of anxiety mainly existed via the presence of Frederic Henry. When he went back to the front where he found the Italian army retreat from Caporetto, at that point Frederic was anxious and indecisive whether to do his duty in the front or to leave it and complete his life with Catherine by the end he preferred to follow his feelings rather than to fight. Because he felt that he was secure with Catherine. Love is safe during wartime so he decided to go-back to Catherine, leaving the front and the army and everything else and to continue his life far from the war. Yet, things did not go as he planned and after nine months of pregnancy Catherine had a severe bleeding because it was time for her to give birth to her baby. At that time, Frederic was with her at Lausanne and where Catherine and her son were died. Frederic's loss to Catherine caused to the loss of his life too and her death ends everything for him. So, it ends Frederic's hopes of living life in addition it everything has gone for him. Catherine was a symbol of life, happiness and care i.e., by her death Frederic loses the will to live and everything was totally destructed even Henry's soul.

2- Masculinity and femininity

In exploring the construction of the manhood through examining the ideas of the novel, actions, choices, and motives of Frederic Henry; the main character in Ernest Hemingway's *A Farewell to Arms* was a great sample of masculinity. Critics such as Philip Young and Earl Rovit had previously described the Hemingway's leading male characters as individuals that

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display tough masculine behaviors during heroic struggles. Also, Hemingway tried to portray the bravery of American male image despite facing war conflicts and young argued that the leading characters of Hemingway were constructed as “heroes” and Rovit claimed that the same point but used the term, “tyro”.

"[My legs] are full of trench-mortar fragments, old screws and bedsprings and things."
Page 62/Chapter13.

Frederic brings descriptions from the battlefield of the bedroom so we can easily imagine what is “old screws” when he added “bedsprings” to it.

"After a while I went out and left the hospital and walked back to the hotel in the rain." Page 292/Chapter41.

He explains the terrible pain turmoil he was feeling about losing Catherine and his son too.

Accordingly, the term “hero” or “tyro” is obviously full of strength, energy and ready to overcome every obstacle that life may put in his way. Despite having his own emotional and physical pains, the ‘hero’ knows well how to manage and to win every obstacle through in the end of the story (Young & Rovit). To the contrary of the claims made by the previous critics of Hemingway, I contend that Hemingway’s male leading characters Henry is in struggles with regard to his male identity and how hard for him managing to prove his masculinity or sometimes he cannot prove it. In contrast to the previous biographical readings and psychoanalytical analyses of both novels, the current study examines the social construction of the masculine identity of Henry. The gender roles are unconsciously formed through culture, tradition and society has been expressed by a variety of social theorists.

Michel Kimmel is one of the most known theorists in the field and in his *The Gendered Society*, he notes that “our identities are a fluid assemblage of the meanings and behaviors that we construct from the values, images, and prescriptions we find in the world around us” (113). It is our interactions not our biological characteristics that build our gender identity. The gender identities are crucially formed by social and cultural encounters, they constantly come under the influence of the prevailing historical and cultural forces of society. The gender identity is not considered as naturally given neither as a global principle. It is continuously changing and its cultural and historical context has to be taken into consideration.

Hemingway offers us to answer the question of how should a reader approach the characterization of Catherine Barkley?

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First, As the protagonist's love interest, as one of the "Hemingway women," Catherine is Exhibit to prove Hemingway's misogyny. The last two decades reading has occasionally been countered with attempts to salvage Catherine's narrative function, along with Hemingway's authorial intentions. My reading will side with the latter project to argue for an anti-essentialist who used the central female character to critique gender roles and their naturalized social functions.

Second, the constructed nature of female or feminine identity is such a central problem which it must effect on the reader that makes sense of practically every creative element in the novel. A Farewell to Arms offers sophisticated study of gender both masculinity and femininity as a self-conscious performance, yet that idea is through Hemingway's.

"I leaned forward in the dark to kiss her, and there was a sharp stinging flash. [...]"

"I'm so sorry," she said. I felt I had a certain advantage. "Page 52/Chapter 5.

For the first time Catherine reacted with anger and violence since she didn't want him to kiss her.

"I don't want anyone else to touch you. I'm silly. I get furious when they touch you. Page 28/Chapter16.

Catherine tries to express her jealousy in a very funny way and sarcastically.

Simone de Beauvoir, a founding postwar voice for the critique of patriarchal ideology, reads Catherine as an anti-mythic representation of a woman who are inspiration, muses, sexual temptations and release from sexual tension.

"Don't talk as though you had to make an honest woman out of me. I'm a very honest woman" Page 39/Chapter18.

As she did and said before, Catherine suggests that getting married is an institution is an empty shell whaling it cannot turn her into something she is not already and she has a strong view and personality.

3- Fear and Courage

Generally, the term trauma is a deep production and reproduction of identities via memories. Both fear and courage were main themes in this novel and a great section of discussion was devoted to it. About the war that surrounded them people were angered by the destruction, and the lives destroyed. Also, they reacted and were ambivalent as to whether

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any good will come of it. The characters who support the war were looked down upon. Ettore and Gino, who support the war, are seen as boastful or unintelligent personality.

In other words, the novel expresses the senseless or meaningless of violence of the war. As the destruction of the battle of Caporetto increases, the soldiers themselves become really anxious and irrational also they began to forget their duty towards their people and country. Soldiers turn on their officers and fight each other. In one scene for instance, attempting to retreat, an engineer refuses to help Frederic with his vehicle. Desperate to get away while helping the young ladies with him, Frederic shoots the engineer. The murder of a fellow soldier is not only accepted but endorsed, with the doctor shooting him in the head to ensure his death. This killing is a product of a violent and chaotic war, a reflection of a world that had become chaotic and violent itself.

“If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry.”

Brave and courage was a major theme in this novel. In this quote, Frederick assumes that everyone should be brave although all it costs them every good thing like joy, love and even their lives. Yet, they must handle it and stay strong and courageous in front of the enemy.

“Vulnerability is not weakness, and the uncertainty, risk, and emotional exposure we face every day are not optional. Our only choice is a question of engagement. Our willingness to own and engage with our vulnerability determines the depth of our courage and the clarity of our purpose; the level to which we protect ourselves from being vulnerable is a measure of our fear and disconnection.”

Here, he focuses on daring greatly. Also, it assumes that the courage to be vulnerable transforms and changes the way we live, love, parent and lead. Courage and bravery are choices.

4- Love

The main female character Catherine, still mourning the loss of her fiancé, starts her flirtations with Frederic in order to get over and forget her loss, or even to think less about it in the other hand, Frederic uses their interactions as a means to distract himself from the war. The couple finds refuge from their problems in each other. Frederic feels his love for

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Catherine is stronger, more real than his sense of honor and as a result, he deserts the army. They plan for an idyllic life together but war is a constant obstacle, Frederic is nearly executed and the two need to sneak out of the country in darkness. Once Frederic and Catherine find the peaceful life, they crave it soon makes way for tragedy. In the novel ,love is always depicted as fleeting.



The above picture represents the lovers Catherine and Frederic and their deep connection and their true love. It also shows their strong relationship and harmony between these couple. Even though all the obstacles and challenges they faced, they chose to face them together and never leave each other.

Mainly, they express the dual themes of love and war, the character of the priest compares love to something that you sacrifice for or serve. These terms are more familiarly used in the army, 'to serve one's country or to sacrifice oneself for the greater good or duty call. The priest later tells Frederic that he must find true love to find happiness and, in this vein, the defining moment when Frederic Henry decides that he no longer cares for the war or soldiering and his love for Catherine is being much greater than anything else. When Frederic speaks of the uniform, he is referring to the army in general, he no longer cares for the army or the war duty it was "not his show anymore" the character later says. the Major expresses a feeling of negativity towards religion, going as far as to suggest that those who do believe in religion would not be considered 'a thinking man'.

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"...What you tell me about in the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve... You will. I know you will. Then you will be happy... You cannot know about it unless you have it."

Page72/ chapter11.

In this quote, the priest is talking to Frederic about love at the very beginning of the novel. Frederic has never fall in love at this time. Yet, he freely admits he spends a lot of time with women but never been in a real love story. The priest refers to Frederic's visits to the local bawdy house when he says "what you tell me about in the nights." Frederic was insisting that he is really happy though the priest disagrees with him. He told him that he must love—truly love—so as to be happy for real. Also, the priest provides a succinct definition of love that presages Frederic's experience with Catherine as described in the story to come.

"...She went out. God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anyone. But God knows I had and I lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful..."

Frederic shows on his feelings and emotions towards Catherine after their meeting and reunion at a hospital. They had been carrying on a romance but both saw their flirtation as a game only. Frederic fell in love with Catherine immediately. Both Frederic and Catherine become inseparable as a couple from that moment on so Frederic's recent near-death experience may have enhanced his willingness to experience true love for the first time.

"...Often a man wishes to be alone and a girl wishes to be alone too and if they love each other they are jealous of that in each other, but I can truly say we never felt that. We could feel alone when we were together, alone against the others. It has only happened to me like that once."

In this quote, he remembers his life with Catherine when they lived in Switzerland while she was pregnant. They felt so strong in connection that they both experienced loneliness when they were together which is rarely experienced according to him. He fatalistically attributes her death to the cruelty of a world that "has to kill" the brave in order to break them and she died as a punishment to them both for being so happy.

III. Trauma Language

In this part we will conduct and discuss about the importance of the impact of Trauma in language for Hemingway

1- Writer's Style

The style of Hemingway's is a distinctive writing style; He mainly uses plain words, few adjectives, frequent repetition and simple sentences. His style is based on his tone, syntax, diction, figurative language, point of view, motifs and symbols so as to warp up his own individual style. Also, he uses these elements to catch his reader's attention in order to produce a free-flowing theme. He captures the time period when he is greatly affected by many aspects and be easily comprehend via his literary elements and writing style.

Hemingway is a famous great novelist by showing reality and real-life situations. He is known by the use of the main ideas that he first provides throughout the entire novel like his romanticism, individualism, realism and war. Furthermore, he talks more about his own thoughts and beliefs. These good and unique combinations made his writing style real and convincing for the readers.

The influence of Hemingway's language style is great. In the latter part of his life, Hemingway was known as "Papa Hemingway". It refers mainly to his contribution to the development of a new writing style in America: "the colloquial style". A critic named Storm Jameson discussing "The Craft of the Novelist" in the January 1934 issue of *The English Review*, she advanced an explanation of Hemingway's popularity: It is this simplicity, this appeal to our crudest interests, which explains Hemingway's success...In English at least his success has been largely with the intellectuals. They have praised his simplicity, his directness, and Hemingway's influence as a stylist was "neatly expressed in the praise of the Noble Prize Committee about 'his powerful style, forming mastery of the art' of writing modern fiction."

While talking about the author's language style one should as well pay much attention to the writing techniques used in this story. A very curious one is the way to use facts in the novella. The narration is full of facts, such as the habit of fish, the technique of the story lies in the way to use these facts. The facts are used as a device the fictional world accepted. The author tries to implicate people's imagination in what is happening by appealing to our love towards practical knowledge. The language of the author is rarely emotional. Rather, it tries to control emotions: it holds them in. It is really unique.

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2- Repetition

The author creates a world which repetition and repetitive sentences are destined to occur in the current novel. The main events in the novel are devoted to war. Hemingway constructs the definition of war by repeated actions and comprised of a couple of moves also repeated actions and narrations of recurring events of war.

"...we moved slowly but steadily in the rain, the radiator cap our car almost against the tailboard of a truck that was loaded high, the load covered with wet canvas. Then the truck stopped. The whole column was stopped. It started again and we went a little farther, and then stopped..."

In this quotation from chapter XXVIII, the writer opens the description on the Italian army's retreat. The repetition of the word stopped conveys a deep meaning of insisting on stopping due to traumatized characters.

Henry and the other characters all fall into a typical kind of behavior. This repetitive behavior and words become predictably frequent many time in the current novel. So, after all the repetition in this novel, the world is almost seem to be a recognized and knowable place and setting since main actions were repeated and there are many chances in predicting the near or far future.

3- Narrative Techniques

Via reading Ernest Hemingway novel "A Farewell to Arms ", we discover that he engages the psychic, personal and social trauma which started during the First World War. The novel presents the violence and the effect of trauma that they have experienced in the early 20th. The trauma occurred in the 20th century at large. All in all, trauma of war mainly contributed in Hemingway's narrative style which symbolized the world at that important period of time. Hemingway as a modern author has explored new devices which appeared in the literature of the 20th century. He used fragmented narratives and irony as a mean to represent the enduring of trauma of the WWI and also to present effectively the crucial world. Through our interpretations to A Farewell to Arms' protagonist we have found that Frederic Henry was used as a centered point by Hemingway to explore truthfully how the crucial events of war have influenced the psychology of human beings.

Finally, throughout this study we have seen how fiction narratives present trauma and the psychological struggle of human beings as well as of Hemingway's characters who helped at

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revealing social conditions that illustrated through his character's, Frederic Henry, remembrance and memory of war and trauma. This thesis examined how modernist writer, Ernest Hemingway, depict soldiers and characters who try hard to recollect their traumatic memories that help us to see their real suffering. Also to be noted, we have found that Hemingway has a strong desire to demonstrate the WWI and its influence on his narrative which enables us to know thoughts, feelings and the psychological struggles of the protagonists.

4- Hemingway's Honesty

Per the Oxford Paperback Dictionary, to be 'honest' is to be 'truthful' or 'trustworthy' (Honest). It could hence be argued that to write 'truly' is the same as to write 'honestly'. Furthermore, it stands to reason that something, for instance a novel, which is 'honest', could also be called 'true', because if a writer writes honestly, the writing which ends up on the page must be true.

From an extensive reading of Hemingway's works, one can deduce that his honesty in fact consists of three components, or qualities. The first quality of Hemingway's honesty is that it is 'artistic', as opposed to 'factual', that is, the events and the characters he depicts are invented, however only within the boundaries of what is possible. To illustrate, Hemingway asserts, in the book *Midnight in Paris*, that it was a good book because it was an honest one, and that's what war does to men. He also says this about *The Sun Also Rises*, but the latter present a fictional story featuring fictional characters, and therefore cannot be true as in 'in accordance with fact'. In other words, Hemingway's view of the writer's craft is centered in 'truth', artistic truth to be specific.

The second quality of Hemingway's honesty has to do with language and Hemingway's depiction of events. In "A Farewell to Arms", it is remarkable how little emotional language Hemingway uses. By emotional language I do not necessarily mean words such as 'angry' or 'scared'. These are not emotional words because they are indifferent labels attached to emotions; they merely state facts; 'I was angry' (Hemingway, *A Farewell to Arms*, 24). Such labels are not at all uncommon in the novel. Rather, emotional language is anything within a language which a writer might use to sway a reader toward a particular perception of something which occurs in the novel. The word 'creep', is a simple example of emotional language; it literally means to move with the body close to the ground' or to move timidly,

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slowly, or stealthily; to come on gradually’, however, most people would associate it with some sort of uncomfortable or even ominous feeling. Through the employment of the word ‘creep’, then, a writer or speaker might indicate his own opinion or feelings about something without explicitly stating it; they might say ‘Winter is creeping up on us’ instead of ‘Winter is coming’, and thus make winter sound like an uncomfortable and ominous thing even to a reader or listener who would normally be glad at the prospect of it. Here follows an example of the typically unemotional language of *A Farewell to Arms*:

“We expected a bombardment but it did not come. It was getting dark. Guns were firing from the field behind the village and the shells, going away, had a comfortable sound” (167).

If, on the other hand, Hemingway chose to write this passage using emotional language, it might have looked more like this:

“We expected a bombardment but luckily it did not come. The night was creeping in. Guns were firing from the field behind the village and I sighed with relief at the sound of the shells going away.”

One can see, then, the difference between the two passages above. The first remains emotionally detached, simply describing events as they happen, as viewed by an indifferent observer, while the second is more concerned with how the events cause the narrator to feel.

The third quality of Hemingway’s honesty is connected to the second as well as to Hemingway’s theory of writing, the ‘Iceberg Theory’. In *Death in the Afternoon*, Hemingway writes the following about the Iceberg Theory: *“If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them” (169)*. Hence, for a writer to produce something like *A Farewell to Arms*, to produce a passage of text where emotions and thoughts can be perceived by a reader even though they are not stated in the words on the paper, he must know in his head what is transpiring in the minds and hearts of his characters. He must think to himself, through the entire writing process: How, honestly, would a human who had this in his mind and this in his heart, act in this particular situation? If the writer has succeeded to depict actions, behavior, and dialogue honestly, the inner workings of his characters will be there to be understood and felt by any reader who has the patience to look beneath the words, beneath the surface of the water, for the bulk of the iceberg. In this way, Hemingway relies heavily on the honesty, the trueness to life, in the behavior of his characters; they must behave as real

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people would behave, because if they do not, they will not seem human, and readers will not be able to understand them, identify with them, care about them, and fear for them.

Chapter Summary

Hemingway accurately described his traumatic experiences meeting the criteria for trauma. *A Farewell to Arms* met the criteria for trauma. The tragedy of *A Farewell to Arms* was exacerbated by Hemingway's traumatic touch. It should be emphasized that in this article we examined how soldiers struggled to recall their memories. These frightening memories make it easier to understand why Hemingway's characters suffer from nightmares and insomnia. Despite this, they continued to experience recurring phenomena such as dreams, flashbacks, and memories.

GENERAL CONCLUSION

GENERAL CONCLUSION

The crucial purpose of this paper was devoted to examine how the First World War is portrayed in contemporary literature. Using Ernest Hemingway as an excellent example, we tend to show how conflict affected the literary style of trauma survivors. Also, this study looks forward for proofs and evidences of the impact of trauma in Hemingway's *A Farewell to Arms*. Starting with this novel, I wanted to examine the many new elements that emerged in 20th-century literature, the lasting effects of war, and how it influenced the writings of subsequent generations of writers.

In “A Farewell to Arms”, Hemingway, presenting modern mechanical war that kills the age-old heroic ideals and demolishes the moral and social values, has presented man becoming the victim of the prevailing war and his bad luck which makes him remain in trauma. His character Henry, in an attempt to forget all those horrible and terrible events, remains remembering the events one after another. For Henry, Catherine is a source of life losing her due to bad luck; he is left with nothing like a stray dog, nosing in the waste bin and getting nothing from loneliness to loneliness. If anything is left to him that is the traumatic memory of his beloved, he is to gather to live again in a state of alienation and apathy.

Furthermore, I have dealt with how the aftermath of trauma represents a vast field of research that helps advance other fields, such as the study of psychoanalysis. To understand individual cultures and their common experiences, knowledge of war is required. Hemingway sought to express the horrors of war in his works. He discussed the detrimental effects of combat injuries on mental health and behaviour.

It was observed that trauma had a significant impact on the literature of this period. The violent events of the 20th century affected not only culture, but also society and literature. Hemingway's war narratives revealed a profound picture of human suffering by highlighting the pernicious effects of conflict. Furthermore, Hemingway's *A Farewell to Arms* serves as evidence that violent events are not fully understood at the time they occur and recur later in the form of recurrent experiences such as flashbacks and dreams.

Additionally, the present research study also examined how modernist author Ernest Hemingway portrays troops and characters who struggle to remember tragic experiences, showing their true suffering. Hemingway has a great desire to explain the First World War and how it affected its history so that we can understand the thoughts, feelings, and psychological challenges of its protagonists.

In the same vein, it is clear that the First World War had a great impact on literature. This study mainly attempts to pursue the following goals: to explain how the war influenced Hemingway's writing style; to show the influence of the war on the narrative fiction produced during this period. Our research methodology was documentary and it was chosen according to the purpose and objectives of the research. Also, because it is a text-based approach to examining the role of modernist fiction in describing trauma in 20th century literature, our research began with a study of 20th century literature, in which we provided some prior critical research on trauma studies and highlighted how modernist fictional narratives portray trauma by presenting it in a historical context.

The war had major repercussions and continues to provoke strong emotional responses now. The huge impact of the war is reflected in the literature that continues to be written, telling us of its horrors. The literature that played an important role at characterizing war is still engraved in the minds of those humans mainly those who lived through the trauma of war. The historical events of the war are constructed from texts by novelist who witnessed the war. They indicate the influence of war through literary texts, so the impact of war on literature is deep.

The influence of war on literary and artistic expression can be underestimated. Ford Madox Ford's postwar statement: "All novels are historical... but all novels do not deal with such events as get on the pages of history". Samuel Hynes observes: "But after the war, many novels did those events seemed unforgettable in fiction, they had changed reality..." he continued "It alerted the ways in which men and women thought not only about war but the world, and about culture and its expressions" he argues that the war changed reality in a way that cannot be ignored: "Men and women after the war looked back at their own pasts as one might looked across a great chasm to a remote, peaceable place on the other side". This draws attention to the importance of World War I as a means of building modern society. As we will show in this study, the image of war is presented as a great separation after which people's lives changed. This change is textually constructed and manifested in

contemporary literature by driving the narrative into two distinct parts, so that the structure of the novel emphasizes the First World War and the impact on people's lives. The need to record and communicate the horrific events of war is strong, but not easy to achieve. The very nature of trauma means it lacks the familiarity with which the experience can be conveyed easily.

Finally, through this research, I observed how fictional stories depict trauma and people's psychological struggles, and how Hemingway's characters are portrayed. This helped clarify the social context through the memories and recollections of war and trauma shown by Hemingway's character Friedrich Heinrich

Résumé

Cette étude tente d'explorer la manière dont la fiction contemporaine contribue à fournir de nouvelles vues et perspectives sur les effets de la Première Guerre mondiale. Hemingway dessine et se concentre sur certains aspects et effets de la Première Guerre mondiale puisque ces événements historiques sont inoubliables. Le traumatisme dans la fiction de guerre a un rôle crucial, en particulier dans la littérature contemporaine britannique et américaine, en particulier dans la critique politique et même économique de l'impact de la Première Guerre mondiale. De nombreux écrivains qui ont été témoins de périodes de guerres ont voulu témoigner de leurs terribles expériences qui les ont étouffés même si les années ont passé. Ce roman, « Farewell to Arms » est un excellent exemple et un échantillon pour discuter et examiner la théorie du traumatisme puisqu'il a été écrit et publié par « Ernest Hemingway » juste après la Première Guerre mondiale en 1929. L'écrivain se souvient de son terrible traumatisme de guerre et pour ramener l'inoubliable souvenirs de la guerre. Il s'agit d'une tentative de transmettre des événements historiques et principalement des expériences traumatisantes du protagoniste Henry. Un besoin principal est de connaître les effets énormes de la Première Guerre mondiale sur la communauté de la classe moyenne les images de traumatisme en même temps.

Mots-clés : Traumatisme, Fiction Contemporaine, Première Guerre Mondiale, Amour, Peur, Courage, Anxiété.

الملخص

تحاول هذه الدراسة استكشاف الطريقة التي يساعد بها الخيال المعاصر في تقديم وجهات نظر ووجهات نظر جديدة لتأثيرات الحرب العالمية الأولى. يرسم "همنغواي" ويركز على بعض جوانب وتأثيرات الحرب العالمية الأولى لأن هذه الأحداث التاريخية لا تُنسى. الصدمة في الخيال الحربي لها دور حاسم في الأدب البريطاني والأمريكي المعاصر خاصة في النقد السياسي وحتى الاقتصادي لتأثير الحرب العالمية الأولى. أراد العديد من الكتاب الذين شهدوا فترات الحروب أن يبرهنوا على تجاربهم الرهيبة التي جعلتهم يفتقون رغم مرور سنوات. هذه الرواية، "وداعًا للأسلحة"، هي مثال ممتاز وعينة لمناقشة وفحص نظرية الصدمة منذ أن كتبها ونشرها "أرنست همنغواي" بعد الحرب العالمية الأولى في عام 1929. يتذكر الكاتب الصدمة الرهيبة التي تعرض لها في الحرب ولإعادة ما لا يُنسى. ذكريات الحرب. إنها محاولة لنقل الأحداث التاريخية والتجارب المؤلمة بشكل أساسي لبطل الرواية هنري. هناك حاجة لإلقاء الضوء ومعرفة الآثار الضخمة للحرب العالمية الأولى على مجتمع الطبقة الوسطى وصور الصدمة في نفس الوقت.

كلمات مفتاحية: الصدمة، الخيال المعاصر، الحرب العالمية الأولى، الحب، الخوف، الشجاعة، القلق.

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