

RESEARCH ARTICLE



TRAUMATIC SEMIOTICS IN HEMINGWAY'S WORKS

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ABSTRACT



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In nearly all his works, Hemingway reflects the significance of post-war effects on a writer. This traumatic effect is not only detectable in psychoanalytic and content-based readings of Hemingway, but also in the formalist and structural criticisms of his fictions. Formalistic and stylistic impressionability of Hemingway from war, as a traumatic social event has been taken for granted though. The study, therefore, aims to uncover new horizons for studies of form and style in Hemingway's works by taking into consideration the traumatic effects of war. As a result, the author conceives novel links between New-historicism, Structuralism and Formalism. The study should be reckoned as unprecedented as it may lead to opening new gates towards a historio-formalist critical approach towards narratives.

Key Words: Trauma, Style, Form, War, Hemingway, Narrative

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INTRODUCTION

Trauma in Hemingway

A study of change is presented in the narrative calculus of ARIT. The movement is illustrated in the narrative structure's focus on Cantwell's remembrance and memory of the war and trauma. The treatment and presentation of trauma represents the variable that enables a change in the narrative represented in and through the figure of Cantwell. Cantwell's involvement with the memory of the trauma alters his space and time. Similarly,

Cathy Caruth in *Trauma: Explorations in Memory* observes that, "trauma, that is, does not simply serve as record of the past but precisely registers the force of an experience that is not yet fully owned" (151). Accordingly, when an individual experiences trauma, the individual lacks the ability to define subjectivity and objectivity: in that moment, the individual is often only concerned with his or her survival. At that moment, there is not time to ask who (object) or what (subject) is doing this to me?¹ The displacement of subjectivity and

objectivity vis-a-vie trauma alters and confuses notions of space and time for an individual. Likewise, when a narrative engages trauma, the structure of the narrative references a displacement of traditional lines and positions of subjectivity, objectivity, and temporality. For example, one of the most telling lines that reference this displacement occurs at the end of the novel when the figure of Cantwell asserts that, "But we won't think about that boy, lieutenant, captain, major, colonel, general sir. We will just lay it on the line once more and the hell with it, and with its ugly face that old Hieronymus Bosch really painted. But you can sheath your scythe, old brother death, if you have got a sheath for it. Or, he added, thinking of Hurtgen now, you can take your scythe and stick it up your ass" (ARIT 232). In this passage, the sense of the traumatic is embodied in the shifting narrative presentation that attempts to invoke the experience of war on all aspects of the protagonist.

Ernest Hemingway was intimately familiar with the confusion at the moment of physical trauma. Hemingway was wounded as an ambulance driver, injured by a self-inflicted gunshot wound (prior to the suicide), and incapacitated in numerous car, boating, and plane accidents. Hemingway's various scars and markings represent the physical effects of his traumatic experiences on his person. In 1966, Phillip Young's *Ernest Hemingway: A Reconsideration* initiates a set of theories tracing the wound in Hemingway's fiction.² Young's focus concentrates physical wounding in Hemingway's fiction as an analogue to his wounding in Italy. Young argues that Hemingway, in response to this wounding, creates a hero/man who is "a wounded man, wounded not only physically but as soon comes clear psychically as well" (41). Young develops the Hemingway "code" of "grace under pressure [...] the control of honor and courage in a life of tension and pain" (63). Young amalgamates Hemingway's fictional characters' and Hemingway's experience of physical trauma into a code. Young privileges the wound's physicality in Hemingway as representing a paratactic portrayal of trauma connected to Hemingway's autobiography.³

In the study of trauma, the traumatic experience is not only the physical wounding but also the witnessing and surviving of trauma. Hemingway's journalistic experiences in both World Wars reference his roles as a spectator and survivor of trauma, as a wounded survivor in World War I and as embedded spectator in World War II. Hemingway, in his fiction, places special currency in witnessing and surviving the wounding and war experience. Hemingway views the suffering of and survival from a war wound as a credential. In AFTA, this attention is highlighted in the conversation between Frederic Henry and Ettore Moretti. In this early narrative, Henry and Moretti discuss wounds and service with Moretti declaring that, "I'd rather have them [wounds or wound stripes that designate times wounded] than medals" (Hemingway AFTA 121). The conversation in AFTA illustrates the importance of the wound—both physical and mental, in Hemingway's fiction and biography.

However, Hemingway's attention to the wound in his fiction does not solely focus on the experience and effects of the physical or mental wound. Robert O. Stephens in *Hemingway's Non-Fiction: His Public Voice* states that, "the real Hemingway at war was not so much an interpreter or even reporter of events and moods, but renderer of the sensations of war" (100). Stephens' view captures an aspect of Hemingway's biography that influences his fictional presentation of the war, wound and trauma—the sensations. Hemingway in his fiction renders the sensations of war and trauma as a physical feeling resulting from direct contact, as the capacity to have such feelings, and as an inexplicable awareness and impression. Hemingway's tripartite expression of the sensation of war and trauma is captured in Hemingway's short vignette "A Natural History of the Dead" appearing in *Death in the Afternoon*. In this story, Hemingway creates a naturalistic picture of the sensations of war. The point of view in the narrative relates that, "it was in this cave that a man whose head was broken as a flower-pot may be broken, although it was all held together by membranes and a skilfully applied bandage now soaked and hardened, with the structure of his brain [...]" (Hemingway DTA 141). The observations of the man present the sensation of war trauma. The narrative captures the physical elements of trauma

as the man's head is held together. In addition, the narrative captures the capacity to have such feelings as the head is a broken as a flower pot, and the narrative captures the inexplicable awareness and impressions surrounding the description of the bandage as it is described as being soaked and hardened. Hemingway's narrative projects the sensations of trauma as wounded body, as spectator, and as traumatized individual.

In relation to these various narrative positions, Hemingway declares that war is the best subject for writers. He argues, in a letter to Ivan Kashkin, that not only is war the best subject, but that capturing the events and traumas of war are the most fruitful but also the most difficult for writers. Hemingway writes of capturing war trauma in his narratives that, "it is very complicated and difficult to write about truly" (Baker *Selected Letters* 480). Hemingway's concern with writing "truly" about the war experiences illustrates the sense of confusion occurring when trying to "write" trauma. Cathy Caruth, building on Sigmund Freud's understanding of trauma, observes that trauma "is not simply ... the literal threatening of bodily life, but the fact that the threat is recognized as such by the mind *one moment too late*" (*Unclaimed Experience* 62). Likewise, to capture trauma in a narrative requires the structure to capture the literality of the threat along with the corresponding textual presentation of the delayed recognition of the threat of that traumatic event. Hemingway's proclamation and understanding of the complexity and difficulty of writing truly about war trauma references the difficulty of creating a narrative that captures the literality of the event along with the delayed recognition of these threats.

Capturing the experience of trauma in a narrative involves creating a structure that represents a lack of time and recognition in the fiction. Hemingway references the difficulties in illustrating this sense of confusion and lack occurring in trauma in a letter to F. Scott Fitzgerald. Hemingway observes that, "it [war] groups the maximum of material and speeds up the action and brings out all sorts of stuff that normally you have to wait a lifetime to get" (Baker *Selected Letters* 176-77). Even though Hemingway

places war as the best subject for writing, he concurrently remains prescient of truly capturing the shocks of war that disrupt action and understanding in a narrative. In *Men at War*, Hemingway recollects his wounding and survival in World War I. He observes in the introduction to this work that, "you are badly wounded the first time [and] you lose that illusion and you know it can happen to you" (xii). This experience of personal trauma draws attention to the illusory understanding and structure that is affected in the experience of trauma in war. Attempting to create a narrative that involves this experience requires the appropriate narrative calculus that engages and establishes a sense of shock with a sense of an awareness that changes all understanding that comes before and that will follow.

The traumatic loss of illusion, Caruth argues is, "the shock of the mind's relation to the threat of death [...] not the direct experience of the threat, but precisely the missing of this experience, the fact that, not being experienced in time, it has not yet been fully known" (*Unclaimed Experience* 62). Narrative portrayals of this loss require a structure that embodies these qualities. For example, Hemingway captures both the absence and confusion of trauma in the inter chapter to "Chapter VII" in *In Our Time*. In this vignette, the narrative illustrates the protagonist praying during a bombardment. The section contains six lines of repetitive prayer, and then abruptly, the narrative shifts to the statement that, "We went to work on the trench and in the morning the sun came up" (Hemingway IOT 67). In the passage, a sense of loss is narrated in the face of trauma. In the story, the missing of the event and the missing of the experience create a sense of confusion and questioning. In the narrative, confusion continues to ensue as the protagonist does "not tell the girl" or "anybody" about his experiences (IOT 67). In this moment, the narrative references a sense of uncertainty in reaction to trauma in the protagonist. The protagonist's "missing" of the experience illustrates the unknowability surrounding the experience trauma in the structure of the narrative⁴

DISCUSSION

Hemingway's fiction embodies a sense of precision and emotion. Hemingway desires to convey the emotion produced by the actual experience. In a letter to Russian critic Ivan Kashkin in 1939, Hemingway observes that, "[...] in stories about the war I try to show all the different sides of it, taking it slowly and honestly and examining it from many ways" (23).⁶

War, as Hemingway intimates, marks a culture into a dualistic prism of subjectivity and objectivity: soldier/civilian, friend/enemy, security/danger, and masculine/feminine.⁷ Hemingway's narrative structures coruscate this dualistic prism containing "all the different sides" of war.⁸ Hemingway appears to capture war and trauma in narrative form from a multiplicity of angles rather than from a unified perspective. This narrative representation reflects and echoes the experience of trauma. Hemingway's application is demonstrated in the various representations and implementations of war trauma in his works. For instance, the Nick Adams figure/voice in the (1925) "Big Two-Hearted River" (BTHR) stories reflects and refracts the experience of war in a subtle and nuanced fashion, while remaining aware of the varied sides to the experience of war.

Philip Young's *Ernest Hemingway: A Reconsideration* introduces a similar critique of "Big Two-Hearted River." Young observes the stories as engaging and interrogating symptoms of the protagonist's past experiences from a varied perspective, all referencing the traumatic experiences' responsibility as the origin for the protagonist's identity and the subsequent problems with that identity. Young asserts of the protagonist and narrator of the short story that, "the blows which he has suffered—physical, psychical, moral, spiritual, and emotional—have damaged him. He has been complicated and wounded by what he has seen, done, and been through" (47). Correspondingly, Hemingway's construction of characters like the Adams figure and voice in the "Big Two-Hearted River" stories reflects and creates a response to the human condition in the modern world following World War I and prior

to World War II.⁹ Archibald MacLeish observes of Hemingway that,

He 'whittled a style for his time.' It is a conspicuously American style, stressing naturalness of language, syntax that fragments rather than unifies his predominantly simple sentences, and a persistent use of repetition to force the parts into a coherent whole [...] Hemingway's success owes in part to his genius as a consciously disciplined stylist. Nearly as much owes to his vision of man as a creature at bay, haunted by the bogey of violence and the specter of destruction. To delineate such a man, a leisurely, contemplative prose would have been inappropriate. Pressing hard, one upon the other, Hemingway's conjunction-bound simple sentences declare flux and crisis. The static luxury of reflective or introspective discourse would seem an intolerable extravagance when reality demands mobility. [...] Thinking is minimal, limited to an ironic comment about 'beautiful detachment' (*Waldhorn Reader's Guide* 32).

MacLeish and multiple critics have long observed that the combination of Hemingway's style and subject matter is indicative of the modern ethos.¹⁰ Hemingway's narrative structure, beginning with the Nick Adams stories and vignettes and continuing through the trajectory of his long fiction and journalistic dispatches, captures a progression balanced between a precision of style and emotion of subject.

Hemingway carefully captures the arithmetic—the subjects and objects, the geometry—shapes and senses—and the algebra—equations and consequences—of the traumatic experiences in his fiction. In a 1922 journalistic dispatch for *The Toronto Star*, Hemingway urges the veterans of the war to avoid returning to the battlefields. For Hemingway, the subjects and objects represented by the shapes, senses and consequences of the past in the text are changed in the generation of creating and engaging the memories of war trauma. Hemingway observes in this dispatch that veterans should not, go back to your own front, because the change in everything and the supreme, deadly lonely dullness [...] of the fields once torn up with

shellholes and slashed with trenches and wire will combine against you and make you believe that the places and happenings that had been the really great events to you were only fever dreams or lies you had told to yourself (*Hemingway on War* 248).

In this piece, Hemingway centres on the change following the war on the land, but the awareness of this change also references awareness and a mimetic representation of the change on the individual as a result of the trauma of war. The individual, like the land, has been the object of trauma. The land, like the individual, physically progresses from the trauma; the scar-like trenches and the wound-like shell-holes heal on the land and the body. In this view, the exterior physical shapes and consequences of war disappear from view leaving the interior memories adrift in space and time without physical markers.

In this 1922 dispatch, Hemingway observes a transition of the exterior to the interior. In his assertion in the text, the complexity of dealing with war and the interior landscape of war trauma relates to the structuring of his narrative construction. Hemingway's narrative structure, like the scarred yet healed land of the front, evolves and changes as he continues his career. The structure, at the beginning of his career, focuses on the physical scars. As such, the narrative structures of this early period in his writing focus on the presentation of objective experience. As Hemingway's fiction evolves, the structure begins to explore notions of the effects of the experiences that created the physical reminders of war and trauma. Similarly, his fiction uses narrative structures that represent and illustrate the subjective elements of an experience. The structure of Hemingway's narratives evolves as he continues to involve various perspectives of war and trauma in his fiction. This continued evolution ultimately contributes to his narrative structure in his ARIT, his second-to-last novel.

Hemingway asserts, in a 1956 interview with Harvey Breit concerning the narrative construction of ARIT, that, "I have moved through arithmetic, through plane geometry and algebra, and now I am in calculus" (reprinted in Trogdon 273). In this quote,

Hemingway intimates ideas from his 1922 dispatch in relation to the construction of his narrative. Moreover, Hemingway's focus on crafting a text using a narrative calculus is not just about treating or representing an inner reconciliation to the outer experience. Instead, the emphasis is on the play between the inner and the outer in the narrative. As calculus is the study of change, of space, and of time, Hemingway draws attention to the manner in which change is represented in the structure of a narrative. Hemingway's writing no longer just focuses on presenting the arithmetic—the subjects and objects of his stories, the geometry—shapes and senses evoked by his stories—and the algebra—equations and consequences apparent in the themes of his stories. Instead, Hemingway seeks to capture the illusive element of change, space, and time in his narrative construction.

The arithmetic, geometry, and geology of war appear in his early narrative works. These elements still retain a place of prominence in his later work. However, as Hemingway's narrative style evolves, calculus, as the study of change and space, is the narrative method he attempts to deploy. The study of change, which Hemingway presents in the narrative calculus in ARIT, is illustrated through his character's, Cantwell's, remembrance and memory of war and trauma. In fact, trauma operates as the variable enabling a change in the narrative structure of the work; trauma, both the acts and memory of the acts, alter understanding of space and time in the narrative. In like fashion, Samuel Hynes observes in *Soldier's Tale* of the effect of war trauma on the construction of narratives. Hynes observes that, there are the inflicted sufferings of war—the wounds, the fears, the hardships" and "there is something else that is done to men by wars: no man goes through a war without being changed by it ... and though that process will not be explicit in every narrative—not all men are self-conscious or reflective enough for that—it will be there. Change—*inner change*—is the other motive for war stories: not only what happened, but what happened to me (3).

As such, Hemingway's ARIT utilizes a narrative calculus as Hemingway represents how the

experience of war and trauma operate and affect in the narrative through the figure of the subject Cantwell. Moreover, exploring Hemingway's widely-panned novel using the juncture of trauma and narrative represents an opportunity to examine how this narrative calculus contributes to understanding Hemingway's narrative progression in his fiction.

During Hemingway's time as a World War II correspondent, he spent eighteen days embedded in front lines of the Hurtgen Forest during a battle that cost 33,000 American soldiers their lives (Whiting *Battle of Hurtgen Forest*, pp.xi–xiv, 271–274). The Hurtgen Forest battle, lasting six months and existing as the single longest American battle of World War II, is known as one of the bloodiest. Hemingway is noted as never writing about this battle, save for his *Across the River and into the Trees*. It is not a stretch to suggest that the events Hemingway experiences during his two-week time at the front exposed him to many traumatic events. Perhaps, it is most telling that he never writes of these events in his capacity as a non-fiction correspondent. Instead, Hemingway chooses to use ARIT to respond to the unexpected or overwhelming violent events witnessed and experienced yet not fully grasped as they occurred in the battle. Hemingway's narrative structure in ARIT uses the figure of Cantwell's remembrance of these events as they return later in repeated flashbacks, nightmares, and other repetitive phenomena to create a narrative structure that illustrates and engages the effects of trauma.¹¹

CONCLUSION

Ernest Hemingway's narrative style involves terse sentences, simple sentenced phrases, and a dearth of adjectives and adverbs. His style is often understood by critics as implying that Hemingway privileges a focus on the concrete details conveyed in the narrative versus a more omniscient and omnipresent illustration of events and actions. However, accepting this limited focus dismisses Hemingway's various attempts to capture, in his narratives, "the actual things [...] which produced the emotion that you experienced" (Hemingway *Death in the Afternoon* 2). Hemingway, echoing the desires of his peers appearing in narrative structures

of texts by William Faulkner, James Joyce, and Virginia Woolf, wants to move beyond mere recordings of life in his narratives. For Hemingway and other authors of the period, the structure of the narrative appears as a place for exploring the interiority and exteriority of experience without adhering to traditional didactic narrative representations of experience.

Hemingway appears to have an artistic, creative desire to create prose that reflects the inner reactions of his characters as they experience external objects of the world. Similarly, the individual's confrontation of situations of extreme tension in the narratives of the time illustrates a crisis of the modern period. In Hemingway's narrative embodiment of this confrontation, the external stimuli experienced, Hemingway's "actual things," are captured through his targeted prose style. Yet, his narrative structures still invoke a sense of interiority in the presentation of the tension. As such, Hemingway's narratives inquire into the tension between the representation of the true "gen" and various correlating exterior events, objects, and actions. Hemingway's narrative progression in his fiction illustrates his changing understanding of this inquiry.

Ernest Hemingway, in writing his fiction, engages the psychic, personal, and social trauma initiated with World War I, transacted during the Great Depression, and mobilized by World War II. Hemingway and his texts function as a barometer to the trauma experienced in the early twentieth century. His experiences, captured in prose and journalism, mirror the proliferation of war and trauma occurring in the early twentieth century at large. The traumas of war coincide and contribute to molding Hemingway's narrative style, a style that in many ways contributes to defining the period.

The violent events and aftermath of the twentieth century beginning with WWI explode in the collective population and psyche. World War I affects the culture as it heralds a changing society with cultural conventions being subverted by death, trauma, and fear. Cathy Caruth in *Unclaimed Experience: Trauma, Narrative and History*, asserts

that trauma is experienced and witnessed through a "response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, or other repetitive phenomena" (91). The experience of WWI, as Caruth's definition of trauma suggests, births a tremendous response to the violence of war that is not culturally grasped as it occurs, but instead returns and effects the stories and fictions generated in its passing.

The traumatic response of the culture to war appearing in the period's fiction explores a fundamental change in human epistemology and ontology resulting from the effects of the traumas of the Great War. Celia Malone Kingsbury observes in *The Peculiar Sanity of War: Hysteria in the Literature of World War I* that, "war literature...reflects a deep pathos that grows out of the acknowledgement of human frailty and impotence in the face of communal disaster" (xx-xxi). Similarly, the epistemological frailty and ontological impotence resulting from war trauma can be seen as aftershocks in the narrative structures of Hemingway's fiction. Hemingway's narrative aftershocks create and establish a backdrop of war for the characters and the narratives of his work. In addition, Hemingway's texts express, in an evolving narrative form, a response to unexpected or overwhelming violent events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, or other repetitive phenomena in the texts. His narrative expressions embody the lack of epistemological and ontological certainty occurring in the passing of war and trauma.

The capturing of trauma in fiction requires that the writer attempt to engage an event or series of events that is enacted in a liminal state, outside of the bounds of traditional human understanding and experience. In this liminal state, the subject is radically ungrounded. In fictional depictions of trauma, subjectivity, objectivity, and the structure of narratives appear ungrounded. Correspondingly, Kali Tal in *Worlds of Hurt: Reading the Literature of Trauma* asserts that textual representations of trauma are "written from the need to tell and retell

the story of the traumatic experience, to make it 'real' both to the victim and to the community" (21).

The first half of the twentieth century heralds many changes for the population, as well as the literature of the time. Literary creators and subsequently, literary critics, react by adopting the voices and timbre of war and trauma in the eras surrounding the World Wars. In like fashion, Margaret R. Higonnet asserts that trauma, in general, and PTSD, in particular, offers "literary critics a vocabulary to describe the symptoms of soldiers' mental disturbances that may figure in memoirs and other autobiographical accounts: nonsequential memory, flashbacks, nightmares, and mutism or fragmented language" ("Authenticity and Art in Trauma Narratives of World War I" 92). Additionally, Higonnet observes that, "those symptoms bear a suggestive resemblance to certain features of modernist experiment: decentering of the subject, montage, ellipses or gaps in narrative, and startlingly vivid images. This similarity—or, some would argue, connection—between a set of medical symptoms among veterans and a set of stylistic features in narrative has fostered a masculine canon of modernism" (92). Higonnet's observations expose a necessary and expressive link between the experiences of war and the literature surrounding the trauma of war and the battlefield.

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presenting the arithmetic—the subjects and objects of his stories, the geometry—shapes and senses evoked by his stories—and the algebra—equations and consequences apparent in the themes of his stories. Instead, Hemingway seeks to capture the illusive element of change, space, and time in his narrative construction.

The arithmetic, geometry, and geology of war appear in his early narrative works. Moreover, these elements still retain a place of prominence in his later work. However, as Hemingway's narrative style evolves, calculus, as the study of change and space, is the narrative method he attempts to deploy. The study of change, which Hemingway presents in the narrative calculus in ARIT, is illustrated through his character's, Cantwell's, remembrance and memory of war and trauma. In fact, trauma operates as the variable enabling a change in the narrative structure of the work; trauma, both the acts and memory of the acts, alter understanding of space and time in the narrative. In like fashion, Samuel Hynes observes in *Soldier's Tale* of the effect of war trauma on the construction of narratives. Hynes observes that, there are the inflicted sufferings of war—the wounds, the fears, the hardships" and "there is something else that is done to men by wars: no man goes through a war without being changed by it ... and though that process will not be explicit in every narrative—not all men are self-conscious or reflective enough for that—it will be there. Change—*inner* change—is the other motive for war stories: not only what happened, but what happened to me (3).

As such, Hemingway's ARIT utilizes a narrative calculus as Hemingway represents how the experience of war and trauma operate and affect in the narrative through the figure of Cantwell. Moreover, exploring Hemingway's widely-panned novel using the juncture of trauma and narrative represents an opportunity to examine how this narrative calculus contributes to understanding Hemingway's narrative progression in his fiction.

Notes:

1. The term subject is taken to be one who knows and acts whereas object is taken to be one who is known and thus acted upon.

2. It should be noted that Edmund Wilson also initiated a focus on the wound in Hemingway. Wilson's focus is more on the psychic nature of Hemingway's wound as being the element that constituted his art.

3. Mark Spilka, too, focuses on the wound in Hemingway, but instead of seeing the wound as a physical situation—a locatable knowledge, Spilka proposes that the wound is a marker of emotion—an instinctive and intuitive feeling, of androgyny.

4. After a trauma, an individual confronts a sense where "not having fully known the threat of death in the past, the survivor is forced, continually, to confront it over and over again" (Caruth62). The survivor repeatedly confronts this "impossibility of grasping the threat to one's own life[...] It is because the mind cannot confront the possibility of its death directly that survival becomes for the human being, paradoxically, an endless testimony to the impossibility of living"(Caruth Unclaimed Experience 62). The endless testimony is one of questioning and confusion, and the testimony of trauma is inscribed in the modern period, in general, and in Hemingway's experiences and fiction, in particular.

5. Hemingway's emphasis as noted in Phillips Ernest Hemingway on Writing.

6. Debra Moddelmog asserts Hemingway's text and the perspective evidenced in his correspondence to Kashkin, presents the "different sides" of war in the text's "actions, appearance, and desire [...] that spill over the 'normal' boundaries of identity and identification so that categories become destabilized" (162). Moddelmog continues and argues that this destabilization merges the gendered identities into one another; however, her amalgamation of identity and gender in The Sun Also Rises presupposes a locatable position for gender. Gender cannot be so firmly merged into one understanding and location.

7. Hemingway's work contributes to a reflection and creation of gender in the war period and the post-war period. Gender during the war and post-war periods reflects its inability to clearly be defined due to what war-trauma and gender specialist Susan M. Gilbert asserts is the paradox of World War I which examines Modern notions of gender from the position of the War as representing a "masculine apocalypse" and a "feminine apotheosis" (424).

Gilbert's observation in "Soldier's Heart: Literary Men, Literary Women, and the Great War" points to the shifting roles available for women during the War years as these women took the place of the missing men in the factory, the home, and the hospital. Psychoanalytic Hemingway scholar Carl Eby, in Hemingway's Fetishism: Psychoanalysis and the Mirror of Manhood, observes in relation to the evidence of trauma, the post-war period, and gender in *The Sun Also Rises* that, Jake's wound speaks of a general cultural malaise associated with the post-war period—an anxiety about the 'sterility' of cultural life, about personal alienation in the modern world, about the rising sexual and social power of women, about a world of sexuality no longer governed by the dictates of procreation (56). As Eby connects Jake Barnes' wound with the shifting roles of women, an examination of Hemingway's texts connects the effects and affects of trauma on the presentation or reflection and representation or creation of gender in the Modern period, in general, and in Hemingway's writing, in particular.

8. Eric Leed in *No-Man's Land: Combat and Identity in World War I* observes that for the soldier and participant of war, the war and the front operates as a place that "dissolved the clear distinction between life and death. Death, customarily the 'slash' between life/not-life, became for many in the war a 'dash,' a continuum of experience the end of which was the cessation of any possibility of experience" (21).

9. John T. Matthews in "American Writing of the Great War" observes the combination of Hemingway's eerie surface simplicity and profound insight into the human condition evokes a sense of homelessness as "many who had experienced their most meaningful, soul-searching moments abroad, and who returned to places and routines that no longer seemed much like home at all" (*The Cambridge Companion to the Literature of the First World War* 236).

10. Ernest Hemingway experiences trauma in battle and war as both spectator, World War II, and participant, World War I and car, plane, boat, and hunting/fishing accidents. Much work, starting with Philip Young and continuing through the trajectory of Hemingway studies, focuses on the physical

wound or trauma. Yet the physicality of wounds experienced by Hemingway represents only one portion of his trauma testimony. Jay Winter in *Remembering War* asserts, in reference to battle trauma, that, "it (trauma) goes on in the minds of many of those who returned intact, or apparently unscathed, and in the suffering of those whose memories are embodied, enacted, repeated, performed" (61). In myriad manners, Hemingway embodies, enacts, repeats, and performs the internal function of his memories of trauma in his fiction.

In his 1933 short story "A Way You'll Never Be," Hemingway addresses the embodiment, enactment, repetition, and performance of the mental effects in his protagonist, a Nick Adams figure. In the story, a certified "nutty" American arrives at the Italian front where is he promptly told to lay down ("A Way You'll Never Be" *The Complete Short Stories of Ernest Hemingway* 310). As the Nick Adams figure rests, he revisits his experiences of war and trauma. Hemingway's Adams, while in a state of confusion, observes,

If it didn't get so damned missed up he could follow it all right. That was why he noticed everything in such detail to keep it all straight so he would know just where he was, but suddenly it confused without reason as now, he lying in a bunk at battalion headquarters, with Para commanding a battalion and he in a bloody American uniform (311). In the story, the Adams figure embodies the memories of war in his uniform—"I am supposed to move around and let them see the uniform" (308), enacts the memories of war in his command to the young second lieutenant to "put your gun away, (307), repeats the memories of war trauma as he attempts to rest—"it was all lower, as it was at Portogrande, where they had seen them come wallowing across the flooded ground holding the rifles high" (311), and performs the memories of war trauma by wearing a spurious American military uniform—"The uniform is not very correct [...] but it gives you the idea. There will be several million Americans here shortly" (311). In this story, Hemingway presents the sensations of war through the experiences and memories of Nick Adams.

11. Hemingway's desire to write war truly reflects "the profound dislocation of combat, the confusion of perpetrator and victim, power and powerlessness" (Tal *Worlds of Hurt: Reading the Literatures of Trauma* 114). Ernest Hemingway observes in many letters and bits of writing that war is the best subject for writers. His concern in writing about war relates to his ability to capture the experiences of war, which so often create confusion for the participant and spectator. Kali Tal suggests this dislocation and confusion creates "in the survivors of war a duality of perception characteristic of trauma survivors. Their choice—to close their eyes to the horror of the past and deny their own experience, or to attempt to integrate the traumatic experience into the banality of everyday life—is always difficult" (114). Tal's viewpoints in conjunction with Caruth, Freud, Myers, and other psychoanalytic theorists place Hemingway's writing as jostled between the experience of trauma and the memory of this experience. Thus, the experience of trauma and the memory of trauma affect the manner in which Hemingway constructs his narrative structure.

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