

Chapter 1 : Introduction

Hemingway and his works

Earnest Miller Hemingway, the most famous American novelist, short-story writer and essayist, whose deceptively simple prose styles have influenced wide range of writers. He is the single one who raised multiple issues in his works through actual depiction of contemporary disillusioned society and circumstances. As a keen observer of war experiences, Hemingway puts the subject matter of war, violence, death and adventures into his fiction. His experiences : four marriage, deep sea fishing, big game hunting, the Spanish civil war and World War are vividly portrayed in his works.

Born in Oak Park, Illions, USA, on July 21, 1899 was the son of a doctor sportsman, who gave him a seized gun when he was ten years old, and of a musical mother who hoped he would be a cellist. Due to the bi-polar expectation by his parents, he could not celebrate a sound childhood environment. He inherited legacy from his father in fishing, hunting and in sports and from his mother by being a writer who had a extreme inclination towards literature and music. Despite his circumstances, he was intensely active and competitive since his childhood. Hemingway attended the public school in Oak Park and published his earlier stories and poems in his school newspapers. Beyond his academic enthusiasm, he had a great inclination for sports and boxing. As a result of being a boxer, he even damaged his eye-sight.

After graduation in 1917, he tried to join army but could not because of his poor eye-sight. He became a cub reporter of Kansas city star. In the Kansas city star, he learned some stylistic lessons that later influenced his fiction. He started to drive ambulance, during the World War I, but was wounded and hospitalized for six months

in Milan, which gives setting for two of his novels: *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929). As being an ambulance driver, he was assigned to the task of recovering and bringing back bits and pieces and fragments of the dead bodies of the people. This traumatic shock of war frequently recurs in his literary works. Death of people in war became a recurrent theme in his creative works since he had seen war and its destruction through his naked eyes.

Hemingway came back from the Italian front and married Hadley Richardson at the age of twenty two. They went to visit Paris. There he encountered the literary giants of the age like Ezra Pound, James Joyce, Gertrude Stein and Sherwood Anderson. He was deeply influenced by them and their writing which gave him feedback to write more.

He wrote many novels and short stories such as *In Our Time* (1925), collection of short stories *Men without Women* (1927) and *Winner Take Nothing* (1933) are particularly notable. He celebrated bullfighting in *Death in the Afternoon* (1932) and big game hunting in *The Green Hills of Africa* (1935). He actively supported the Republicans during the Spanish Civil War, and *For Whom The Bell Tolls* (1940) is set upon its background. He published *The Old Man and The Sea* (1952) a short poetic novel about a poor, old fisherman, earned the Pulitzer prize in 1953; the next year he received the Nobel Prize which made him an immortal figure in the literary world. Discouraged by a troubled family background, illness, and the belief, he was losing his gift of writing. Hemingway shot himself to death in 1961. He wanted to find the meaning of life in adventure and struggle. His sympathies are basically apolitical and humanistic and in this sense he is universal.

Hemingway received many critical sights from different critics, writers and his fellowships. As an outstanding writer criticism is not beyond expectation. There are some critics who glossed their views on Hemingway's fame and contribution. Scott

Donaldson and David Kerner regard Hemingway as the preserver of American literary tradition and his style is plane, smooth and simple. Scott Donaldson evaluated Hemingway's fame and said, "Hemingway became the most public of all American writers, within eight years following his death seven biographic appeared" (6). Philip Young in his essay *Ernest Hemingway* has made a special comment on his writing style and his position in works. In addition Young views that Hemingway's works have two sorts of meanings one is literal and another symbolic.

Commenting on his presentation of Anti-Metronomic dialogue David Kerner writers:

The one remaining step in the demonstration that two instances of anti-metronomic dialogue resolve the notorious Crux in "A clean, well-lighted place" is an examination of the manuscripts containing the forty other instances in the books Hemingway save through the press. (385)

Usually, Hemingway is best known for his apolitical and universal outlook but Keneth Kinnamon in his essay "Hemingway and politics" comments on Hemingway's political outlook, and responds to his journalistic experiences. Contemporary scenario did not allow Hemingway to remain aloof from politics. He further says:

There can be no doubt, then, that Hemingway had a serious interest in politics during his entire adult life. It was only one of many interest, of course, and certainly less intense than his interest in writing or fishing or hunting or bull fighting or travel. But it conditioned his world view and found its way into his imaginative writing, especially in the 1930s. The question remains, however, what was his own political position? As a man of strong opinions, he was certainly not content to remain an

impartial observer of the international and domestic scene. He was not, like his old Spanish refuges at the bridge, without politics. (157)

Gertrude Stein remarked Hemingway as the hero of lost generation and often advised him to become bold and clear in subject matter and presentation. In "Hemingway - A defense" Philip Young prizes Hemingway's overall characteristic responding:

For me Hemingway is, next to Thoreau, the greatest prose stylist in our literature. That's at the most. At the very least, he is the writer of some of the cleanest, freshest, subtlest, most brilliant and most moving prose of our time. (173)

Generally speaking, most of the Hemingway's critics have wrapped their views on his existentialist perspectives. Following this fact, Ajit Kumar Mishra in his book *Loneliness in Modern American Fiction* argues accordingly. According to Mishra, Hemingway's portrayal of his hero in a hostile or indifferent society provides a strong clue to claim that Hemingway's literary world is guided by existential framework.

The above mentioned critics and their expressions show that Hemingway is an outstanding American writer. He was the skilled one who could not remain any stone untouched during his career. In this way in literature and literary criticism he is at the top of discussion.

In 1924 Hemingway published a collection of short stories entitled *In Our Times*. The stories published in *In Our Time* are highly autobiographical and existential. In this book he deals with war, violence, adventurous tasks, suffering and bull fighting. The protagonist Nick Adams, back home from terrible war, resembles the heroes of his other fiction. Through these stories Hemingway expresses his sympathy for the wounded people in the war. He had his own world which provided him the subject matter. His voice is that of a disillusioned man by the loss of hope and

devastations of war. Nick's leg injury is similar to Hemingway's wounding on his knee at the front. The story 'Indian camp' deals with the author's personal life experiences of the caesarean operation of a pregnant woman, performed by his father with a thick jack-knife. Throughout his works He uses the complex connection between journalism, creative, non fiction and fiction.

The novel *Farewell to Arms* (1929) is popular immensely because of its tragic juxtaposition of love and war. It is his famous anti-war love story which deals with love and war in Italy during the first World War. Like his other works Hemingway presents human predicament. As both happy and unhappy moments come together side by side in his life, the novel also contains both aspects that he experienced in his life. Frederic and Catherine are lovers during the war. Their love is a special world in the middle of the war. Finally they make their own separate place by escaping from Italy to Switzerland since it is the place of peace. But their expectation of happy life vanishes when Catherine dies in child birth. Bitterly, Frederic compares human being to ants caught in fire. The death of heroic ideal has hurtled the male psyche. This God abandoned world has become a place of vacuity, anguish and fear.

In the views of many critics, *To Have and Have Not* (1937) is a social/political novel. Harry Morgan, the hero of the novel shows his courage and stoicism in a collapsing world. His struggle in economically departed era resembles the existential struggle, which Hemingway was interested too much. Beyond this, in this novel Hemingway is interested in the relationship between people. The contemporary decay of 1930s has the strong impact of two wars. There is wide despair and exploitation upon common people. This novel vividly portrays the contemporary economically disillusioned society through the medium of all characters. Morgan's involvement in

illegal activities in order to preserve his dignity and to save human rights turn the novel to existential direction. Yet, the novel has been regarded as a political novel.

For whom the Bell Tolls (1940) inspired by his experience of Spanish civil war, speaks out his sense of wars immortality and of the tragic betrayal of the Spanish people by the fascist and communist as well as by the Flautiest party and the military dictator external *Franco*, the reactionary elements within Spain itself. The novel deals with the complex treatment of the political corruption, atrocities and futile loss of lives on both sides. Through this novel Hemingway appeals for the real brotherhood and humanism. In addition the novel also raises issue of love and its power. At the end of the novel as Jordan lies dying, he discovers a similar union with nature and the earth which resembles love, only where wonderful and mysterious union is possible. Jordan has learned about the power of love which is a new theme for Hemingway. Like his major Fictions the novel also deals with the subject of war, violence despair and disillusioned society. The hero, Robert Jorden, is fighting against fascism in the Spanish civil war. His experiences teach him to believe in the value of sacrifice.

The novel *Across the River and into the Trees* (1950) met a very poor reception. This is the story of a peace time army colonel. The hero of the novel is like the author himself, he is ageing and has been deeply wounded by the experiences of life. Everything he does loading his hunting rifle or even pouring a glass of Champagne - is done in a special way. It is a way of protecting his self-respect. Closely resembling the author, who come to Venice on a leave to go duck shooting to see the young Italian countries he loves and to make significant pilgrimage to the place where Richard Contwell was wounded in WWI. This novel presents Hemingway's views on war and its tactic but some critics felt that his great themes were not as well developed in this novel.

In 1952, Hemingway published his best known novel, *The Old Man and the Sea* which earned Pulitzer prize, and a lot of fame. The themes are again heroism, stoicism and ceremony. It is a beautiful allegory of human life. The old Cuban fisherman Santiago, the protagonist of the novel, catches a huge fish after a long, patient fight. But sharks come and eat it down to the bones. The old man then returns with just a skeleton. When tourists laugh at him, he doesn't complain. He shows what a man can do and what a man endures. "Man can be destroyed but not defeated" (115) says Santiago. Here Hemingway's existentialism and humanism can be seen in its height which is elaborately described in third and fourth chapters.

The sun also Rises, published in 1926, portrays the mode of despair and deception. The characters are young Americans living in Paris. They had fought bravely for their country but now they are completely useless in peacetime. Jake Barnes, narrator and hero of the novel is in love with Brett Ashley, but their love can't consummate because of the Jake's emasculated condition. Robert Cohn also loves Brett but their love can't mature because of Cohn's extreme willingness towards Brett. At the end of the novel also most of the characters remain isolated from their fellowship. The bitter war experiences strike each of the character and the very experiences recur in the novel as a fearful ghost, which became the obstacle for their development or say progress. Brett's rendering from one man to another, Jake's emasculated condition, Robert Cohn's inferiority complex makes the novel's development difficult. Despite these difficulties in the development, Hemingway's clean and simple style make the novel as a best one. The novel presents the "Lost generation" traits people alienated by World War I and self-anesthetized with alcohol. Speaking in crux, the novel reveals a sense of disenchantment, alienation and

revulsion from the horrors of war. Nothing leads anywhere is the central theme of the novel.

Ernest Hemingway is best known, more admired and more criticized modern American writer. Criticism is not beyond expectation for a canonical writer, criticism is a matter of reputation as well. His first and finest novel *The Sun Also Rises* is most verbosely interpreted. It has accumulated a lot of fame and criticism by the different writers. In other words, it has aroused the meditation of so many critics since its publication. Some critics consider the novel as pessimistic, where others find Hemingway's protagonist doomed perception of life. Some critics prefer to call the novel as symbolic representation of post World War I. And some regard it about loss. In his essay, *Ernest Hemingway: The Sun Also Rises*, Earl H. Rovit rightly expresses, "*The Sun Also Rises* is a novel about loss. Most of Hemingway's work is about loss. The loss of one's desire one's loves, one's life." (342). In the same essay Rovit also remarks that the novel is the most interpreted of all Hemingway's fiction. He point outs:

To be sure, *The Sun Also Rises* has been the most variously interpreted of all Hemingway's fiction. Critics have failed to agree on where, if at all, the base of values resides in the novel. They have argued the importance of Pedro Romero as a Code-hero"; they have disagreed on the goodness or badness of lady Brett; and they are far from unanimous on the meanings of Jake's role or experience. The causes of these confusions would seem to be inherent in the novel itself and not in the subjective predilections of the critics; but in this case, at least, the confusion attest to the vitality rather than the incoherence of the work of art. (343)

Because of World War I, the world faced disillusionment and uncertainties of life. Many American young writers escaped from America to Paris for authentic living and Hemingway was one of them and *The Sun also Rises* is set on the same background.

The Sun Also Rises is a symbolic representation of post war society.

Hemingway's main interest, in representing human life through fictional forms, itself is symbolic. Philip Young in his essay *Ernest Hemingway* traces out the symbolic meaning of the novel. He writes, "*The Sun Also Rises* reintroduces us to the hero called Jake Barnes, his wound, again with both literal and symbolic meanings" (12). Likewise E.M. Halliday in "Hemingway's Ambiguity: Symbolism and Irony" talks about the symbolic representation of events, characters and incidents in the novel. He says: "Jake Barnes's War wound impotence a kind of metaphor for the whole atmosphere of sterility and frustration which is the ambiance of *The Sun Also Rises*," (57). In the same line Halliday further developed his argument. He views, "The brilliance of his reflected surface together with the roughness of the things he preferred to write about fishing, hunting, bullfighting, boxing, horse racings and war perhaps made it difficult to see one of the cardinal facts about Hemingway: that essentially he is a philosophical writer. His main interest, in [...], to examine the human situation from various points of views" (53).

Similarly, in an essay "The symbolic structure of *The Sun Also Rises*" Dewey Ganzel rightly observes concerning the symbolic structure of the novel. He remarks:

Major character of *The Sun Also Rises* have symbolic counterparts in the corridor, their interaction within this symbolic context delineate the structure of the book and reveals it to be the tragic novel Ernest Hemingway though he has written. (26)

In "The Biological Trap" Ray B. West, Jr. comments on the subject matter of novel. According to West, Jr. the condition of man in a society upset by the violence of war is the core subject matter of the novel. He argues: '*The Sun Also Rises*, although set in the post war period, is conditional by the wartime disability of its principle figure Jake Barnes" (139).

Commenting on the Hemingway's treatment of love in *The Sun Also Rises* Mark Spilka in "The Death of Love in *The Sun Also Rises*" argues:

In *The Sun Also Rises*, his protagonists are deliberately shaped as allegorical figures: Jake Barnes and Brett Ashley are two lover desexed by the war; Robert Cohn is the false knight who challenges their despair; while Romero, the Stalwart bullfighter, personifies the good life which will survive their failure. (127)

In his essay "Brett and other women in *The Sun Also Rises*" James Nagel comments on the novel through the feministic aspect. He says, 'Women in *The Sun Also Rises* might be regarded as more interesting than the man.' (92) In the same essay he further explores the feministic aspect. He writes, "Brett is by no means the first representation of a sexual liberated, free thinking women in American literature but rather an embodiment of what became known as the "New Woman" is nineteenth century fiction" (92). Brett's active, forwarded and male like role in the novel impressed Negal to write the novel as feministic.

Philip Young rightly observes the novel's style and comments accordingly. He writes, "The style is fresh and sparkling, the dialogue is fun to read, and the book is beautifully and meaningfully constructed" (13-14). Similarly Earl H. Rovit in his essay "Ernest Hemingway: *The Sun also Rises*" observes Hemingway's presentation of his heroes and blinding of other metaphors in the novel. He says:

It is to fail to measure the qualitative difference between his heroic "heroes" and his typical narrator protagonists. And it is almost wholly to disregard *The Sun Also Rises* as a work of art in itself as well as a radical metaphor in terms of which Hemingway fashioned the most effective and influential elements of his work. (343)

Some critics prefer to call *The Sun Also Rises* as a character study rather than anything else. In an essay "Brett and other woman in *The Sun Also Rises*" James Nagel rightly observes, "*The Sun Also Rises* is much more a novel of character than of event, and the action would seem empty were it not for the rich texture of personalities that interact throughout the book" (90). Nagel points out that "Jake is not the same person after the festival that he was before" (90). He further comments that Jake Barnes is not only a protagonist of the novel, he is "an uncompromised representation of lost generation radicalism, for he exhibits much of the Midwestern values he sometime satirizes" (91). He finds that the characterization of Jake is satirical representation of Puritanism. He states:

He is religious enough to pray frequently even throughout the pagan rituals of the fiesta in Pamplona, yet he mocks Puritanism and literal approaches to scripture at every opportunity, particularly on his fishing expedition with Bill Gorton. (91)

Commenting on the issue of Disability, Masculinity and Guilt in *The Sun Also Rises* Dana Fore in his essay "Life unworthy of life?: Masculinity, Disability and Guilt in *The Sun Also Rises*" writes, "*The Sun Also Rises*" articulates ideas currently debated within the field of disability studies, especially, those related to the concept of the disabled identity" (76). Fore further states:

Generally speaking, critics have glossed over the complexity of the relationship between Jake's identity and stereotypes linking wounds, physical power, and masculine degeneration. This oversight is due largely to the influence of Freudian thinking [...]. And so while recent interpretation have established Hemingway's awareness of gender construction and varieties of erotic desire, they consider disability primarily as a catalyst altering Jake in a general way to the existence of a polymorphous sexuality. (76-77)

In "The Manuscripts Establishing Hemingway's Anti-Metronomic Dialogue" David Kerner keenly observes the novel from dialogic aspect. Kerner states:

The only way to reconcile this objection with Hemingway's own practice - a practice that had already indisputably appeared four times in *The Sun Also Rises* (as the holograph and typescripts confirm) - is to realize that the complaint implies the decisive difference between intentional anti-metronomic dialogue, which "make sense" and an accidental juxtaposition of speeches, which cannot make sense when something necessary has been left out. (384-395)

Some critics remark the novel as biographic representation of author himself.

According to those critics there are so many resembling incidents inside the novel with Hemingway's biography.

The aforementioned criticism and interpretations of the novel show that the novel has so many layers of meaning. This observation also clarifies that *The Sun Also Rises* has undergone diverse reading and interpretation like, symbolic, puritan, stylistic, loss, biographical, character studies and feministic trends.

For any masterpieces, those all observations are incomplete because a single well known book contains more meaning than the critics have glossed. The novel's presentation of war condition and disillusioning scenario, disgusted life of hero, his emasculated condition, his relationship with other characters in the novel, his deteriorated suffering demands another approach to deal. Jake Barnes, a wounded hero in the World War I is traumatically failed to create a success in life. In other words traumatic experiences of the hero, blocks his way towards progress and achievement. The present study is just an attempt to add one critical approach to this novel.

Chapter II : Theoretical Modality

Trauma : Theory and Practice

The very 'trauma' is a medical term of Greek origin which denotes a 'wound' or 'injury' that remains long lasting or resulting after effects. The term also refers to the action shown by an abnormal mind to the body. It keeps close contact with psychology and develops accordingly. Trauma is a psychological casualty, results in mental and emotional disorder. Along with the change of time the very term 'trauma' widens its limit and questions its previous assumptions. Now the word trauma not only denotes the medical and psychological domain but also the temporal, historical, cultural and other domains as well.

Trauma, now has become a mode of interpretation of narrative, history culture and various other philosophical fields. Because of its wide acceptance and broader periphery, trauma can not be limited only with medi-clinical and psychiatry. It has now developed as a theory and is now given a distinct position in the heap of theories. Modern world is not beyond the traumatic effects since the world itself bears disorder, catastrophe, destruction and devastation which are undoubtedly features of trauma. It is a matter of survival, a metaphor of existence. Modern people are directly or indirectly haunted by traumatic experiences.

Oxford Advance Learner's Dictionary defines trauma as "a mental condition caused by severe shock, especially when the harmful effects last for long time, or trauma is an unpleasant experience that makes you feel upset or anxious" (1384). Trauma may be in the form of individual, natural, psychological, ethical, technological or even historical. Initiator of trauma theory like Freud, Harman, Caruth, La Capra, Luckhurst focus their views on psychological, social/cultural, absential and memorial domain respectively. They agree that trauma is an

incomprehensible phenomenon when it occurs and it is acting out and working through in the form of dreams, nightmares, anxieties and other repetitive phenomenon.

Trauma theory synthesizes resources from a number of critical schools such as historical, ethical, memorial, psychological, social, individual, philosophical and aesthetic. Roger Luckhurst, in her essay "Mixing Memory and Desire : Psychoanalysis, Psychology and Trauma Theory", further unfolds the mentioned fact when she says, " trauma study now includes many fields, focusing on psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events" (497).

Trauma theory, which mainly focuses on acting out or working through, has its own issue and it cannot be explained within limited territory. Stressing on the interconnection of trauma theory with other disciplines Hartman opines that trauma should be intersected with specific ethical and socio-political-cultural aspect to provide the actual explanation of issues. The trauma theory has aroused a vivid interest among other theories and theorists. James Berger, in this regard says :

It plays the closest attention to the representational means through which an event is remembered, and yet retains the importance of the event itself, the thing that did happen. Thus a concept of trauma can be of great value in the study of history and historical narrative. The idea of trauma also allows for an interpretation of cultural symptoms of the growth, wounds, scars on a social body, and its compulsive, repeated actions. (Berger 572)

These lines clearly portray the importance of intersection of trauma theory with other critical cultural issues. Trauma theory explores and investigates the cultural aspect of things like growth and wounds.

Trauma is a transformative event which is realized in a variety of historical, rhetorical and cultural symptoms. Trauma theory intersects with other critical vocabularies which problematizes representation and attempts to define its limits discourse of the sublime, the scared, the apocalyptic and other in all its guises. Trauma brings the aftereffects of the emotional upheavals. It leaves a catastrophic effect in the victim, and the recovery from this requires a holistic and meaningful emotional and physical developments of a person.

Cathy Caruth, in her essay, "Unclaimed Experience Trauma and the Possibility of History" defines trauma as perplexing experience and other contrastive responses. Each traumatic event is the result of its own unique triggered experience. She further elaborates :

[...], trauma describes an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. 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 relive it later on in repeated nightmares, is a central and recurring image of trauma in our century.

(181)

Trauma theory explores not only a phase of destruction but an enigma of survivals, a metaphor of existence. Frustrated situation, anxiety, sleeplessness, disorder, irritation, memorization of past events which become obstacle for the progress and a failure to maintain psychological equilibrium are the general characteristics of trauma. These characteristics affects the daily survivals to an individual and in this sense trauma is described as a metaphor of existence. Trauma, now has inevitable part of life,

especially in the modern devastated world, necessity of trauma is grow fonder. Traumatic figure cannot forget the event and some are haunted by nightmares and flashbacks to scenes of unimaginable horror. Modern man's life cling in dreams hallucinations, imagination, fantasy and flashback. Jeffrey Hartman in his essay "On Traumatic Knowledge and Literary Studies" further clarifies this concept. According to him "Where there is dream there is (was) trauma" (546). In the same essay Hartman also clarifies the atmosphere of trauma. He writes, "For it is clear that accidents too that is, apparently simple, daily events uncover, or are drawn into, an atmosphere of trauma" (546).

Freud, a related critic and main explorer of trauma theory relates trauma with the study of hysteria. Later Freud also relates trauma with historical development. Especially in *Moses and Monotheism*, Freud elaborates the concept of trauma with historical development of entire culture. According to Freudian analysis, "Memory of traumatic event can be lost over time but then regained in a symptomatic form when triggered by some similar event" (Berger, 570).

James Berger outlines the Freudian mode of trauma theory in his famous essay *Unclaimed Experience*. He states :

Freud's earlier idea, in *Studies in Hysteria*, concerned the dynamics of trauma, repression, and symptom formation. Freud held that an overpowering event, unacceptable to consciousness can be forgotten and yet return in the form of somatic symptoms or compulsive, repetitive behaviors. This initial theory of trauma and symptom became problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. Freud returned to the theory of trauma in

Beyond the pleasure principle, a work which originated in his treatment of world war I combat veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (Berger 570)

The phenomena of trauma, particularly hysteria in Freudian analysis, were closely linked to the modernity, especially to the industrial revolution and its dangerous new machine as well as to linked with Great wars. Modern world, disintegrated with its historical perspective, mainly due to the destruction of earlier norms and values, development of modern technology, urbanization, industrialization, possession of colony results in Great wars and capitalism establishes itself in a definitive break from the past. People in the modern world no longer remain aloof from the mechanization of machine and man now has become a cog of machine. Dehumanization, degeneration and disenchantment are familiar to the modern people. Because of the urbanization and industrialization, the atmosphere has increasingly grown more noisy, ugly and smoky. The abnormal activities no longer regard the wrong to progress and achievement since almost all the modern people falls in the trap of abnormality. Not only this but also modern world is not beyond existential anxiety because of the lack of self-affirmation of the modern people. The undergoing suffering from all sort of activities and experiences somehow lead the modern people to the path of traumatic survivor.

Freud and Breuer in their famous work *Studies in Hysteria*, note that the symptoms of hysteria are the result of trauma. They also investigate that the fantasies get attached to traumatic events. According to their view trauma has some sort of gender attachments. Males largely have traumatic effects from accidents, women from watching the sick parents or children or from extreme sexual repression. Roger

Luckhurst in her essay "Mixing Memory and Desire Psychoanalysis, Psychology and Trauma Theory" critically comments on the Freudian or Breurian theory of trauma. She comments, "Freud is conventionally caricatured as reducing everything to sexuality and seduction theory" (500).

Jeoffery Hartman, especially in his essay "Trauma within the Limit of Literature" turn off the Freudian or say psychoanalytical perspective of trauma and unfolds its relationship with literature or literary works. At one point of the essay Hartman explores the relation of trauma with language itself. In his essay "On Traumatic Knowledge and Literary Studies" he remarks, "Trauma theory throws a light on figurative or poetic language, and perhaps symbolic process in general, as something other than of a prior (non) experience" (540).

As it has been already pointed out that the trauma explains the unexplainable of events, persons and situations, its major emphasis in literature lies in the fact of interpretation of disorder, anxiety, distress, destruction, misrepresentation, odd presentation caused mainly due to the mental repression and abnormal activities. Hartman writes "The post- traumatic story often needs a suspension of disbelief" (541). Hartman copes with this idea in Coleridge's famous poem "The Rime of the Ancient Mariner" where according to Hartman requires a kind of empathy i.e. suspension of disbelief. He explores the relationship between worlds, images and wounds in this poem. He further clarifies :

Imagination purposes a body-the body and atmosphere of fact. It tries to make us believe the unbelievable; it demands the acknowledgement of being real not only imagined. The means for doing so include somatic feelings. We are drawn into a species of belief by the recovery of certain visceral sensation : extremes of heat, cold and thirst, glare of

color, horror of the void, loss of speech. Perhaps the only way to overcome a traumatic severance of body and mind is to come back to mind through the body. We recall how voice drives up, and chokes its way out again. (541)

Through these lines it is clear that, literary study or say literature enables traumatic knowledge to become a part of personal and cultural memory. Literature provides clues for the unexplainable and it makes trauma studies lighter and easier.

Regarding the issue of trauma and literature Hartman's major trust lies in another essay, "Trauma within the Limit of Literature". In this essay He relates trauma with literature as well as language and questions the Freud's earlier hypothesis regarding trauma theory. What Freud hypothesized earlier in his works regarding trauma had a culture-specific component. Trauma study is motivated by concern about social and moral well-being. Hartman's major focus in this essay is trauma study in art or literature exploring the relation between psychic wounds and signification. How trauma study affects the formation of words in particular and of language in general is his focus. He answers through these lines:

How trauma affects the formation of words or how worlds deal with trauma, can be viewed as a technical matter in which the focus becomes what region and processes of the brain are involved. But neurology, cognitive science, or a formal therapy are not the primary concerns of trauma study in arts. In so far as there is an established field to which it belongs, it would be close to semiology in Saussure's definition as the study of signs within the context of social interaction. (258)

Hartman traces out the historical interpretation of literary works and has made a special comment on it. According to him literature has been analyzed from a political perspective and our duty is to read literature from a traumatic point of view. This sort of reading provides much more refractive idea. In his essay "On Traumatic Knowledge and Literary Studies", he further argues:

Trauma studies provide a more natural transition to a real world often falsely split off from that of the university, as if the one were activist and engaged and the other self-absorbed and detached. There is an opening that leads from trauma studies to public, especially mental health issues, an opening with ethical, cultural and religious implication. (543-544)

It is clear that trauma study provides a real model to interpret literary works. There is no doubt that trauma study provides more accurate, more authentic and more realistic mode of interpretation rather than other interpretive mode since it deals with unexplainable of the things.

Trauma may result out of various stress-related disorder such as attachment disorder, somatize disorder, conduct disorder, dissociate reaction or even eating disturbances of a victim. Trauma effects may also be catered as multiple personalities, paranoia, anger sleep problem and difficulty to trusting people and difficult relationship with fellowship. Hartman's investigation makes clear that trauma theory has opened up may new modes in the study of mind-body relation. Trauma is mainly concerned with psychosomatic network extending into the body. Traumatic events are laid down as perceptual, somatic-sensory experience, or as implicit memory. Making his notion stronger Cathy Caruths argues, "[...], trauma is a unexpected or over

whelming violent event or event that are not fully grasped as they occur but other repetitive phenomena" ("Traumatic Awakening" 10).

Similarly, Cathy Caruth in "Unclaimed Experiences : Trauma, Narrative and History", mainly deals with the "question of reference and representation : how trauma becomes text, or how wound becomes voice" (Berger 5). Caruth argues that trauma as it first occurs incomprehensible. Berger cites Caruth to claim that historical narrative arises from traumatic repetition. Caruth argues that "the historical narrative arises from such intersections of traumatic repetitions, that history like trauma, is never simply one's own, that history is precisely the way we are implicated in each other's trauma" (Berger 5). In the very essay Caruth relates the traumatic situation with referential aspect. Trauma is an experience which is assimilated only with latency. She argues, "The experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that can hence never be fully known, but in an inherent latency within the experience itself" (187). Caruth also exposes the history of trauma and how it comprehends, she clarifies:

[...] to be a history of trauma means that it is referential precisely to the extent that it is not fully perceived as it occurs, or to put it somewhat differently, that a history can be grasped only in the very inaccessibility of its occurrence. (187)

"Parting Words : Trauma, Silence and Survival", Caruth's best known essay regarding trauma, examines an enigma at the heart of Freud's work on trauma. She analyses the striking, juxtaposition in Freud's founding work beyond the pleasure principle :

[...]. My own understanding of Freud's insight did not emerge, however, simply through a reading of his text but began, in fact, in my encounter with a real child in Atlanta, a child whose best friend was

murdered in the street and who is interviewed by the friend's mother. I thus read together the language of the nightmare and the language of the child in Freud's text, and then attempt to understand how Freud's text, and the language of the real child shed light upon each other. (8)

Berger in his essay "Unclaimed Experiences" cites Caruth to elucidate the concept of problematic ground of trauma theory propounded by Geoffrey Harman, Elaine Scarry and Slavoj Žižek. Berger's major focus in this fact is that trauma theory explores the relation between pain and language, in its narrative, historical and ethical dimensions. Caruth states that the effect of traumatic event lies in its belatedness in its refusal to be simply located. Narrative of trauma is strongly referential. It can be understood only with reference in an indirect way.

Theory of trauma has crossed the boundaries of psychiatry and medi-clinical and has shown its close affinity with external effects of violence in psychic disorder. That is why there is no single trauma but traumas, such as, historical, national, individual, ethical, aesthetic, betrayal and war trauma. Each traumatic event is the result of its own unique "triggered" experience.

Dominick La Capra's theory of trauma has its own special form. Generally, La Capra's trauma theory is understood on three psychoanalytic topics : the return of the repressed, acting out versus working through, and the dynamics of transference. He is concerned primarily with the return of the repressed as discourse, rather than with physical returns, and he outlines two symptomatic possibilities for the return of historical trauma as discourse. La Capra emphasises the role of working through and acting out traumatic situations. The most pervasive concerns of La Capra is transference. In this regard Berger writes :

Transference in psychoanalysis is itself a return of the repressed, or rather a more conscious summarizing of the repressed; transference repeats or acts out a past event or relationship in a new, therapeutic setting that allows for critical evaluation and change. Transference is the occasion for working through the traumatic symptom. It is imperative therefore to recognize the symptom and the trauma as one's own, to acknowledge that the trauma still is active and that one is implicated in its destructive effects. (4)

So it is clear that trauma is not limited to psychoanalytical territory but it widens its limit and territory with the development of historical and structural trauma. La Capra in his outstanding essay "Trauma, Absence and Loss" talks about the distinction between historical and structural trauma and also differentiates the notion of "Absence" and "Loss". He outlines the concept of Trauma Recovery Center, and its function in the field of marginalized sector especially victims. He clarifies this fact through these lines :

The Trauma Recovery Centre also provided a forum for the voices - often the suppressed, repressed, or uneasily accommodated vices - of certain victims who were being heard for the first time in the public sphere. [...]. This complicated past was none to be disclosed truthfully in order for a process of working it through to be historically informed and to make some chance of being effective ritually and politically in creating both a livable society and a national collectively. (696)

In the same essay La Capra elaborates the distinction between "Absence" and "Loss". These stakes certainly include intellectual clarity and cogency, but they also have ethical and political dimensions. To clear this argument La Capra further states :

Post apartheid south Africa and post-Alazi Germany face the problem of acknowledging and working through historical losses in ways that affect different groups differently. Indeed, the problems for beneficiaries, earlier oppression in both countries is how to recognize and the losses of former victims, [...]. (697)

Trauma deals with how the victim endeavors to cope with post traumatic event which now haunts him/her. He describes two important implications of his view regarding the historical trauma. First trauma provides a method of rethinking post-modern and post-structuralist theories with the historical context. Berger cites La Capra and views, "The postmodern and the post-Holocaust became mutually intervened issues that are best addressed in relation to other" (4). Secondly, La Capra provides historical text other the literary cannons, suggesting that a canonical text should not help permanently install an ideological order but should rather "help one to foreground ideological problems and work through them critically" (4). Each text would be, in effect a site of trauma with which the reader would have to engage. But La Capra dares not examine the relations between historical trauma and any literary text although literature can be the site of acting out or working through traumas. So, La Capra talks about "working through" rather than "acting out". Literature is the site of symptomatic acting out combined with critical, playful working through.

Kali Tal's notion of trauma is slightly different from that of La Capra and Caruth. Tal's main discussions deal with recent critical approaches to the testimonies of Holo caust survivors, literature produced by American veterans of World War, Vietnam War and testimonies of women survivors of incest and child abuse. Tal's chief concern is the social appropriation of individual testimonies. Remaining quite

different from La Capra and Caruth, Tal views that the literature of trauma consist only of the writings of victims and survivor of trauma.

Tal is very clear in her notion of traumatic literature. According to Tal, literature of trauma not only keeps relationship with writer's identity but it also deals with the traumatic experience of the writer. Berger comments Tal's view about traumatic literature and says:

Literature of trauma is defined by the identity of its author. The work of the critic of literature of trauma is both to identify and explicate literature by members of survivor groups and to deconstruct the process by which the dominant culture codifies their traumatic experiences. (6)

There line simply generates the idea of traumatic literature and its relationship with author. Relating traumatic literature with the identity of its author Tal is closer to the notion of somatic disorder which indicates that memories whether they are sweet or traumatic not only stay in brain but also in other parts of body. Simply speaking, her experimentation with traumatic literature gives clues to claim that traumatic literature exposes almost all the experiences of the writer. In other words, traumatic literature outlines the writer's traumatic experiences.

Kali Tal widens the periphery of trauma, relating it with life threatening event. She extends the very concept of mental trauma, which is described as the neurosis as a disorder, and relates it with physical domain. She views that, trauma is a life threatening event that displaces one's preconceived notion about the world. The stress of Tal lies in the fact that events must be experienced first hand and not vicariously perceived as mediated through any textual conduct. In other words, trauma is known as threat to life or bodily integrity, or a close personal encounter with violence and death. The

extra-ordinary events closely affects the victims and they come fundamentally as the trauma itself, which hampers the psychological as well as physical development of a person.

Similarly, Jenny Edkins in her essay "Introduction : Trauma, Violence and Political Community" strengthens the Kali Tal's view regarding trauma theory. She states that the trauma theory now has become a mode of discourse which studies any text in relation with trauma violence and political community. She elaborates the concept of trauma mentioning the fact that each traumatic figure have a distinct tale to tell because of the violence they have faced. She opines, "some traumatic person are haunted by nightmares and flashback to scenes of unimaginable horror. In their dreams they re-live their battlefield experiences and awake in a sweat" (1). She relates trauma with political community and violence and also examines the connection between these terms. In the same essay, she explores how traumas such as wars or persecutions are inscribed and re-inscribed into everyday narrative. She further says through these lines:

Trauma takes place in practices of remembrance, memorialization and witnessing. It also take places in political action. All these practices are the site of struggle. For example, the temporality and inexpressibility of trauma makes the role of the witness an almost unbearable one [...]. I argue that the process of inscription into liner narrative, whilst possibly necessary from some point of view - it is argued that telling the story alleviates traumatic stress [...]. And that there is an alternative, that of encircling the trauma. (15)

These lines makes clear the fact that, narrative of trauma requires a sort of historical implication that is closely attached with catastrophe of human civilization due to the

different types and sizes of war. Trauma studies in literature outline the turmoil of victims. The result of trauma has become a tool of a literary and cultural analysis, which undoubtedly keeps close contact with political community and violence respectively. Edkin's notion of trauma elaborates the trauma's relation with catastrophe horror, death and violence. She views that we can find trauma everywhere because of the frustrated, devastated destructive worldview of modern life. In modern chaotic or mechanize world people find chaos is more closer than peace, which makes them traumatize. Saying differently, trauma can not be isolated from contemporary socio-political situation and it keeps intimate relationship with day to day phenomena.

After traumatic events, there is struggle over memory according to Edkin "Memory is not straightforward, especially in the case of traumatic memory" (16).

Elaborate this concept of traumatic memory she states :

As far as memory is concerned how we remember a near, 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. However, it is not determined by them: their influence and the state structure itself, can be contested and challenged. (11)

In the view of Edkins, traumatic experiences can be resulted when there is a mismatch between expectation and event. Traumatic experience may also arise in the forms of revelation since trauma can not be comprehended when it first occurs. Edkins cites Stavoj Zizek to make strong her argument. He writes, "The essence of trauma is precisely that it is too horrible to be remembered, to be integrated into our symbolic universe. All we have to do is to mark repeatedly the trauma as such" (Edkins 1). Ultimately, Edkins relates traumatic experiences with war, horror, catastrophe political instability, chaotic situation and violence.

Above all, trauma has become a socially, morally and politically acceptable object to revolve around on the ground of multiculturalists institutional survival in the act of finding a sublimated object. Trauma can also be dealt with catastrophic history which carries the affective force of tragic events, captures the cynical reason of this moment and continues to function as a cultural trope that structure public attention, even as it devolves into a species of cliché. Now, trauma, no longer revolve around the mind and psychology, it has become cultural necessity because of its wide territory. To the great extent a traumatic event, traumatic analysis is both exploration and experimentation. Thus a concept of trauma can be at great value in the study of history, narrative and historical narrative and also of narrative in general, as the verbal representation of traumatic events.

Trauma is an unpleasant emotional and physical experience with a variable and more or less permanent effect upon the mind and personality of a victim. Traumatic experiences included hysteria, double or multiple personalities, hypnotic and other trance states and roots in some experience long since consciously forgotten and repressed and which later on manifests itself in nightmares, overwhelming anxieties and other accidental disturbances. It is no more than past event which now haunts regularly and remain obstacle for sound livelihood.

In this way, the effect of trauma is profound. Trauma theory is developed out of psychoanalytical foundation which not only encompasses psychoanalytical theories but it includes various disciplines. Up to now trauma theory has crossed a number of boundaries and made a special position in the field of literary theory. Trauma theory has become the cry of the day because contemporary frustrated, alienated, chaotic and destructive phenomena compels modern man to think about

their trauma. The Great war further strengthens traumatic studies and now it has a wide coverage to deal.

In this regard, philosophical, ethical, aesthetic question about nature, war experiences, violence, depression, repression, alienation frustration are the common working field of trauma theory. Traumatic experiences can be counted through medium of phobia, hysteria double or multiple personality, hypnotic effect, amnesia, sleeplessness, anxiety disorder, abnormality, nightmares, flashback, hallucination tendencies towards suicidability, hyperactivity disorder, somatization disorder, attachment disorder, anger, paranoia and aimlessness. These are also taken for granted to define the actual meaning of trauma theory.

Hence, this present dissertation on *The Sun Also Rises* by Ernest Hemingway tries to analyze the text from the perspective of trauma. The following chapter will analyze traumatic vision in Hemingway's first and finest novel *The Sun Also Rises*. Traumatic experiences of the characters especially Jake Barnes' life is triggered by World War I and contemporary socio-political situation can be best analyzed by traumatic vision.

Chapter III : Textual Analysis

Trauma in Hemingway's *The Sun Also Rises*

The Sun Also Rises, as a post World War I literary work, portrays the World War I and its destruction, devastation, chaos, characters' rootless ridge, where spirituality is defeated or vanished and the materialism leading towards the traumatic dread. Hemingway in this very work pictures out the traumatic vision through the actual depiction of post World War I chaotic society. Almost all the characters of the novel are either haunted by the traumatic ghost or bitterly suffered by disillusioned scenario, devastated and frustrated worldview. In other words, the novel's setting, character's activities, their involvement in drinking, false love making, bullfighting and gossiping lead the novel's direction towards traumatic vision. Not only the major characters of the novel are fallen in traumatic circle but also others are not beyond from whirlpool of trauma. Hemingway also picturizes the traumatic situation through the portrayal of disintegrated and alienated characters.

Jake Barnes and Brett Ashley, major characters of the novel love each other but cannot spend the sound conjugal life because of their paralyzed condition. This anxiety recurs in the novel in the form of nightmares, flashbacks, distorted memory and other repetitive phenomena. Because of these repetitive phenomena, traumatic figure cannot maintain the psychological equilibrium which increases irritability, sleep disturbance, failure to trusting people and communication, dreaming, immature relationship with friendship, excessive drinking, aimlessness and the destructiveness of sex. These are the basic symptom of trauma. The novel is filled with these characteristics in this sense it is not far from traumatic vision. Hemingway's literary world is world of war, which brings destruction, horror, violence, death and disorder. This is why his texts are rich in allusion which make the texts multilayered.

Regarding this fact into consideration, the present researcher carryout research from traumatic approach. Jake Barnes, narrator and hero of the novel, is haunted by nightmares and flashbacks to scenes of unimaginable horror which is the essence of trauma. This sort of things also apply in the case of other characters activities. Their life is triggered by the World War I and contemporary instable politics. Throughout the novel the characters' sufferings do not get any kind of solution rather deteriorated because of the traumatic experiences of the World War I. Traumatic shocks block their attempt to get release from suffering.

The overwhelming traumatic shock of Jake Barnes revealed when he is doubtful about himself. Jake says, "I looked at myself in the mirror of the big armoire beside the bed" (26 *TSAR*). Jake, as a traumatic figure cannot trust his own activities when he goes to his bed he thinks unnecessary things. He can't find the actuality of things which he possesses. He states:

I had two bullfight papers, and I took their wrapper off. One was orange. The other yellow. They would both have the same news, so whichever I read first spoil the other. *Le Toril* was the better paper, so I started to read it. I read all the way through including. [...]. (27)

These lines clearly unfold the activities of traumatic figure. They give value for lighter thing and do not care for grave matter. Not only this but also Jake cannot sleep properly because of the bitter thought of the war. He says, "I blew out the lamp. Perhaps I would be able to sleep. My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a Jake front like the flatian. In the flatian hospital use were going a from a society" (27).

This sort of problem is undoubtedly the traumatic problem. His wounds, bitter war experiences, emasculated condition and contemporary situation make him

painful. He wants to free from not only traumatic disillusionment but also internal anxiety, but traumatic shocks block his attempt. He says, "I've got rotten headache" (25).

The novel is a dramatization of miserable and frustrated character. Jake Barnes, the hero of the novel and other characters like Brett, Cohn, Mike, Bill, Count who are wondering and losing their values in Europe. Brett says to Count, "You haven't any value, you are dead that's all" (67). Brett again elaborated her condition, "I'm so miserable" (70). The hope of beautiful life of the character is deemed or it is limited only in the imaginative world, in real world it is dying out. Everywhere they find not more than misery, pain, frustration, hopelessness, anxiety and disillusionment and every time they want to forget it but the traumatic memory of the past strike them bitterly and make their effort worthless.

Jake, a war wounded hero, haunted by the traumatic experiences. His wound is not only physical but also psychological, which is more painful than physical and remains long lasting, sometimes at night he can't tolerate it and internal pain suddenly comes out. He says :

I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of sudden I started to cry. (27)

The tortures of the war has made him mentally disordered. He finds pain, sorrow, frustration, depression everywhere which make him as an anxious and fearful person. In order to avoid this sort of problem he drinks heavily with friends. He says, "A bottle of wine was good company" (206). Jake spends a lot of time listening to the

troubles of his friends and drinks heavily. He does not think too much about himself. Sometimes he seems very emotional. This fear of emotional consequence is the result of traumatic reaction. In one conversation with Cohn, Jake responds emotionally, "Listen Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There is nothing to that" (10).

Abnormality of life is one aspect of traumatic situation. Jake compares his life with an abnormal activities and he is too critical towards his life as well as behaviour. He states, "I have a rotten habit of picturing the bedroom scenes of my friends" (11). In the similar manner he comments his life through these lines, "I can't stand it to think my life is going so fast and I'm not really living it. Nobody ever lives their life all the way up except bullfighters I'm not interested in bull-fighters. That's an abnormal life" (9).

What these lines make clear is that, trauma strikes the person's attitude towards progress achievement and better life. Jake's life is triggered by traumatic experiences and instable contemporary situation. Jake has a very doomed perception of life which haunts a lot to make his life better and prosperous.

Trauma studies explore the relationship between words and wounds. It also affects the formation of words or how words deal with trauma. Hemingway in this novel presents the language as if it were a traumatic. His character, especially Jake Barnes and Brett Ashley repeat the same words time and again and their language is not straightforward. They speak the language out of the domain of war, past, their experiences and other repetitive activities. 'The rotten war', 'what a hell with you', 'I don't know' are the common phrases which they repeat again and again. His hero in particular and characters in general hate the war. At the very initial stage of the novel

character's negative attitude towards war is revealed. Georgette says, "Oh that dirty war" (14). The ruptured war is dirty, it is the cause of human death and it ruins the civilization. Though, almost all the characters hate the war, they are, at the same time, closely attached with it because either physically or psychologically they are affected by the World War I. All of them have the distorted memory of the war since most of them directly or indirectly involved in it. Presentation of war hated characters, its devastative and destructive nature and its effect in people's psychology tremendously provide the clue to claim that Hemingway hated the war. As most of the characters face the war directly, they are not free from the traumatic shock.

In chapter three Jake unfolds his traumatic situation with a girl named Georgette. Their conversations do not point in a serious matter but it reveals their deteriorated traumatic condition. Jake is living in a country which he doesn't like. This under listed piece of conversation decorates this idea clearly. Georgette questions and Jake responds :

'Sure, Aren't you?'

'I don't know, you never know in this town'.

'Don't you like Paris?'

'No.'

'Why don't you go somewhere else?'

'Isn't anywhere else'

'You're happy, all right.'

'Happy, hell !' (12)

Unmasking the very ideas of traumatic whirlpool, these above mentioned lines clarify the Jake's pain, anxiety, sorrow and problematic situation. He is trapped in the circle of trauma and there is very thin possibility to release from it. Jake's relationship with

other people is not matured and trustworthy rather it is immatured and critical. Jake reveals this through these lines. He states, "I was very angry. Some how they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, anyone, anything to shelter that superior, simpering composure" (17).

Jake Barnes, narrator and hero of the novel, indulges in drinking with his friends but he doesn't have any feeling of pleasure. He exposes this with Chon in a conversation at dancing party. Cohn asks, "What's the matter with you? You seem all worked up over something?" Jake answers, "Nothing. This whole show makes me sick is all" (18). Brett Ashley, with whom Jake wants to keep good relationship, vanished when she is too critical towards Jake's name. She comments, "You've a hell of biblical name, Jake" (19). During Jake and Brett's conversation, it is subtly implied that Jake's injury rendered him important. That is the prime factor of Jake's traumatic condition. This conversation unfolds the implied fact. Jake says, "we were light together and I kissed her. Brett pressed me against the corner of the seat" (22). Jake further narrates :

'Don't touch me; she said, 'Please don't touch me'

'What's the matter?'

'I can't stand it'

'Oh Brett.'

You mustn't, you must know. I can't stand it, that's all.

Oh, darling, 'Please understand !'

'Don't you love me?'

'Love you? I simply turn all to jelly when you touch me'

'Isn't there anything we can do about it?' (22)

These lines show that Brett resists Jake's effort to renew the old unsuccessful affair. Though Brett loves Jake, she hints that she is unwilling to give up sex, and that for this reason she will not commit to a relationship with Jake. To strengthen this fact Jake says, "Don't talk like a fool, I said. Besides, what happened to me is supposed to be funny. I never think about it" (23). Jake feels somehow alienated from his nearest and dearest from that incident and takes it positively. He says, "I laughed about it too, myself. She wasn't looking at me" (23). At the same meeting their relationship becomes more problematic. Jake again narrates, "We were sitting now like two strangers" (24). All these incidents make clear is that the character's trauma is not overcome rather extended in the gradual development of the novel. At the end of their conversation Jake becomes so miserable and responds, "I'm too far behind you now to catch up and be any fun" (29).

Hemingway's portrayal of characters who are ex-soldiers and expatriate Americans itself is traumatic. They are directly or indirectly involved in war and have a traumatic memory. They are expatriated from America and come to Europe to fulfill the passion of spirituality which was doomed in America. But the very memory of ruptured war, traumatic experiences block their way. They lose the values, their identity, and spectrum of life and become the lost generation. To overcome from torture, pain, depression, frustration and trauma itself, for the sake of decorated life they came in Europe. But they have their physical as well as psychological wounds, bitter feeling and traumatic memory, so they are far from the state of forgetfulness. Count, one of the victims in the World War I says, "I have got arrow wound. Have you ever seen arrow wounds?" (53) Brett, another victim of war does not want to remember the calamity of the war but the more she tries to forget it, the more she

recalls it. In her speech and activities, there are a lot of smell of war and its destruction.

Not only Brett but also Jake does not want to remember the rotten war but his psychological and physical wound compels him to think about war. After all he does not forget and says, "I got hurt in war" (14). Though they try to forget the war torture and try to search the remedy from traumatic experiences and then they indulge in drinking but their traumatic memory does not overcome rather it is strengthened in the form of distorted memory. They take the help of wine to forget the past and want to make it as tool for remedy but it can not work properly. While drinking they are haunted by traumatic shock. Most of the time they spend in drinking but their traumas are not over. But what is the fact is that they find nowhere to go and nothing to work and they involve in drinking and it ceased little bit traumatic shocking for a very short time. After drinking they find themselves more anxious, more frustrated and more depressed fellow.

Because of war's violent and disgustful nature, people become doomed, their sympathy and feeling are harassed. The death of human beings, even the death of his own colleagues, own disabled condition and great depression of economy and livelihood created by war made Hemingway more tortured, depressed and traumatic. His characters are also haunted by the bitter war experience, and other disgusted phenomena. In this novel, Hemingway presents hero Jake Barnes, as if it were Hemingway himself. There are various characteristics which Jake possessed has some sort of similarity with Hemingway's own life. Hemingway also could not escape from traumatic dread in his life because of that he shot himself in 1961. Jake Barnes, protagonist of the novel and representative of Hemingway compares his life with a

bad play. Jake says, "It all seemed like some bad play" (169). Jake has a very negative attitude towards life and progress because of the traumatic experiences.

One of the prominent theme of the novel is that the characters are unable to love each other. Problem of trusting people is the problem of traumatic figure and here in this regard this problem plays vital role. They pretend to love but in the domain of actuality they are unable to do so. Some have internal pain, some face the emasculated condition, and some have the false superiority which hinders their relationship. Jake Barnes sees love and affection is dead for their generation because the whole generation is triggered by political instability and the consequence of World War I. This kind of thing undoubtedly leads the generation towards traumatic dread. Jake's love towards Brett is doomed because of physical wound. In technical words, his emasculated condition and Brett's unwillingness to give up her sexual activities block their way of love. But when Count asks about their marriage they respond differently. Jake narrates this pathetic condition through these lines, "why don't you get marriage, you two? Count says, "We want to lead our own lives", I said, we have our careers, Brett said. Come on. Let's get out of this" (54).

Similarly Cohn's affection towards Brett is vanished when he shows his false Jew superiority. Each of the male characters of the novel interested towards Brett but until the last, there is no hopeful relationship of Brett with other characters. Brett's rendering here and there for the sake of decorated life partner turned out in emotional vacuum. She wants to keep relationship with Jake but he can't satisfy her needs she moves with Cohn. Cohn's superiority makes her upset and she moves with Mike. Mike's bankruptcy separated her from him and then she united with Pedro Romero, to whom Brett sees some sort of enthusiasm, vanished when Romero wants to make her womanly. At the very last state she comes with the Jake Barnes without any hope and

enthusiasm. Brett's trouble does not overcome at the very last. She writes for Jake to help. She writes in telegram "COLD YOU COME HOTEL MONTANA MADRID AM RATHER IN TROUBLE" (211).

After meeting with Jake, Brett recalls her activities with Romero which Jake wants to know something more. She describes all the thing that had happened whenever they get separated. After some briefing she seems little critical towards her activities. Brett says, "Oh, Let's not talk about it" (214). Brett is now in the stage of dilemma whether go to with Mike again. Jake narrates, "Then I saw she was crying, I could feel her crying, shaking and crying" (215).

Sudden crying and shaking are the fundamental characteristics of trauma and in the novel, there finds a lot of recurrence of these sort of activities of the characters. Lamentation of previous activities are not far from traumatic dread. Brett laments that she and Jake could have had a wonderful time together. Jake narrates, "Oh, Jake, Brett said, we could have had such a dammed good time together. Yes I said. Isn't it pretty to think so" (218).

Traumatic figure often reported intrusive thoughts, effort to avoid thinking about their traumas, somatic symptoms such as headaches, nausea, sleeplessness, imagery and dreaming. Traumatic shock also increases feeling of personal vulnerability, difficulty to trusting others, emotional numbing and flooding sexual difficulties due to the physical and psychological wounds, irritability alienation, changes in their beliefs about themselves and other, progressive loss of energy and idealism. Sleepless condition of Jake Barnes explores in these lines :

I turned off the light and tried to go to sleep. It was not necessary to read any more. I could shut my eyes without getting the wheeling sensation. But I could not sleep. There is no reason why because it is

dark you should look at things differently from when it is light. The hell there isn't ! (130)

Jake expresses his over whelming traumatic experiences in a form of distorted memory. He says, "I had the feeling as in a nightmare of it all being something repeated, something I had been through and that now I must go through again" (56). Cohn and Jake are introduced as a close friend from the very beginning but their traumatic anxieties make their way of friendship difficult. They do not trust each other properly that is the traumatic problem. One does not help other in difficult situation. Jack says, "I was not bothered by Cohn's troubles" (61). Why Jake hates Cohn, he doesn't know but hates continuously. Jake narrates, "Why I felt that impulse to devil him I do not know. Of course I do know. I was blind, unforgivingly jealous of what had happened to him. The fact that I took it as a matter of course did not alter that any. I certainly did hate him" (87).

Feeling pleasure in others pain or trouble is basic characteristics of traumatic person. In order to forget their own pain, they regard others' trouble as a means of solution. This is the way of assimilating others' trouble. Jake, as a traumatic victim responds :

I was enjoying Cohn's nervousness. I hoped Brett would be on the train. At the station the train was late, and all sat on a baggage, truck and waited outside in the dark. I have never seen a man in civil life as nervous as Robert Cohn - nor as eager. I was enjoying it. It was lousy to enjoy it, but I felt lousy. Cohn had a wonderful quality of bringing out the worst in anybody. (86)

Regarding the meaning of these lines, what is clear is that trauma and trouble are respectively occurs in the life of traumatic characters. Trauma caters the bitter past

experience in to present through the medium of nightmares, flashbacks, memories and dreams and this sort of bitter disgusted memory ceased the beautiful decorated life in present. In general sense, the shady past which is neither attainable nor avoidable haunts and tortures them at the present.

Actually, this novel is a dramatization of characters' traumatic experiences. Their present life has not moved smoothly because of the war anguish, destruction, devastation and bloody sense. Jake Barnes has been rendered sexually important by his wound in the war. Brett Ashley's true love dies of dysentery. The sustaining values of western civilization-religious, ethnical, philosophical have been exploded. They are continuously beset with traumatic memory. They have become totally rootless since their root was exploded during the war. Their duty is to search their root and way of life but their effort is limited only in drinking, gossiping, false love making and insulting other fellows because their way is blocked by traumatic shock of the past.

Jake cannot trust himself, nor can he even believe that he possesses or will ever possess a stable core of being which is potentially trust worthy. He must ignore his desire because they can only cause him anguish, sorrow and pain. But traumatic shock compels him to refresh his desire. The more he tries to ignore his desire the more they are overwhelming. To live a better life he must try to bury his memories but in the novel these memories are exploded when he tries to forget. Jake tries to maintain his life but it goes in vain. Jake says, "I had been getting something for nothing" (130). He cannot believe himself because his grotesque wound has denuded him from man's most cherished illusion. The illusion that there is a centre to one's life. This sort of idea reveals in Jake's often quoted reflection during the fiesta :

I thought I had paid for everything. Not like the women pays and pays and pays. No idea of retribution or punishment. Just exchange of

values. You gave up something and got something else [...]. Either you paid by learning about them, or by experience or by taking chances, or by money. Enjoying living was learning to get your money's worth and knowing when you had it. You could get your money's worth. The world was good place to buy in. It seemed like a fine philosophy. In five years, I thought, it will seem just as silly as all the other fines philosophies I've had. (130-31)

Jake's traumatic dilemma is not limited with his behaviour and activities but it is extended to the issue of his survival. Sometimes he asks himself the question of living. He feels disgusted to himself. He says :

Perhaps that wasn't true, though, perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. May be if you found out how to live in it you learned from that what it was all about. (131)

These lines expose the very fact of confusion of Jake regarding the issue of survival. Traumatic shock not only blocks his way of better progressive life but it also challenges the matter of living or survival. Jake's arrival in Europe with his expatriate friends is to forget the bitter past life and create new, happy, beautiful decorated life. They came Europe to get meaning of life and to make a life new but their traumas continuously follow them and they are unable to create new happy life. Jake, a wounded hero moves here and there in Europe with his friend as wonderer with drinking and drawling. His life is in traumatic dilemma. He fails to find out the skill of life, that is living skill, due to the traumatic dread. So, he is in pain, sorrow, anguish and at last he is in traumatic whirlpool. He is strange with his own life. He

says, "I looked strange to myself in the glass, and went down-stairs to the dining room" (198). He further narrates, "I have lived in all my life, and it was all knew [...] it was all strange" (196). To clarify the illusive life Jake says, "I was blind myself" (196). Illusive way of life and life's dilemma makes life strange, at the same time his life becomes frustrated, depressed and anxious.

Jake does not want to live in any glory. He has not any glorious life. His soldering life reflects in his speech and activities. For Jake, soldering life is bloody life it is a life sacrifice for others not for himself. The nasty war-life cannot be transacted with medals. In the stage of traumatic severe pain, fake glory becomes the hatred thing. He says, "I'll not tell that story. It reflects discredit on me" (118). This expression unfolds the Jake's disinterestedness towards soldering. He further expresses :

I found the box in my pocket. What's this? I said. Medals? Bllody military medals? So I cut them all off their backing-you know, they put them on a strip- and gave them all around. Gave one to each girl. From of souvenir. They thought I was hell's own shakes of a soldier. Give away medals in a night club. Dashing fellow. (119)

Major characters in *The Sun Also Rises* are not far from traumatic situation and living in Paris without any glory and hope. They are American and being expatriate they are living in Europe. Bill says to Jake, "you're an expatriate" (101). Bill comments Jake's rootlessness and repeats this expression time and again. Bill's key phrase 'you're an expatriate' is to emphasize the essence of Jake's situation. Bill comments to Jake, "you know what's trouble with you you're an expatriate. One of the worst type. Haven't you heard that?" (101). Bill's comments on Jake further strengthened by these lines :

You're an expatriate. You've lost touch with soil. You get precious.
 Fake European standards have ruined you. You drink yourself to death.
 You become obsessed by sex. You spend all your time taking not
 working. You are an expatriate, see? You hang around cafes. (101)

Jake thinks that his life is an accident, where he is living swelling life. The above mentioned lines also explore the Jake's rootless, expatriate and passive situation. The characters uneasy relationship with the Europeans, their desirelessness to make friend and their habit to live in isolation make them traumatized. They have not any root. All around the Europe - sometimes in France, in Spain and other place - their rendering is not stopped. There is nothing as such to heal their pain. In the name of forgetting their pain and tortured they have become the pain seeker. They arrived in Europe to forget their pain by high European standard and spiritual recovery but they do not find as such in Europe and became the wanderer. Their pain is somehow healed by the unconscious mind dulled by wine, temporarily. They are ruined by the fake standard possessed by European, which made them frustrated and they became traumatic.

Robert Cohn's condition is not better than the Jake Barnes. He is an expatriate and a writer, is always moving in Europe and America. He also faces the conditions of rootlessness. Rootless life is his habit. Though, he doesn't face any sort of accident like Jake, his life is ceased by false European standard and becomes more disgusted, alienated and traumatic. Robert doesn't get any kinds of sympathy from other friends. He loves Brett so madly but their love aborted without reaching in climax point. Jake narrates the event when Mike and Cohn involve in exchanging their insults. Mike says to Cohn :

Oh, don't stand up and all as though you were going to hit me. That won't make any difference to me. Tell me, Robert. Why do you follow

Brett around like a poor bloody steer? Don't you know you're not wanted? I know when I'm not wanted. Why don't you know when you're not wanted. You came down to San Sabastian where you weren't wanted, and followed Brett around like a bloody steer. Do you think that's right? (125)

Mike's cementation to Cohn increases his anger rapidly. When Jake helps Brett to find Romero, Cohn Scolds Jake as a pimp. Cohn says to Jake, "I'll make you tell me. You damned pimp" (168). After an exchange of insults, Chon attacks Mike and Jake, knocking them both out. After this incident Cohn becomes more nervous and wants to beg a forgive with Jake. He says, "I'm sorry Jake please forgive me" (171). Traumatic figure cannot think properly whenever they do something and later laments about their previous activities. Cohn laments, "I did not care. I wanted a hot bath I wanted a hot bath in a deep water" (171). In the same meeting Chon informs Jake that he is leaving this town. Jake narrates, "He was crying without making any noise" (171). Cohn also expresses his relationship with Brett to Jake in distorted form and harassed manner. He says :

I just couldn't stand it about Brett I have been through hell, Jake. It's been simply hell. When I met her down here Brett treated me as though I were a perfect stranger. I just couldn't stand it. We lived together at san sabastian. I suppose you know it. I can't stand it any more. (171)

Hemingway presents the traumatic mood developed by the painful enjoyment. Not only Jake and Cohn, but also other characters are not beyond from traumatic dread. Brett, an important feminine character likes to go away from the mass. Brett is the object of lust for most of the male characters in the novel. She also lacks the direction in life and find emptiness and vacuum in her activities. Brett is closely associated with

the negative consequence of sex. She is portrayed as a liberated women, having sex with multiple men and feeling no compulsion to commit to any of them. Jake is only a friend to whom she can share her pain. She says, "I always joke people and have not friend in the world except Jake here" (55). Being traumatically obsessed with sex, her relationship with other male is also paralyzed. She says to Jake, "I have been so miserable" (21). She expresses her paralyzed condition with count. She says, "you make me happy, my dear. But it isn't true" (53). For Brett to create power of life in traumatic world is forceful. She has a very pessimistic outlook towards wounded soldier. She says to count, 'You have not any value; you are dead that's all" (54). As a traumatized character, her beautiful progressive life is limited only in imaginative world but in real world it is doomed and dying out.

Traumatic shock unmasks the turmoil of character in the form of nightmares, flashback and dreaming. Jake feels nightmare every time. He says, "I had the feeling as in nightmare of it all being something repeated, something I had been though and that now I must go through again" (56). As trauma is a working through rather than acting out phenomena traumatic memory continue to resurface from past memory. Jake's mind hunts when he goes to sleep he says, "I did not feel sleepy" (176). The war and its destruction on the world become the cause of anguish not only for Jake but also other characters in the novel. Jake compares feasta with a wonderful nightmare. He says, "You wouldn't believe it. It's like a wonderful nightmare" (196). His life is randomly guided by sorrowful past. He expresses, "I had that feeling of going through something that has all happened before" (7). When he takes dinner at Pamplona, suddenly his mind diverts to the past and recalls his past memories. He narrates :

It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a felling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. (129)

Before feasta begins Bill and Jake traveled to Spanish countryside named Burguete for fishing. They crossed the countryside which symbolizes the sterility of modern devastated world. Jake describes, "Up here the country was quite barren in the hills were rocky and hard-backed clay furrowed by the rain" (93). The description of country further visualized by these lines, "The country was barren and rocks stuck up through the clay. There was no grass beside the road" (95). They want to forget their bitter memory through fishing but it also doesn't work for their healing. The barren state of country, rocky mountain and at last its sterile condition not only explore their pain but also it increases their hopelessness. Sometimes their journey symbolizes the journey of life as well but big mountain blocks their journey. As mountain blocks their journey, traumatic shock strikes their journey of life. Jake narrates :

The road went up a hill and we got into thick woods and the road kept on climbing. Sometimes it dipped down but the rose again steeply. All the time we heard the cattle in the woods. Finally, the road came out on the top of the hills. We were on the top of the height of land that was the highest part of the range of wooded hills we had seen from Burguete. (103)

There is nothing as such which heal their problem. Neither love making and gossiping nor drinking, bull - fighting and fishing release them from the trap of trauma. In Burguete also they find themselves restless, distorted and anxious. They take the help of story to kill their time. Here, story becomes the means of relief. Jake says :

I was reading a wonderful story about a man who had been frozen in the Alps and then fallen into a glacier and disappeared, and his bride was going to wait twenty-four years exactly for his body to come out on the moraine while her true love waited too, and they were still waiting when Bill came up. (106)

After this fishing trip also they are unable to sleep properly. Jake expresses, "You sleep? No, Bill said. I was thinking" (109). As a result of being wonderer, their life is limited only with drinking and false relationship which destroy their potentiality to do something serious. As a wonderer, as a drunkard, as a frustrated and as a war victim, Jake is presenting his life anti-optimistic, wasteful and traumatic. But Bill is neither war wounded nor expatriate, his life is surrounded by irony and pity, which he sings many times in the gradual development of the novel. His pragmatic, optimistic ideology has failed in his own life, where as he can not create his own optimistic world of successful and progressive life and be doomed as a traumatic creature. It seems they both are losing their lives, and values as well.

Jake Barnes is not only losing his faith on social values but also he is fade up with religious convention. He has not any glory about his religion. He compares religion with soldering, and feels it is rotten. Bearing the dismal aspect of life, his life's roadway is going to end in spiritual vacuum and he is very vulnerable to fulfill this vacuum. Regarding this fact, he says:

I was kneeling with my forehead on the wood in front of me, and was thinking of myself as praying, I was a little ashamed, and regretted that I was such a rotten Catholic, but I realized there was nothing I could do, about it, at least for a while, and may be never, but that anyway it

was a grand religion and I only wished [...] still damp and I felt them dry in the sun. (85)

Jake is not distinct from his generation, which is extremely inclined with materialism and no regard about spirituality which lead them in traumatic dread. Jake with his expatriate friends come in Europe to fulfill the vacuum of spirituality but their efforts are blocked by traumatic shock. Everytime they are haunted by ghost of past which is unavoidable and incurable. Not only Jake but also Brett has the same feeling towards religion. She prays for other not for herself. She says, "I'd rather like to pray a little for him or something" (183). Her negligence towards religion further clarified by these lines "I'm damned bad for a religious atmosphere" (184). She feels nervous in Church. Brett expresses, "Don't know why I get so nervy in Church, never does me any good" (184). Brett, sexual obsessed lady, is not free from pity sorrow and anxiety. She is living sorrowful life connecting the inappropriate relationship with other friends. Again and again she express her pain and sorrow. Her traumatic shock does not overcome till the end of the novel. At the end she rejoins with Jake without any hope.

Hatred towards war is usual characteristics of Hemingway's characters. Because of the war and its destruction the world is suffering from anguish and man is the victim of anguish. Characters feel that there is nothing more certain than the grievous suffering. Hemingway's presentation of severe suffering of the characters in this novel, leads the novel's outline towards traumatic vision. Mike, another victim of war expresses his disgustful outlook towards war during the period of heavy drinking. His manifestation of temper makes him traumatic. He cannot control these sort of manifestations. He shows his temper to Cohn and says, "Why don't you see when you're not wanted, Cohn? Go away, Go away, for God's sake. Jake that Jewish face

away. Don't you think I'm right?" (156). Jake, narrator of the novel, further narrates Mike's disillusioned traumatic condition through these lines :

I stood of the door of Mike's room and knocked. There was no answer. I tried the knob and it opened and clothing was stewn around. There were empty bottles beside the bed. Mike lay on the bed looking like a death mask of himself. He opened his eyes and looked at me. (185)

Jake Barnes' drunkenness is because of his war-wounded pain, depression, anxiety and disillusionment. In order to forget his severe suffering and bitter traumatic past he drinks much. Hemingway simplifies the very concept of traumatic vision through the portrayal of war wounded, pain bearing, wondering and alcoholic characters. These characters are running their life as depressed and as drunkards. Jake interprets all of his friends as follows :

I wished Mike would not behave so terribly to Cohn, though. Mike was a bad drunk. Brett was a good drunk. Bill was a good drunk. Cohn was never drunk. Mike was unpleasant after he passed a certain point. I liked to see him hurt Cohn. I wished we would not do it, though, because afterward it made me disgusted at myself, that was morality, things that made you disgusted afterwards. No, that must be immorality. That was large statement. What a lot of bilge I could think up at night. What rot, I could hear Brett say it. (131)

To analyze the novel from perspective of trauma it is important to note that the motives of the novel. There are some motifs in the novel and major are failure of communication, excessive drinking and false friendships. There motifs directly or indirectly provide the clue to claim that the novel is not far from the traumatic vision. Traumatic figure faces the problem of trusting people that leads the characters

dishonest communication. When Brett torments Jake especially harshly, Jake expresses his unhappiness with her and their situation. Jake says, "To hell with Brett. To hell with you, Lady Ashley" (26). The characters hide their true feeling behind mask of civility. They are haunted by the war experiences and are unable to communicate this torment. Excessive drinking is to forget their bitter past. Nearly all of the characters are alcoholics. Alcohol frequently brings out the worst in the characters, especially in Mike's case. They take wine as a company. Jake says, "A bottle of wine was good company" (206). Excessive drinking is the cause of their frustration, sorrow and disillusionment. Out of miscommunication and excessive drinking they do not find the honest relationship with their friend. False friendship is the cause of inability to maintain their relationship. Not only Mike but also Jake masks the antagonistic outlook toward Cohn, an antagonistic outlook that increases Jake's unspoken jealousy to Cohn over his affair with Brett. Jake expresses, "To hell with him" (170). In this regard novel's motifs are not beyond from traumatic symptoms and visualize the traumatic vision throughout the novel.

The bull fighting seen is striking in the novel. It has some sort of symbolic possibilities. Almost all the characters are accumulated at Pamplona for the purpose of looking bull-fighting and heal their traumatic shocking. But the things are running beyond their expectation. Neither bull fighting help to heal their problem nor it improve their deteriorated relationship. All are behaving badly. Their happiness is fragmented and they become the victim of traumatic dread. After Brett's elopement from Jake to Cohn and again from Mike to Romero, their depression and anxiety reaches in its zenith. Jake expresses, "This whole show makes me sick is all" (18). Cohn is angry to learn that Brett has gone off with Romero and scold Jake as a pimp.

He not only scolds Jake but also fights with Mike and Jake and knocks Jake out. Jake narrates this incident through these lines :

I'll make you tell me- he stepped forward you damned pimp I swung at him and he ducked. [...]. He hit me and I sat down on the basement. As I started to get on my feet he hit me twice. I went down backward under a table. I tried to get up and felt I did not have any legs. I felt I must get on my feet and try and hit him. Mike helped me up. Some one poured a carafe of water on my head. Mike had an arm around me, and I found I was sitting. On chair, Mike was pulling at my ears. (168).

Jake compares feasta with a wonderful nightmare and it increases his tragic sensation. The death of man and bull in feasta respectively, remind their war tortures, pains and at last bitter experiences, though they indulge in feasta to forget their traumatic memory. Traumatic memory is not straightforward. Jake clarifies this idea through these lines, "I would remember it somewhere, and afterwards it would seem as though it had really happened to me. I would always have it" (132). He realize his life only in flashes not in reality Jake expresses, "things were not the same and life only came in flashes" (190). Sudden memorization is the traumatic symptom and Jake, as a traumatic character memorize the things in a disorder form. He says, 'I remembered I had promised to take bill's friend Enda to see the bulls go through the street and into the ring" (172). Jake is living his life in severe suffering. He is not only suffered by memory gaps but also repeatedly re-experienced extreme events in flashbacks, nightmares and hallucinations. He is not sure about his destination until the last of the novel. Where to go is his dilemma. He is heading to Spain but he is unwihing to go there. Jake narrates this traumatic dilemma through these lines :

Life was so simple in France, I felt I was a fool to be going back into Spain. In Spain you could not tell about anything. I felt like a fool to be going back into its but I stood in line with my passport, opened my bags for the customs, bought a ticket, went through a gate, climbed onto the train, and after forty minutes and eight tunnels I was at San Sebastian. (206)

There is close affinity between trauma and dream. Regarding this fact Geoffrey Hartman in his essay "On traumatic knowledge and literary studies" opines, "Where there is dream there is (was) dream" (546). In this novel characters are not strange from dream and so they are not far from traumatic dread. Jake narrates about Cohn's dreaming, "I put my hand on his shoulder. He shook his head, I can't do it, he said, and put his head deeper into his arms. I can't do it, nothing will make me do it" (11). Commenting about this own dream Cohn expresses, "God, what a rotten dream" (11). Likewise Bill is spending night with dream. Bill not only describe about his dream but also gives reference from history about dream to Jake. He narrates :

I had a lovely dream, Bill said. I don't remember what it was about, but in was a lovely dream.

I don't think I dreamt.

You ought to dream, Bill said. All our biggest business man have been dreamers. Look at president Coolidge. Look at Rockefeller, Look at Jo Davidson. (109-10)

So, Hemingway pictures out the traumatic vision in the novel through the vivid portrayal of war wounded hero, contemporary disillusioned post World War I society, alcoholic characters, their indulgence in drinking, false love making, gossiping, fishing, bull-fighting and at last in dreaming. Not only this but also Hemingway

presents the traumatic world view with the behaviours of characters and their living in severe suffering. Character's rootless frustrated, depressed and anxious condition vividly picturize the traumatic vision in novel. Hemingway's use of figurative language to expresses traumatic condition of character in particular and modern men in general is touching in the novel. In addition, Hemingway's uses of symbols and motifs, undoubtedly directs the novel towards traumatic vision.

Chapter IV : Conclusion

The Sun Also Rises, as a post World War literary work vividly unmask the traumatic vision of the World War I and then also unfolds the devastated, destructive and disillusioned contemporary world view. This research pictures out the traumatic vision through the means of war wounded hero, alcoholic and rootless characters, their immature relationship rendering nature, suspense in plot and shady past of the characters. Jake Barnes, narrator and hero of the novel and others are haunted by the terrible war memories which are reflected in the form of nightmares, flashbacks, dreams and other repetitive phenomena. In *The Sun Also Rises* past is more important than the present. Round the whole novel the characters are motivated by the shady, bitter and horrible past memories which not only block their attempt to forget it but also hunt their present sound livelihood. In fact, here in this novel, physical and psychological suffering of the characters are deteriorated due to the emasculated paralyzed and traumatic experiences of World War I. So in this regard, traumatic experiences are extended when they try to escape from suffering. Haunting of the past to the present becomes traumatic when characters fail to meet success in life. As characters are beset with traumatic vision of World War I and contemporary devastated world view they are unable to maintain psychological equilibrium.

Trauma is defined as a severe emotional shock having a deep effect upon the personality, characters authentic, beautiful and decorated life ruined by this emotional shock and other war effects. Jack Barnes narrator and hero of the novel is haunted by the some malignant power of past. Jake's effort to escape from traumatic dread turns out in a hopeless situation. Most of the characters are young Americans, living in Paris mimed by traumatic war experiences. The whole novel is furnished with the smell of war and its destructive nature. Jake's relationship with Brett cannot move

smoothly because they are de-sexed by war. The smell of war haunts everyone in the novel. Too much consumption of wine is to forget their traumatic pain and suffering but it does not console their suffering. Drinking, fishing, gossiping, false love making, watching bullfighting, insulting others are their daily routine which increases their suffering. They want to avoid their shady and bitter past which is closely attached to them. As characters are haunted by physical and psychological wound, they are far from the state of forgetfulness. The more characters want to avoid their past the more they are close to it, because their traumas compel them to cope with past memory and bitter experiences. Furthermore, Jake's war wound, loss of values, and his own traumatic condition tremendously visualize the traumatic vision in the novel.

Jake's trip to Europe, with his friends, as a wonder, with the wounded life is to search for a spiritual remedy and escape from traumatic anxiety but the tranquility of haunting image of war experience leaves him in pain, sorrow, depression and at last anxiety. Their expectation of decorated and beautiful life in Europe is ceased by not only false European standard but also continuous traumatic haunting.

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