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на тему: «Наративна модель роману Е. Доерра «Все те незриме світло»»

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INTRODUCTION

In today's world, marked by turbulent events and military conflicts, the study of war literature is gaining great importance among literary scholars, as it makes a significant contribution to the study of the human psyche and the experience of traumatic events. War literature provides the reader with a space to reflect on people's lives during the war and promotes the preservation of the collective memory of conflicts, trying to prevent them from happening again in the future.

This master's thesis focuses on the study of the narrative model of the novel "All the Light We Cannot See" by A. Doerr, in particular, on the exploration of the concepts that the author incorporated into the work in order to inform the audience about the horrors of World War II.

The **theoretical basis** of the master paper is based on classical and contemporary literary criticism of the Second World War. In the course of writing the work, the research of both foreign and Ukrainian literary scholars was used. In particular, to study the concept of narrative, the works of: A. I. Bekhta, R. T. Hromiyak, M. Z. Lehkyi, O. V. Matsevko-Bekerska, G. Genette, R. Barthes. The works of the following scholars were used to study the concepts of trauma, fear, and death: C. Caruth, S. Freud, R. Langer, E. Tick, B. A. van der Kolk, J. Talbott, H. Zenas, E. Ragland, J. Lacan, E. Caplan.

The **study's topicality** is based on the importance of contemporary debates in literary theory on the representation of trauma, historical memory, and the role of narrative structure in shaping meaning.

The paper **aims** to investigate how the blending of historical fact with personal stories in the novel "All the Light We Cannot See" by A. Doerr provides a more nuanced understanding of World War II and its impact on individuals, while also offering insights into broader discussions on historical fiction, memory, and trauma. Achieving this **goal** involves solving the following **objectives**:

- to explore the essence of the term "narrative";

- to study the concepts of trauma, death, fear and anxiety in American war literature;
- to examine the above concepts in the context of the work “All the Light We Cannot See” by A. Doerr;
- to explore the concept of historical fiction;
- to explore the integration of historical facts and fiction in the novel.

The **object** of the paper is Anthony Doerr’s novel “All the Light We Cannot See”.

The **subject** of the research is the narrative model of “All the Light We Cannot See”, specifically how its nonlinear structure and thematic elements such as trauma, war, and moral conflict shape the reader’s understanding of the novel’s central themes and characters.

The **methods** of research are determined by the aim of the work and the tasks set. The following methods are used:

- frame analysis;
- comparative analysis;
- close reading;
- new historicism;
- elements of reader-response criticism.

The **theoretical value** of the research is based on analyzing how the narrative model of Anthony Doerr’s “All the Light We Cannot See” employs various literary techniques to address complex themes such as trauma, moral ambiguity, and the human experience during wartime.

The **practical value** of the research lies in the study of traumatic human experience through the prism of the novel in order to develop the discussion on the investigation of war and the trauma it causes.

The research work consists of an introduction, two chapters, conclusions, and references.

The first chapter of the paper analyses the concept of narrative, and examines the concepts of trauma, fear, anxiety, and death in American war literature.

The second chapter analyses the above concepts in A. Doerr's "All the Light We Cannot See" and examines this novel from the point of view of historical fiction.

The conclusion presents the results of the research and summarises the work.

CHAPTER 1
THE MAIN NARRATIVE CONCEPTS OF AMERICAN WAR LITERATURE

1.1. Narrative as a Literary Category

Nowadays, studies related to the interpretation of the concepts of "narration," "narrative," "narrator" etc. are becoming relevant in literary criticism. Researchers discuss narrative features in a literary text, narrative models, and the image of the narrator, his place and significance in the text. Today, the problems of narratology often become the subject of analysis, including the specifics of the narrator's functioning, the typology and types of narrator, etc.

Narratology is a branch of literary studies that began to form in the late 60^{s} of the 20th century because of the revision of the structuralist doctrine from the standpoint of communicative ideas about the nature of art. The subject of narratology is the nature, form, and functioning of narrative. In a narrower sense, narratology focuses on the possible relationships between narration and narrative text. In particular, it explores the problems of time, mode, and voice. In the theory of narratology, it is also relevant to study certain narratives using the models developed by the so-called narratologists (Bekhta, 2013).

According to modern theories of narrative, a work of fiction involves a plot, so it has a formal narrative structure that reveals the way narrative events are presented and distributed, the actual chronological and achronological presentation of facts and situations. Narratology also deals with how this formal structure is presented within the direct or indirect dialog between the writer and the reader.

There are two types of narrative structures: linear and non-linear. Linear prose texts are those in which the event is organized linearly, i.e., it unfolds from the past through the present to the future with possible retrospectives, and is characterized by the presence of immanent logic. The narrator plays the main role, as he knows the ending. The second type is represented by non-linear texts in which the plot does not

coincide with the fable, but there are cause-and-effect relationships, as well as an ending. Non-linear fiction texts include also psychological texts, if they trace the movement of feelings. Linear literary texts have certain features: sequence in the depiction of events, their linearity, irreversibility, probability, finality, fixed time, narration or storytelling is conducted mainly in the past tense. Traditional narrative structures also include non-linear literary texts in the sense of plot texts, which are characterized by inconsistent depiction of events.

Scholars have repeatedly tried to determine the integral features of "narrative" by identifying particular essential factors, as it is the manner of narration and presentation of material in an individual author's myth that determines the reader's reception of a text. According to R.T. Hromiyak, a narrative is an object and an act of informing about actual or imaginary events, carried out by one (or more) narrator(s), delivered to one (or more) narrator(s) (Hromiyak, 2006). Narrative is not simply the type of narrative (first or third person), its structure, the extent of fiction, and the way it conveys specific messages and concepts. A significant role in the structure of a narrative is played by its object, character, and its relationship with intra-textual narrative instances: narrator, recipient, author-demiurge, and whose characteristics are deeply connected in contemporary literature.

The term "narrative" itself was coined by Tz. Todorov (Hromiyak, 2006). Many scholars have focused on the issues of narratology, each of whom has identified immanent features. In the late 1960s, the French semioticians C. Bremont and A. Greimas proved the fallacy of the structuralist model of world perception and comprehended art from the aspect of a communication vision of the nature of reality. Leading contemporary literary critics have discussed the issue of narratology and narrative structure in detail (Barthes, 1975; Genette, 1980; Lintvelt, 1981; Prince, 1984; Chetman, 1978; Schmid, 2010).

One of the aspects of the narrative structure is the character of the narrator, which has different interpretations in literary studies. In a work of fiction, the narrator forms the structure of the narrative and ensures plot and compositional coherence. The narrator can appear explicit, conscious, pervasive, self-aware, and reliant; he or she can

be located at a greater or lesser distance from the narrated situations, characters as well as the narrator (Tkachuk, 2002).

The notion of the narrator is identified with the notion of storyteller as it is a fictional person created by an author or writer. There are two types of narrators: explicit and implicit. The narrator forms the object of the story, the fictional world, and can distance himself or herself from the narrative and characters. The narrator can take on the role of the protagonist, be an important character, a secondary character, or a mere observer (Tkachuk, 2002).

According to M. Z. Lehkyi, the narrator becomes the linguistic and stylistic epicenter of the presentation, a fictitious figure, invented by the author, derived from his consciousness (Lehkyi, 1997), M. Rudenko notes the close relationship between all subjects of the narrative and believes that the narrator becomes the real storyteller in the work, so it makes sense to say that the relationship between the world of the hero and the author is determined primarily through the relationship at the level of "narrator-character" (Rudenko, 2004).

Dictionaries provide a traditional, well-established definition, which states that a storyteller is someone with the ability to tell a story in a text. A narrative has at least one narrator who operates on the identical diegetic layer as the narrator to whom he or she is referring. A narrative can have a different number of narrators who take turns narrating (Tkachuk, 2002).

One of the central tasks of the narrator (storyteller) is the ability to conduct a plot narrative and influence the genre modification of the novel. The narrator can simultaneously divide the text's matter into independent meaning-making fragments, as well as to condense the overall meaning of the work as much as possible (Matsevko-Bekerska, 2011). The narrator is omnipresent and able to penetrate the consciousness of the characters, which implies the ability to assimilate with the abstract author, to subjectively observe the plot and have their point of view on the events presented in the text.

The narrator can be present in the story and convey either autobiographical or biographical material. He or she can reproduce historical time, fantasy, adventure,

detective, etc. In the situation of the narrator, there can be both the author and the hero, since the text can be reproduced not by one but by several subjects of speech. The act of narration or storytelling inherently involves the presence of another voice – someone who knows, sees, hears and understands more than the reader. This voice is also shaped by the author's intention. (Matsevko-Bekerska, 2008).

The typology of the narrator in literary studies began to be developed a long time ago and is represented in a variety of ways. Ukrainian literary critic L. Matsevko-Bekerska argues that the key to establishing the types of narrator can be considered both his dual behavior in an event that is real for the fictional world and the dual way of telling about this event (Matsevko-Bekerska, 2008).

The auditory narrator is outside the world of narration, he stands above this world. This is an omnipresent narrator. Two types of narrative can be auditory: where the auditor acts as a pure narrator, objectively independent of the events he describes and is not a protagonist of the narrated story (heterodiegetic narrator) and where the auditor performs a dual function: a narrator and an actor, a participant in the events taking place in the fictional world of the work (homodiegetic narrator).

The personal narrator is a personal narrative situation, a first-person narrative. The narrator uses the roles of correspondent, observer, and witness. A personalized narrator speaks in the form, but the reader gets the impression that it is one of the characters in the work (Tkachuk, 2002).

The classification model for defining narrative forms is grounded in Gerard Genette's four-part typology: a heterodiegetic narrator in an extradiegetic situation tells a story without being its character; a heterodiegetic narrator in an intradiegetic situation is a second-degree narrator, often absent from the "story within a story"; a homodiegetic narrator in an extradiegetic situation tells his own story as its character; a homodiegetic narrator in an intradiegetic situation is a second-degree narrator who tells his story.

The heterodiegetic narrator in an extradiegetic situation is positioned in the text of a literary work as a narrative instance outside the story being conveyed, while simultaneously revealing itself as a source of information, an evaluative attitude, a

biased presentation, an outline of the emotionality of the work, etc. In other words, we are talking about a narrator who is outside the story as a participant, but is present in the story as an interlocutor or observer, grammatically manifested as a first-person narrator.

We derive the concept of a heterodiegetic narrator in an intradiegetic situation (according to W. Schmid's model – a secondary non-diegetic narrator) from the complex of semantics: "hetero-" – from the Greek ετερος – other and "intra-" from the Latin intro – inside and call it a narrator who represents a story where he is absent in any form, but grammatically manifests as a third-person narration (Matsevko-Bekerska, 2011). According to W. Schmid, the defining feature of this type of narrator is that he does not tell about himself as a figure of diegesis, but only about other figures, and his existence is limited only by the narrative plan, "exegesis" (Schmid, 2010). The narrator's "exclusion from the diegetic space" helps to model the correlation between the independence of the text's reflections and its fundamentally important content or formal elements.

The concentration of the content of small-form works, the concentration of the individualization of the narrative through a small number of characters make it possible to typologize one of the variants of the author's narrative, in particular, the embodiment in the narrative text of the function of a homodiegetic narrator who formats an extradiegetic situation. This refers to a narrator who tells a story in which they manifest themselves in two ways: as a character and as a narrative substance that seeks to maximize the distance from the immediate event in order to create the impression of complete objectivity in the story "about themselves" (Matsevko-Bekerska, 2011).

A clearly individualized type of homodiegetic narrator in an intradiegetic situation (according to W. Schmid's model, a secondary diegetic narrator): "homo-" – from the Greek ομος – equal, the same; "intra-" from the Latin intro – inside. Such a narrator is recognized by the identified manifestation of his private history with maximum self-presentation and individualized embodiment of a certain emotionality. The introduction of the secondary narrator into the textual material can occur simultaneously with the presentation of the primary narrator with a different amount

of fictional time-space or with the formal outlining of its absence. The center of meaning-making is the narrator's biography, and in small prose – its fragment (Matsevko-Bekerska, 2011).

The narrator, as a subject of speech, conveys his position through his "voice" and the corresponding "point of view" ("points of view," their interaction and overlap, comparison, contrast, etc.), which defines the correlation between various layers of a work of fiction (plot, linguistic, figurative, spatial, genre, etc.) and is an essential element of style (general and individual author's). Sometimes the image of the narrator is conveyed through the corresponding "perspective of vision", which has a three-part structure: the perspective of the hero, the perspective of the author, and the perspective of "reality", which are closely interconnected and are created differently in each work, which affects the genre modification and stylistic definition of the work. The subject of speech can become psychologically closer to the author, and then the narrative acquires subjective features. Sometimes the narrator distances itself from the author and becomes an independent plot unit with its own character and worldview.

The narrative composition of the story suggests the availability of "voices" in a hierarchical order, the main one being the narrator. The protagonist's voice depends on the author's one and may differ from it or profess different ideals. From time to time, the voices of the protagonist and the author may match or intersect, and then the narrative function is performed by the protagonist, whose consciousness dissolves in the author's vision. Besides the author's voice, the character, an integral part of a prose work is the "voice of reality," which is no less significant because it adds certain touches to the narrative. The "voice of reality" is the perspective of all the secondary characters encountered in the course of the narrative, adding depth and subtlety to the story. In contemporary literature, most scholars argue that it makes sense to speak of a "multiple" diegetic/non-diegetic narrator who can combine all perspectives. The narrator's voice is usually dominant in the strory, combining different points of view, and becoming the communicative center around which the narrative unfolds. The task of the narrator is to assimilate the author's intention into the reader's, to become a center of understanding in the classical oppositional structure between the addressee

and the recipient (Matsevko-Bekerska, 2011). The narrator becomes the marker that defines the reader's intention of the work and outlines the boundaries of the fictional artistic space.

To summarize, the "narrative" concept, despite a significant amount of literary criticism, it is not yet fully formed. Researchers try to define the fundamental features of the concept of "narrative" by emphasizing specific key features, as the way a narrative is presented in an individual author's myth determines the reader's reception of the text. To characterize new narrative forms that do not "fit" into the already outlined "boundaries" of a narrative is difficult. A narrative is a certain worldview, a vision of the world projected through the narrator's perspective, which may differ depending on the mask he or she wears. As a narrator can be either the author who projects the diegesis (first or third person), and the hero, who is positioned differently in terms of creative expression. Modern narrative forms are defined by a "plural" narrator (multiple voices, a perspective of "reality"), who determines diegesis in an ambivalent way.

The narrator creates the work's structure, maintaining the plot and compositional coherence, has the power to direct the narrative and influence the genre transformation of the text. The narrator is ubiquitous in the text, able to reach into the minds of the characters, which makes it possible to merge with the abstract author, to have a subjective vision of the plot and a personal judgment about the events depicted. The key element of the narrative structure is the character and their relationship with such subjects as the narrator, the recipient, and the demiurge author, whose features are intricately intertwined in contemporary texts. A broader concept, narratology, studies narrative strategies in fiction, concentrating on types and models of narrative and typological schemes.

1.2. The Main Concepts of American War Literature

War literature encompasses several key concepts that reflect the multifaceted impact of war on individuals and societies. Together, these concepts explore the

profound experiences and consequences of war, offering readers a deeper understanding of its complexities.

1.2.1. The Concept of Trauma in American Literature

Although the research on trauma began in the 19th century, this field of analysis reached its peak in the 20th century, an era filled with unimaginable brutal and transformative events. In 1980, the American Psychiatric Association officially recognized trauma as post-traumatic stress disorder (PTSD). The most recent edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR) from the American Psychiatric Association defines PTSD's primary features. These involve the onset of specific symptoms following exposure to extreme traumatic stress, which can result from direct experiences, such as facing actual or threatened death, severe injury, or a serious threat to one's physical safety. It also includes witnessing an event where someone else's life, injury, or safety is endangered, or learning about a sudden or violent death, serious injury, or threats to a family member or close friend (American Psychiatric Association [APA], 2000).

According to this definition, there are several ways to suffer trauma: directly as a victim or indirectly as a witness to a specific traumatic episode. PTSD can be caused by a wide variety of painful events in a person's life, and the scope of trauma is very broad. Given the numerous wars throughout human history, researchers and writers have become increasingly interested in the concept of trauma, often exploring its effects and implications in their works.

C. Caruth states in her work (Caruth, 1996) that trauma is defined as an overwhelming event caused by shocking or disastrous situations. The reaction to such events often manifests itself later, with uncontrollable, repeated feelings, such as hallucinations and other anxious sensations. For instance, a soldier who suffers a sudden mass death may first experience the event in a numb state and then recount it over and over again in nightmares. Because of the increasing frequency of such horrific experiences in war and other catastrophic incidents in recent decades, doctors and

psychiatrists have reassessed their understanding of both physical and psychological responses. This reassessment now includes reactions to different experiences, such as rape, child abuse, automobile or industrial accidents, which are often classified as post-traumatic stress disorder (PTSD).

The researcher focuses on Sigmund Freud's "Moses and Monotheism" (Caruth, 1996) to reveal the tragic history of the Jews during the Second World War. Freud's focus on the trauma of departure and return redefines the understanding of history itself, suggesting that the idea of historical continuity is rooted in traumatic experience. Thus, Freud poses a key question: what does it mean for history to be shaped by trauma? Thus, analyzing Freud's work, C. Caruth concludes that the historical impact of trauma is not only that it is repeated after being forgotten, but it also means that it is only truly understood through forgetting it. This is how the author explains the very essence of trauma and its structure through the experience of the Jewish people during the war: the primary traumatic act (for example, murder) is not fully understood by a person when it happens, because it becomes fully apparent only with the course of time, in a different situation. Being a history that includes trauma means that it is not fully understood at the moment it happens; in other words, a historical event can only be comprehended through its inaccessibility at the moment it happened.

A particularly noteworthy work is about World War II trauma from its veteran's point of view – Ron Langer (Langer, 2011). He notes that the Second World War was not the first war to cause psychological damage to its participants. This is evidenced by Homer's works. The author cites data from the Department of Veterans Affairs (Department of Veterans Affairs [DVA], 2008), which shows that out of more than 16000000 American men and women who participated in the war, only 2306000 are alive today. That is, the percentage is less than 7%. Langer cites additional names that were common before the term "PTSD" appeared: "soldier's heart" during the Civil War, "shell shock" during World War I, and "combat fatigue" during the Second World War.

According to the scientist, the event is experienced by the soldier in at least one of the following situations: disturbing memories of the event itself, feelings,

experiences and fears during the traumatic event, dreams about it, behavior and feelings as if the person is in this situation again (hallucinations); experiencing extensive emotional distress under the influence of internal or external triggers that remind of the traumatic event; such trauma can also manifest itself in the form of personal reactions when faced with these reminders. In addition, he identifies a state of numbness in veterans that manifests itself in the avoidance of triggers associated with trauma: an attempt to prevent thoughts about places and people associated with traumatic experiences; inability to reproduce certain important elements of the traumatic situation; loss of interest in activities and people that were important to the person before the traumatic event, etc. And finally, he emphasizes hyper-arousal that refers to ongoing symptoms of heightened alertness that were not observed before the trauma. These signs are expressed by at least two of the following: problems falling or staying asleep, short temper, or frequent anger outbursts, difficulty focusing, being overly watchful, and an exaggerated reaction to sudden stimuli.

It is challenging to estimate the frequency of PTSD among World War II veterans, as the clinical diagnostic standards for PTSD were established 35 years from the end of the war. As a practicing psychotherapist, Langer notes that many World War II veterans with PTSD symptoms were diagnosed with conditions such as anxiety neurosis, depressive neurosis, melancholy, antisocial personality disorder, or even schizophrenia, as PTSD was not yet recognized. He also cites the example of a B-17 gunner from World War II who was held in German captivity for several years and who developed symptoms of anger, guilt, and olfactory hallucinations (e.g., smelling burning rubber and smoke) and was misdiagnosed as schizophrenic (Langer, 2011). He was hospitalized for more than two years, but later analysis of his detailed medical records revealed that he was likely suffering from PTSD.

In addition, the scientist notes that PTSD symptoms appear in middle age, so it becomes unclear whether this is a brand new manifestation of emotions and symptoms or a manifestation of feelings that were previously repressed. Langer adds a study (Port, Engdahl, Frazier, 2001) on the experiences of former Korean prisoners of war during the Second World War, which shows that the signs of traumatic experience were not

constant: they were highest immediately after the war, then decreased for several decades, and increased again in the last two decades. As people age, they have more free time, that can lead to more self-reflection. This can be beneficial if it promotes personal analysis and acceptance of one's life, but it can also be damaging if it leads to excessive regret and negative introspection. Living a fulfilling life usually requires a sense of purpose, and for many, this purpose is linked to work. Without meaning, people can become vulnerable to mental disorders such as PTSD, depression, anxiety and substance abuse.

In addition, there is anecdotal evidence to suggest that members of the World War II generation sought to minimize the impact of one's individual suffering. This generation faced significant hardships during the Great Depression, and many of them experienced severe deprivation and trauma before serving in the war. It can be assumed that these early experiences provided a certain level of resilience to combat-related trauma. The stigma of mental illness and seeking help was quite strong at the time, and alcohol was often used to cope with emotional pain. Many were forced to withhold expression of their struggles, which led to many veterans enduring their suffering in silence after returning home. The post-war economic boom may have temporarily distracted them from their traumatic experiences, and the victorious return of World War II veterans may have discouraged them from acknowledging any negative feelings or symptoms.

As noted above, the main characteristic of PTSD is that a person experiences, witnesses or encounters an event that creates a serious danger to their physical health, which in turn leads to terror, helplessness and uncontrollable fear. Combat-related trauma differs from other types of post-traumatic stress disorder in the sense that it is connected to something the soldier did. And according to Maguen and other scholars (Maguen, 2009), the combat experience that a soldier receives does not cause as much psychological trauma as the direct killing of a person.

As another scholar, E. Tick, notes, the experience of killing another person destroys not only the mental state, but also spiritual one (Tick, 2005). This consists in changing a person's priorities and shifting the usual understanding of morality, which,

in the author's assessment, poses the greatest danger by the trauma associated with murder. Basically, "good people" face this issue because they do not think about death, their worldview does not include the need to kill, so when faced with a cruel reality, their moral values completely change, which causes moral decline of a person. This type of trauma leads to PTSD, which manifests itself in depression, guilt, anxiety and fear, which pushes a person to do things that will only endanger their health and life: use of psychoactive substances, excessive alcohol consumption, etc. Another study conducted by O'Donnell shows that verbal aggression was reported in the 60% of families of former World War II prisoners of war, while physical aggression was noted in 12% of families (O'Donnell, Cook, Thompson, Neria, 2006).

R. Langer also notes that a large number of World War II veterans report vivid memories and dreams in which they are in a combat zone, thus reliving old traumatic events many times (Langer, 2011). Van der Kolk (2007) adds to these observations with evidence that traumatic memories may be encoded differently from memories of everyday ordinary events. He suggests that this may be due to a change in focus, or due to changes in hippocampal memory functions that occur during emotional arousal. This researcher, together with Fisler (van der Kolk, Fisler, 2005), examined 46 people with post-traumatic stress disorder, which pointed out that memories connected with traumatic episode tend to be restored through so-called imprints, which can be visual, auditory, olfactory, kinesthetic, etc. Typically, ex-soldiers reported that traumatic episodes are more accurate in their memory than normal everyday events, but evidence from some scholars (Telarico, Rubin, 2003) shows that this is not the case, even if in moments of anxiety attacks or recall of a traumatic event, every detail of these memories seems more accurate.

We should understand that, as Langer (2011) noted, traumatic experiences were inherent in the military in any of the wars, so when analysing the experience of people during the Second World War, it is appropriate to compare it with experiences and traumas during other military conflicts.

In his work, J. Talbott addresses the concept of trauma, but with an emphasis on emotions, feelings, and experiences rather than mimetic descriptions of events. This

concept occurs in a letter from a Union soldier after the Battle of the Wilderness in 1864. The soldier tells his family from the North about an especially horrific and damaging battle. He describes the sight as horrifying and that their feelings "can better be imagined than described" (Talbott, 1996, p. 45). In this context, the individual suggests that his family envision familiar emotional responses instead of him trying to mimetically portray his experiences. This perspective aligns the soldier with the romanticism found in antebellum literature rather than presenting an accurate depiction of the combat events witnessed by the soldier. Sentimentality prevailed in American textual works during the war. In 1862, a corporal from Massachusetts serving in North Carolina wrote home that the singers in his regiment had a large number of beautiful sentimental songs that they used to describe everything including meals, military training lessons and battlefield successes (Zenas, 1863). A week later, he goes on to describe the sentimental songs that were sung at a funeral service that included the entire regiment. This form of reminiscence once again indicates the extent to which soldiers in the field relied on emotions and feelings to cope with everyday survival, including the death and destruction that always threatened their lives. A man of any rank does not express faith in his ability to explain his life in the war; instead, they try to articulate their feelings and experiences in forms that could be recognized to their families at home through the postulates of romanticism. Thus, Romanticism became the basis for how Americans represented and made sense of their world, and the shocking events of the war did not change the significance of this way of reasoning.

According to trauma theory, it is necessary to refuse direct depictions of horrifying and traumatic encounters and to find ways to depict them indirectly. To paraphrase Ellie Ragland in her review of the theory of literary trauma (2013), trauma can only assert itself as a riddle (p. 77). This means that we may only articulate a traumatic event through indirect ways. Soldiers cannot, because of their experience of violence, share the details of the combat that traumatized them, because they cannot fully imagine or reflect on the actual event. Ragland (2013) continues that the key features of trauma are the mystery and quiet that accompany it (p. 77). These two aspects inevitably exclude the direct representation of happenings on the field of war,

which postwar critics began to identify with glorification of war. A brutal fight or even a horrible night on a guard post becomes an overwhelming memory that a warrior cannot convey either to himself or to others. Civilians trying to depict these episodes are subject to the same limitations because trauma impedes depiction and understanding. As Jacques Lacan noted, one of the problems with trauma is that it tears a gap in our existence and speech that cannot be sealed. Their language highlights the decision taken by the Union soldiers to favor emotions and feelings over descriptions of the fighting and loss of life suffered by their regiments.

Jacques Lacan (1992) and Sigmund Freud (1962) laid the foundation for the theory of trauma advanced by Ragland (2013) and others. Suppose we dismiss their ideas due to the reaction of the human psyche to twentieth-century trauma, we might neglect the symptoms of trauma-secrecy and silence that led authors to seek indirect ways to portray the Civil War. The historian John Talbott (1996), studying correspondence and memoirs related to the Civil War discovered a frontline experience that he believes closely resembles the traumatic events of the First World War. He claims that what transformed in the half-century between the Civil War and the World War I was not the human species' response to stress, but rather the cultural embodiment of that reaction (p. 47). Before Freud released his theories of human suffering across the Atlantic, American physicians had already started to bring together the components of what would become known as psychoanalysis, investigating the idea that certain traumatic episodes could cause healthy men and women to develop symptoms within a wide variety of physical disorders that had no obvious physical basis (Caplan, 1998). The son of Oliver Wendell Holmes, who served in Virginia's north of the Wilderness in 1864, wrote home that he could no longer bear the hard work and difficulties at the front. At the same time, his captain noted that although his soldiers looked physically fit, they had worked so hard and been so abused that they were extremely nervous, depressed and as frightened as timid children at night (Talbott, 1996). While both the soldier and the captain avoid identifying what made them so nervous, they both express a sense of emotional pain that went undiagnosed for years.

The trauma acquired on the battlefield completely fills the person's being, so the person directs all their attempts to survive this tragic experience, which Freud called a gap in our psychic defense. It is usually manifested in the suppression of memories of the event and the subsequent protection of the psyche from anything that might remind one of the traumatic experience. Post-traumatic stress disorder is an effort to avoid any link to traumatic encounters. People who have lived through the horrific experience of war try to avoid any direct reference to the horrific experience that destroys the psyche, such as the memories of the Civil War that we examined above. Therefore, we can conclude that our mind does not represent certain memories in order to protect an already traumatized psyche. This forms the enigma of trauma and explains why the Civil War is considered an era of silence about war events and the trauma they caused. American society tried to transfer the violence of the war itself to the culture of romanticism that prevailed in the literature of the Civil War.

Writers' inability to visualize the horrors of war raises the question of how they described painful events at the time. And the answer to this question is everyday life, because it helps to isolate difficult memories and integrate traumatic experiences into them. This creates a kind of connection with the direct trauma, but not harmful. That is to say, violence destroys the soldier's worldview, and imagination helps him to create a certain balance and begin recovery. The researcher argues that in this case, imagination provides a sense of stability when the world around man is collapsing. A person creates an imaginary world that cannot threaten their psyche. Through this imaginative use of what the soldier already knows and what is a place of rest and spiritual peace for him, he can assemble a comprehensible world before the disaster.

Wartime works brought many changes to American literature. Although many cultural figures believe that the war initiated realism in American literature, the war gave rise to the spread of adventurous romance. Therefore, Americans, avoiding the depiction of violence during the war, created a number of works that, using the postulates of romanticism, described and conveyed to the reader all the difficulties of existence in the conditions of war. Literature review of this period proves that every

human experience cannot be described literally, so the mimetic description of events is not the case with the war in the US.

Yuval Harari, a historian and author of the famous work on human civilization called “Sapiens”, also explored the topic of war and trauma. In his articles (Harari, 2008, 2009), he analyzes the differences between the accounts of soldiers and war witnesses, which are based directly on what the individual has experienced and felt. Harari’s analysis has much in common with the work of other historians who have researched this issue and who consider the Napoleonic Wars to be an era of significant changes in Western perceptions of war. For example, David A. Bell (2008) argues that the concept of the individual in war was changing at this time (p. 7). His work identifies three key features that have transformed people’s perceptions of war and led to the development of the modern culture of war. First, he noted that war is an extraordinary aspect of human existence, a special state of affairs that requires reassessment. Second, he said that military affairs is a distinctive social sphere that cannot be compared to civilian life. And thirdly, Bell (2008) notes that the spreading trend of militarism determines the belief in the moral preeminence of military values (p. 12). Bell discusses in detail how these transformations have developed in Western and, in particular, American culture.

To sum up, we can conclude that both veterans of the Second World War and combatants in previous military conflicts suffer from various psychological and psycho-spiritual traumas. Unfortunately, it is impossible to determine the exact number of cases of PTSD among veterans of the Second World War due to the lack of diagnostic criteria for this disease at that time. However, based on any descriptions by researchers, we can conclude that the prevalence of this phenomenon is significant. To analyze how the concept of trauma has evolved throughout history, it is important to consider most large-scale military conflicts. Using the Civil War as an example, it was discussed how soldiers and writers often avoided direct descriptions of violence and trauma, instead favoring romanticized and sentimentalized depictions. Trauma theory suggests that such experiences often defy direct representation and are better expressed indirectly. The theories of Ellie Ragland, Jacques Lacan, and Sigmund Freud

emphasize that trauma creates gaps in mental defenses and language that make it difficult to fully communicate the horrors experienced. This can be seen in the way soldiers and writers from the Civil War used emotional language and sentimental forms to convey their experiences. John Talbot's research shows that the portrayal of trauma and its impact on language remained consistent from the Civil War to World War I. This continuity in cultural responses to trauma emphasizes how societal and literary approaches have evolved, as well as how deeply rooted these patterns are.

1.2.2. The Concept of Death in American Literature

Death is an experience that all living beings inevitably face, and it is often described as "the end of life" or "the final cessation of all vital functions" (Martin & Kaczkowski, 2015, p. 1444). Its inevitability intrigues not only scientists but also philosophers and religious scholars. Religions, in particular, have played a significant role in providing explanations and ways to cope with death. The research on death and the dying process has attracted attention from various disciplines besides the natural sciences, namely sociology, anthropology, and history. Due to this broad interest, the various disciplines that study these topics are now collectively referred to as thanatology.

War has been a part of human existence since the Paleolithic era, reflecting a long-standing potential for violent clashes between groups. Although physical evidence of war is relatively recent, archaeologists have discovered enough weapons and armor to challenge the idea that the early history of mankind has been quite a peaceful one. So it is not surprising that the earliest written records, such as Egyptian hieroglyphics, the Epic of Gilgamesh, the Mahabharata, the Old Testament, the Chinese Book of Songs, and Mayan inscriptions, often emphasize warfare. Similarly, historical accounts from ancient Greece and Rome, as well as oral traditions from various cultures, also focus on wars. American war literature dates back to the earliest days of American literature, with the country's wars serving as a significant source of

inspiration and a central theme for many prominent writers throughout the nation's history.

Death permeated almost every aspect of war. Photography, military technology, culture, economics, battlefield tactics, political events, life on the home front, and the experiences of soldiers were all intimately connected to the pervasive reality of death, which affected nearly every aspect of wartime life. The writings describing the events of the Civil War, that is considered the bloodiest and most brutal war in American history, include a detailed analysis of the concept of death. The pre-war cultural understanding of death provided the framework through which people comprehended, experienced, organized, and mourned the many violent deaths caused by the Civil War. In addition, in the postwar period, the massive scale of violent deaths changed the way Americans thought about the nation-state and even the very concept of death.

According to researcher Annie B. Powers, in the pre-founding United States, death was a common and accepted phenomenon. At the beginning of the 19th century, Americans lived in a world dominated by deadly epidemics, high mortality rates, and short life expectancy – problems that were exacerbated by urban and economic expansion. As a result, people often encountered death and had a deep understanding of it. This familiarity with death was reflected in their cultural expressions. Death was a leading theme in almost all types of publications, including literature, lithographs, poetry, newspapers, diaries, magazines, political speeches, and photographs. From this diversity of sources emerges a distinct cultural understanding of death that allowed Americans to organize, cope with, and even celebrate the pervasive mortality in their lives (Powers, 2014).

A recurring concept across various cultures and historical periods is the notion of a "good death". However, the specificity of what defines a good death may vary, there has always been an understanding that some ways of dying are considered better or worse than others. Rooted in Protestant beliefs in particular, the "good death" was a widely held ideal in the United States, despite growing divisions between the North and South. A "good death" described how people should die, giving insight into the future salvation or damnation of the person dying. This usually involved dying in the

presence of family, who gathered at the deathbed to witness the last moments. As they watched the death, loved ones looked for signs of salvation in the last words and actions of the deceased that promised hope for family reconnection in heaven. These signs included a calm facial expression, a peaceful body, or humble last words, all of which indicated that the dying person had accepted the inevitability of death and was willing to go to heaven and be given over to God.

Not only did a good death help Americans in the first half of the 19th century cope with the reality of dying, but it also allowed them to view death positively, as something to be celebrated with joy. Central to this celebration of death was the American concept of heaven. Instead of being seen as an ethereal realm, heaven was imagined as a tangible place with physical inhabitants. It was envisioned as a blissful, ever-improving landscape where deceased people, with recognizable but perfect bodies, could be joyfully reunited with friends and family. Heaven became the space onto which Americans projected their fantasies of an ideal world, believing that only after death would they be able to reach such a pleasing place and exist in bodies free of sin and corruption.

The idealized vision of paradise and the peaceful acceptance of death were reinforced in the context of slavery in the South, as black Americans saw the afterlife as a release from their daily suffering. The widespread violence and high mortality rates of the antebellum period were particularly acute during slavery. Enslaved African Americans were suffering significant physical, sexual, emotional, and social violence, making death more common and familiar to them than to other antebellum Americans. To cope with the extreme suffering and cruelty of slavery, enslaved people identified the concepts of freedom and death, imagining heaven as a realm where they could finally achieve freedom and escape the horrors of slavery.

The commemoration of death and the afterlife moved beyond private spheres into public spaces, where some dead were often singled out from others. In the 1830s and 1840s, the village cemetery movement emerged to honor the dead in aesthetically pleasing environments that encouraged reflection on death and the afterlife. These reflections were particularly focused on war heroes – young men who had died

valiantly in battle were honored as having survived the most honorable form of death. Despite their difference from traditional notions of a "good death", military deaths became central to the nation's sense of identity and continuity. These deaths were seen not just as good deaths, but as exceptional, worthy of public commemoration and memory of the nation and history. Contemporary poetry and literature emphasized this idealization by celebrating heroic deaths and glorifying those who made them. Writers have often criticized historical military figures who lacked signs of divine salvation or obedience, but have glorified those who, even if they died far from the traditional deathbed, lived up to the version of a good death and were therefore immortalized and honored.

To trace how the understanding of and understanding of death have changed in American history, we should analyze the Second World War. Adam T. Bogar (2012) focuses on the concept of death during the Second World War, using the novel "Slaughterhouse-Five" by Kurt Vonnegut as an example. In this novel the author tries to process the trauma of the Dresden firebombing, which claimed the lives of more than 100,000 civilians and devastated one of Europe's most stunning cities. He explores this through his personal experiences during the war and the story of Billy Pilgrim, a fictional character whose journey sometimes aligns with Vonnegut's own. Bogar notes that the experiences of character Billy Pilgrim in the novel are quite similar to those of soldiers who participated in wars thousands of years ago – he humbly accepts the idea of death, including his own. When the reader comes across Pilgrim's speeches in the book, according to the researcher, medieval novels about knights pop up in his imagination, because the discussion of the fate and death of the characters is very reminiscent of those times – Pilgrim says that he has no illusions about his own fate, he knows that the inevitable awaits him. This claim is reminds us of the predictions of the prophets that also appear in medieval texts, except for the style and form in which they are presented.

An important element in the novel is the possibility of time travel, which is also to some extent related to the concept of death. It is important and interesting to note that in "Slaughterhouse-Five", time traveling cannot change either the future or the

past; the characters can only relive specific moments in their lives. This point becomes clear to the reader when Pilgrim learns that the world will end when the pilot of the Tralfamador presses the appropriate button, asks if he would have made the pilot not to do so, to which Pilgrim replies that he has always done so and will always do so, the moment is constructed in this way. In Bogar's opinion, this once again emphasizes some similarities to the perception of death in medieval poems. If we consider the Tralfamadorian view of the structure of the universe to be a kind of religion, Pilgrim here is a prophet who preached his religion until the end of his life.

Thus, although Vonnegut did not intend to make his work similar to chivalric novels, the reflections of his characters on death and fate give rise to such comparisons. The novel offers two intertwined philosophies of death. The first suggests that death is an inevitable aspect of life, something beyond control. The second comes from the Trafalgarian perspective, which views life in four dimensions, the fourth of which is time. The Trafamadorians perceive all moments of life, including death, as existing simultaneously, allowing a person to move freely between them. This worldview encourages the novel's characters to accept death as a natural part of life.

G. Immanuel's work (2013) also reflects on the concept of death during World War II, analyzing Joseph Heller's novel "Catch-22". The main focus of the work is the internal conflicts of the characters who became victims of bureaucracy and false reasoning. During the whole novel, they struggle with their personal moral values and try to find a way out of difficult situations.

There are many forms of death, but no way to return from the world of the dead. "Catch-22" satirizes war, and as a result, death is the central theme of the novel. Unlike many war novels, though, this one does not rely on graphic depictions of violence or gory death scenes to condemn the horrors of war. Instead, it uses humor and irony, which can make its critique even more powerful. More importantly, "Catch-22" is ultimately a story of hope, not death. Although death remains a dominant theme, it prompts the protagonist, Yossarian, to recognize the wanting to live – not just to survive, but to live free from oppression and guilt.

Life is unpredictable, but death is certain and unavoidable. Every person born on earth has to leave it someday. The most important thing is how we die – the nature and cause of death. Yossarian, the protagonist of the novel, is constantly preoccupied with thoughts of his own mortality, overwhelmed by the countless ways in which a person can die. The impending threat of death haunts him, whether it is a dead man in a tent or obsessive memories of Snowden. Yossarian's anxiety stems from the hopelessness of his situation, a hopelessness rooted in a "Catch-22," a military rule based on self-contradictory, circular logic. The term has become an idiomatic expression for a hopeless situation or a double bind. He wants to live, not to make his life a prey to someone's evil will. Thus, in his novel, Heller wanted to show how people fear disaster and the consequences of war, and he succeeded in doing so by creating a kind of reaction in the protagonist's mind towards the belief in death, which can be caused by an unconscious force. The protagonist cannot trust any of his acquaintances because he always believes that someone is planning to kill him.

Yossarian's most profound encounter with the horrors of war and death occurs during a night spent alone in Rome. He sees horrific images of street children, violence, and rape and concludes that the world is forever destroyed and will never be saved. When moral consciousness is deliberately destroyed, cruelty becomes commonplace. The situation escalates when Yossarian returns to his apartment and finds out that Aarfy has raped an innocent maid and then thrown her out of the window.

In order to avoid or alleviate their suffering and mental anguish caused by bureaucratic pressure, the soldiers in "Catch-22" seek solace by indulging their biological and psychological needs. They pursue pleasure at the expense of moral integrity, disregarding ethical values. Women who should be treated with respect and dignity are instead objectified, symbolizing the death of morality. Aarfy's rape of the maid and his subsequent act of throwing her out of the window emphasizes the depths of cruelty and inhumanity to which men can sink when they satisfy their brutal desires.

In conclusion, despite all the horrific circumstances faced by the novel's characters, they prove that if a person finds the meaning of his or her existence, he or she naturally develops a strong desire to live, even under unfavorable circumstances.

Yossarian wants to survive, but he cannot accept a life of hypocrisy and oppression by the military, which eventually leads him to desert. Although Catch-22 is a war novel, its message is not only about death, but also about hope. Although the logic of Catch-22 suggests that the military can act uncontrollably, it cannot completely destroy hope.

To sum up, the study of death in literature, especially in the context of war, reveals a complex evolution in understanding and representation. Historically, death has been a central theme in literature, and early records and writings from different cultures have focused heavily on military conflicts and the mortality associated with them. In pre-Civil War America, death was a common and visible part of life, deeply embedded in cultural expressions and often associated with a "good death" – a dignified death that signified spiritual salvation. In both "Slaughterhouse-Five" and Joseph Heller's "Catch-22", the concept of death is central to understanding the broader human experience of war. In these novels, death appears not only as a physical endpoint, but also as a reflection of the moral, psychological, and existential challenges that people face during war. Vonnegut delves into the inevitability of death, emphasizing its inevitable nature through the character of Billy Pilgrim, who, under the influence of the Tralfamadorians, accepts death as a part of life. This worldview reflects an almost fatalistic attitude towards death, where death is perceived as a constant, not as something to be feared or resisted. In contrast, Heller's Catch-22 presents death as a direct result of the absurdity of war and the dehumanizing effects of bureaucracy. The protagonist, Yossarian, struggles with the fear of death, which is exacerbated by the illogical and oppressive military system that Catch-22 symbolizes. His journey is not only about physical survival, but also about confronting the moral death that comes from hypocrisy and submission. Although death is a constant presence in Yossarian's world, it leads him to realize the importance of life, freedom, and personal integrity, even if it means deserting the army.

Judging from this, we see how the attitude towards death changes through the years and historical events: while during the Civil War death was perceived as liberation and the achievement of peace, during the Second World War death is mostly perceived as something inevitable, but scary and meaningless.

1.2.3. The Concepts of Anxiety and Fear in American Literature

In order to explore the topic of anxiety and fear during war, it is necessary to understand the meaning of these terms. Anxiety is a common emotion experienced by many people at different times, often triggered by specific events. For those profoundly impacted, this can lead to the development of a mental health condition known as Anxiety Disorder.

Fear is a fundamental and widespread emotion among soldiers, transcending time and geography. Across different eras and continents, fear has been a constant presence on the battlefield. While life encompasses various frightening experiences such as accidents, disasters, and diseases, none compare to the ordeal of combat. On the battlefield, individuals face the stark reality of potentially dying at the hands of another human and the imperative to kill to ensure their own survival. The battlefield is a harsh environment devoid of the compassion, gentleness, and tolerance valued in other aspects of life (Keegan & Holmes, 1985, p. 21). Therefore, fear experienced in combat is perhaps the most rational fear one can encounter. Most soldiers experience fear either during or before battle, and its manifestations, nature, intensity, and management vary (Holmes, 2004, p. 204). Although fear is a common and relatable emotion, it was long unacknowledged by soldiers and commanders. During the American Civil War, however, soldiers' writings – particularly those from lower ranks – revealed their fear in vivid detail, offering a private's view of battle and acknowledging the fear that many felt, even at inconvenient moments (Keegan, 1976, p. 72).

For soldiers, battle represents the ultimate goal. Many soldiers fantasize about it while it is still a distant prospect, imagining themselves as heroes who will return home with honors or wounds. However, as the battle approaches, this initial excitement turns into anxiety. Every soldier experiences fear before their first engagement, but this is a common reaction. Most people feel some physical symptoms of nervousness before undertaking significant challenges, such as a first sexual experience, an important exam, or a major sports event. These symptoms typically fade once the activity begins.

The key aspect of this apprehension is that it often exaggerates the perceived threat, making it seem more daunting than it truly is (Holmes, 2004, p. 140).

According to Holmes (2004, p. 141), a recruit might imagine their first battle to be far more frightening than it actually turns out to be and may be surprised by their ability to handle it. Conversely, an experienced soldier, who has a more realistic understanding of the threats based on substantial experience, might experience just as much stress during a less significant battle later in their career as they did during their initial engagement.

Before a battle, a soldier often feels isolated. While some fear death or serious injury primarily, most recruits fear most of all not living up to the expectations of their peers and commanders. Their fear is usually related to the struggle between the instinct to seek safety and the pressure to live up to the standards of the group. Studies by military historians (Holmes, 2004, p. 141) show that the strongest fear for first-time soldiers is being perceived as a coward. Other fears, such as being maimed, wounded, killed, captured, or tortured, are less common. In contrast, veteran soldiers are less concerned about being labeled as cowards; for them, the fear of being injured becomes more significant.

The rank of the soldier also affects their fears. For higher-ranking soldiers, fear may be exacerbated by the responsibility for the lives of their subordinates. However, these leaders are often preoccupied with logistical and tactical details, which reduces their time for pre-combat anxiety. In addition, the desire to maintain their status can sometimes outweigh the fear of death.

While conventional wisdom suggests that soldiers gradually adjust to the stresses of combat, research by military historians (Schaefer, 1997, p. 9) shows that combat remains profoundly frightening and soldiers do not fully overcome their fears, regardless of their frontline experience. Instead, battlefield experience helps them learn how to manage their most intense fears. Historians have identified a four-step progression in how soldiers cope with combat fear across different armies and eras.

J. Keegan divides the stages of overcoming fear by the military into several stages. At first, before the first battle, soldiers are afraid of fear itself, not knowing how

they will react at the front. They are most concerned about the possibility of embarrassing themselves in front of their fellow soldiers and commanders. This initial fear often transfers to the second stage, when soldiers find the courage to continue fighting, drawing strength from their comrades, the example of their officers, or the threat of punishment for desertion. Above all, the desire not to let their comrades down becomes an important motivator. According to S. L. A. Marshall, a prominent American military historian mentioned by Keegan (1976), most soldiers have little desire to risk their own life and limb and do not aim to become legendary fighters, but they also do not want to be considered inferior to their comrades.

Once a soldier has gained control of himself, he receives partial relief from not being seen as a coward, a clearer understanding of the reality of the battlefield, and a keener awareness of the physical dangers that are present. In the early stages, his fears were mainly related to his sense of masculinity and social shame. At the later stage, more immediate and tangible threats of injury or death become more apparent, leading to a new, more rational fear that is difficult to fully overcome. As a result, rather than becoming more resilient to combat through repeated exposure, many soldiers find their courage gradually drained over time as fear for their own lives takes place (Schaefer, 1997, p. 11).

The next stage of overcoming fear is the soldier's transition to a veteran's mindset. At this stage, the soldier realizes the real danger of combat and overcomes his initial instinct to flee. He realizes that the risk of death or injury is highest when he turns his back on the enemy, as his back is turned, and he becomes more vulnerable. Fighting becomes a means of managing the threat and ensuring relative safety. Military historians in the mid-nineteenth century noted that soldiers are most often killed when they try to escape, as their ability to defend themselves decreases when they turn their backs on the enemy. Ardan du Pic, a pioneering French officer and one of the first researchers of the psychology of combat, argued that men fight out of fear; fear of the consequences of not fighting first (i.e. punishment or disgrace) and then of fighting badly (i.e. dying) (Keegan, 1976).

M. Schaefer identifies two main mechanisms for dealing with fear. The first is discipline, which is provided by the examples set by officers and the sanctions they impose. Military historians view the army as a social organism governed by its own laws, where formal discipline plays a crucial role in motivating soldiers to fight.

The second, and often more effective, mechanism is a strong sense of camaraderie among soldiers. Mutual familiarity and a sense of community with other members of the unit helps soldiers overcome their fears. When soldiers are surrounded by people they care about and who reciprocate, they are more likely to perceive continuing to fight as the safest response to danger. As Schaefer (1997) notes, emotional connection and mutual support within a unit are vital. In units where such solidarity is cultivated, even new soldiers are more likely to stand up for themselves. S.L.A. Marshall emphasizes this by stating that when a soldier is known by the people around him, he has reason to fear losing the one thing he probably values above all else – his reputation as a man among other men (Keegan, 1976, p. 73).

Despite careful training, military experience, or the presence of comrades and officers, a soldier's instinct for self-preservation can sometimes override all other factors, especially in the face of intense fear and horrific combat conditions. Panic can take over and create its own momentum. When others start to flee, social pressure is reduced and the average soldier may feel relieved to do his duty, as his individual failure becomes less visible in the chaos. In such moments, panicked people often lose their sense of humanity, behaving like animals driven by the hysteria of the crowd. Panic visibly destroys existing bonds of loyalty and community, leading to a situation where everyone is every man for himself (Holmes, 2004, p. 228).

Although fear is a common and intense emotion experienced by soldiers, it was rarely explored in depth by war novelists until the late nineteenth century. Early war novels by authors such as Sir Walter Scott and James Fenimore Cooper focused on exciting adventures, glorious battles, and heroic figures, largely ignoring the emotional realities of fear on the battlefield.

In order to analyze how American authors describe the concept of fear during the Second World War, we will look at the novel "Beneath a Scarlet Sky" by Mark

Sullivan (2018). Although this work focuses the reader's attention on military events, it is actually a teenage story that reveals the path of maturation of an Italian boy who experiences the occupation of his homeland and tries to help his countrymen in the fight against the Nazis. At the beginning of the novel, Pino is an ordinary teenager who is more concerned with typical teenage interests such as music and romance than with the ongoing war. However, when his hometown of Milan is bombed by the Allied powers and occupied by the Nazis, his life changes dramatically. His father, Michele, sends him to live with Father Re in the mountains, where Pino is forced to grow up quickly. Under Father Re's guidance, he learns the physical and emotional discipline necessary to survive and help others. At the age of 17, Pino goes on missions to help Jews escape from Italy, taking on responsibilities beyond his years as he leads these dangerous operations. When he returns to Milan on his 18th birthday, his parents note that he has grown from a boy to a man.

As the novel progresses, the fear becomes even more nuanced, especially when Pino is forced to make difficult, morally complex decisions. Faced with the prospect of joining the Italian or German army, Pino fears not only the physical dangers of war, but also the loss of moral integrity. The choice he faces – to join the Nazis, the Italian army, or the partisans – has its own risks and consequences. Here, the fear shifts from external threats to internal anxiety about making the wrong decision and the consequences it might have for his identity and future. In the novel's climax, Pino's fear reaches its peak when he considers whether or not to assassinate Leyers. The fear of killing another person, even someone responsible for atrocities, highlights Pino's internal conflict. On one hand, he fears the consequences of letting Leyers live, knowing the suffering Leyers has caused. On the other hand, he fears what committing such an act would mean for him as a person. This fear of moral corruption is a defining aspect of his journey into adulthood, showing that fear is not just about external dangers but about the choices that could haunt him forever.

In "Beneath a Scarlet Sky", fear is not just a negative force, but also a driving factor in Pino's development. It pushes him into situations where he has to grow up quickly, take on enormous responsibility and navigate the complexities of wartime

morality. The novel shows that fear in its various forms is an inevitable part of adulthood, especially in times of war, and how a person reacts to fear ultimately shapes who they become.

The aftermath of World War II has profoundly impacted the collective mindset of people around the world. The post-war era, which began in 1945, has different endpoints depending on the country. For the British, it spans from 1945 to Margaret Thatcher's election in 1979, while Americans often include the Cold War era in their post-war period (Mintz & McNeil, 2015). The devastation from the war was not only physical but also psychological, affecting everyone, regardless of whether they were directly involved in the conflict. This psychological trauma influenced various fields, including fine arts and social sciences. In American literature, the anxiety resulting from both the Second World War and the ongoing Cold War led some literary historians to label it as the "Literature of Anxiety".

The devastation of World War II took a psychological toll on people around the world. The death toll, physical destruction, the rise of dictators, and nuclear weapons led to widespread anxiety and even anxiety disorders. This global fear was caused by social instability, the threat of nuclear war, and fears of potential wars provoked by corrupt leaders. This pervasive fear has affected all humanities and everyday life, giving rise to new philosophical movements and leading to the revision or demise of others.

During this period, literature underwent significant changes that reflected the broader impact of the postwar era on all forms of art. A widespread sense of anxiety, which gripped not only the general population but also writers, became a leading theme in literature. This anxiety, rooted in the writers' personal experiences and fears caused by the war, is often expressed in their works. For example, literary works from this time may feature characters dealing with the aftermath of World War II, such as those who fought or suffered casualties, or depict people living in constant fear because of the destruction caused by the war. In addition, some works may depict dark worlds under totalitarian regimes or dictators. In American literature, the theme of anxiety is reflected in the inner lives of characters, settings, and themes, with a notable emphasis

on the fear generated by nuclear weapons during the Cold War era, which distinguishes it from literary trends in other countries.

The war poems during and after the war were particularly effective in depicting the devastation caused by the war. Thomas McGrath's poem "Homecoming" (1946) vividly illustrates the destruction caused by the war and conveys the psychological state of a soldier returning home.

After the cries of gulls and the fogbound island;
After the last accident, the last suicide, the last alert;
After we had broken the ties of separation;
After the ship, projection of desire, and the homeward passage (p. 1–4).

This poem depicts the longed-for homecoming after the war and the destruction it caused. These lines depict the longed-for homecoming after the war and the destruction it caused, and the hardships experienced by a soldier who fought in the war and is far from home. However, even if the war ends, the problems do not end. Because the psychological effects of war continue.

When the country opened up like a child's picture book,
(The hills were colored by our loneliness, lakes by the years of exile)
Until geography began to reassume its civilian status
And the slight smell of death was lost in the untroubled darkness (p. 5–8).

When a soldier returns to his homeland, he continues to struggle with the psychological scars of war, and the harsh atmosphere of his country persists for some time. However, as indicated in lines 7 and 8 of the poem, the country gradually moves away from the wartime mentality and begins to forget its losses. In contrast, the soldier is trying to escape his emotional turmoil.

Then we were troubled by our second coming:
The thing that takes our hand and leads us home-
Where we must clothe ourselves in the life of a stranger
Whose name we carry but can no longer know-
Is a new fear born between the doorstep and the door
Farm from the night patrol, the terror, the long sweat.

And far from the dead boy who left so long ago (p. 9–15).

In this section, the poet's lines vividly convey the anxiety and fear experienced in the aftermath of the war. Upon returning home, a soldier who fought in World War II finds himself transformed into a stranger, with his pre-war identity feeling foreign to him. The horrors he endured during the conflict make it challenging for him to adjust to everyday life, leaving him trapped by fear. As Thomas McGrath himself was a World War II soldier, this poem serves as a direct and poignant expression of the war's impact on psychological well-being, making it a compelling example of the anxiety and fear engendered by the conflict.

To summarize, fear and anxiety have always been the main emotions experienced by soldiers on the battlefield, regardless of the period during which these wars took place. Many artists have been interested in this topic, namely its aspects such as the stages of soldiers' experience of their emotions, ways to overcome them, etc. The Second World War caused deep physical and psychological damage all over the world. The effects of this destruction were evident in various scientific fields and the visual arts. Postwar literature, in particular, reflects the pervasive fear and anxiety caused by the war, which is evident through character portrayals and thematic elements. War poems, in particular, offer a powerful depiction of the destruction and psychological trauma experienced by soldiers, making them particularly affecting and poignant. The widespread fear and anxiety caused by the war also contributed to the emergence of new literary movements, such as modernism, which explored themes of isolation and loneliness. In the postwar period, literature struggled with the fear of new conflicts and the rise of dictators.

Conclusions to the Chapter 1

The study of narrative and trauma in war literature thus reveals a deep and evolving engagement with the themes of death, fear, and emotional turmoil. Narratology emphasizes the complexity of narrative forms, emphasizing the role of the narrator in shaping how stories are told and perceived. This is particularly evident in

the context of war literature, where traditional narratives often face the limitations of direct representation, especially when dealing with trauma.

Historical and contemporary war literature reflects changes in the understanding and portrayal of death and trauma. From the glorification of the “good death” in the antebellum era, through the complex realities of the American Civil War, to the evolution of depictions in conflicts such as the Second World War, literature reflects changes in societal attitudes and psychological responses to war.

Concepts of death and anxiety in war literature have evolved over time to reflect changing cultural and historical realities. In early works, such as those set in pre-Civil War America, death was often seen as a fitting end associated with spiritual salvation. However, in literature from the Second World War, such as “Slaughterhouse-Five” and “Catch-22”, death is portrayed as inevitable, meaningless, and horrific. Vonnegut presents death as a natural, inevitable part of life, while Heller uses it to emphasize the absurdity and dehumanization of war.

Anxiety, the dominant emotion in contemporary war literature, arises not only from the fear of physical death, but also from the psychological trauma and moral dilemmas faced by soldiers. In “Catch-22”, Yossarian’s fear of death is exacerbated by an irrational military system that reflects the emotional toll of war. Postwar literature, especially in the modernist movement, explored themes of isolation, fear, and fragmentation of identity, and war poetry vividly depicted the psychological breakdowns of soldiers. Ultimately, death and anxiety in war literature emphasize the deep emotional and existential costs of conflict, especially in the modern era.

CHAPTER 2
THE MAIN NARRATIVE CONCEPTS IN THE HISTORICAL FICTION NOVEL "ALL THE LIGHT WE CANNOT SEE" BY ANTHONY DOERR

2.1. "All the Light We Cannot See" by A. Doerr as a Historical Fiction Novel

"All the Light We Cannot See" is a novel written by American author Anthony Doerr, who won the Pulitzer Prize for Fiction in 2015 for this work. The novel narrates the story of two young people, a blind French girl and a German boy, during World War II, based on nondirect events as time goes by. The story also takes us into the omniscient third-person point of view, which allows us to sink into the thoughts and emotions of most characters. This view provides more emotional depth to a story, in that readers understand the motivations and phobias, not only of main characters like Marie-Laure and Werner, but also secondary ones, who play an important role in their lives.

It is through this framework that Doerr builds a multilayered and complex story – one wherein the characters of a novel, their struggles in life, and the context of war are glued together piece by piece. The shifting time frames and perspectives create an intrigue that keeps the reader on the edge of their seat as the story approaches its poignant conclusion. The story unravels in various time dimensions whereby the future and the past converge into a small narrative. Such a structure allows one to perceive World War II events from the French and German sides for a fuller understanding of how the war impacted different groups of people.

From the point of view of historical fiction, the novel "All the Light We Cannot See" by Anthony Doerr is a perfect elaboration of the violently stormy and reclusive period of World War II. It perfectly combines real historical events with the stories of ordinary people in such a way that no line is crossed between these two parts. In such a manner, it incorporates both historical fact and an imaginative narrative to create for the reader a rather drastic yet sentimental vision of wartime. In this sense,

Jerome de Groot's "The Historical Novel" gives an understanding of the tasks that have been set by historical fiction beyond mere amusement. We can analyze Doerr's novel through the prism of historical fiction based on the features Jerome de Groot noted in his work (2010).

According to J. De Groot, historical fiction gives a discussion of known human behavior within a specified time and climate of history. That gives the reader an insight into how personal and social motivations influenced people's ways of thinking, feeling, and acting when this was real-time and fact. In the same way, the novel allows one to re-experience the social and human motivations that governed and controlled the happenings of major and minor characters. Each of these, for example, the motives of Werner's fellow soldiers or Marie-Laure's father efforts at protecting her in that regard, fell into a complex mix of fear, duty, love, and survival that drove people to act as they did in historical real-time World War II. It personifies history by showing the clandestine operations of the Resistance, ordinary citizens in submission and defiance during the occupation, and even Nazi officers in a manner that allows the reader to understand why people thought and acted as they did during this traumatic period.

Another argument by de Groot is that through the reading of historical fiction, a realization develops regarding how much the historical events that have taken place affect one in the present. The novel revealed how the traumas of war continued for extended years after the war has been completed. Marie-Laure is one such character who has taken into adulthood her emotional scars. Her father's death, the loss of her home, and a very real threat of death throughout much of the occupation left indelible marks on her psyche. Throughout Marie-Laure's story, Doerr gives a strong impression that these events keep influencing her perception and choices in the present. Besides, the novel expresses an idea of how all historical events create an impact on the lives of generations that come after them. For example, Marie-Laure's grandchildren would grow up in a world deeply scarred by the war, yet they had not experienced it themselves. Family heirlooms talk about war, stories passed down to

and even the European landscape shows the marks of battle-which also influences how new generations understand their identity and heritage.

Historical fiction engenders in a reader an idea about the thoughts and experiences of a member of a past society, creating understanding and forming a bright link between times. This attribute can be seen in Werner Pfennig, the protagonist of the novel. It is Werner's story – a boy who was mesmerized by radios and later a soldier in the Nazi army—that finally opens the wide eyes of readers to the subtlety of propaganda and the moral dilemma faced by German youth during the war. The novel goes deep into Werner's internal conflict: his guilt, his doubting of authority, and his struggle against imposed ideology. This investigation into Werner's psyche enables the reader to sympathize with him even more within the context of such a harsh and often tragic course of choices. It invites the readers to reflect upon the historical circumstances that shape the individual and create a living connection between Werner's world and our own.

De Groot supports the idea that another merit of the historical novel is that it allows us to think through social change. The consideration of change in retrospect enables people to reflect on their current situation. In this way, one would also outline the trajectory of religious and political transformations through historical fiction. A similar trait is located within the personal transformation of the characters, Marie-Laure and Werner, which reflects upon larger transformations within society. Marie-Laure's account reveals the war's effects on civilians, whereas trauma and displacements continued to affect people much later on. Werner's account uncovers how a romantic young boy turned into a soldier – one who struggled with the moral consequences of his actions afterward. These personal struggles reflect broader social changes in post-war Europe, such as the shift in moral values and shifting social structures.

Besides all the features mentioned above, a historical novel enlightens readers about events and contexts in history. It can be noticed in "All the Light We Cannot See". It offers a bright description of wartime Europe: German-occupied France, Allied bombings, while Doerr depicts with care both natural and social environments, such as

the besieged city of Saint-Malo, and the underground passages used by the Resistance. Furthermore, it is such information that may allow the readers to imagine the setting, and the atrocities of war that people experienced.

In “All the Light We Cannot See”, digging into national character and identity is deeply rooted in the narrative. This is another feature of historical novels, according to De Groot’s work. The novel fondles the contrasting national identities between France and Germany during the setting of World War II through the characters of the two protagonists. Marie Laure represents the resilience of the French people during the Nazi occupation. Her life itself depicts the strength and determination of humans fighting to conserve their culture, heritage, and freedom. In this novel, French identity is shown as one that clings deep to history and culture and has a strong sense of duty toward the protection of those elements from external threats. Werner’s character portrays the complexity of German identity during the war. His life is a perfect example of how nationality can be distorted by a certain ideology. Werner’s completion of the Nazi military academy and participation in the war effort really shows how much one’s morality may conflict with what is asked of an individual by a totalitarian state. It is this internal fight that most poignantly represents the struggle so many Germans suffered – at the mercy of personal conviction versus the overwhelming power of propaganda.

Anthony Doerr’s historical fiction gives way to new visions for areas and experiences that were excluded from the category of historical fiction. This novel speaks from places and perspectives that are normally pushed to the margin or perhaps forgotten, in view of the fact that it taps into ordinary people’s experiences—a blind French girl, and a young German soldier whose stories might be overlooked in the large sweep of World War II history.

Marie-Laure Leblanc, a young blind girl hailing from occupied France, offers a view that has rarely, if ever, been focused on in stories of war. She shows the ordeal that people with disabilities had to face amidst all the chaos and violence. Via Marie-Laure, the novel presents a dissident interpretation of the past that underlines resistance among the vulnerable, who were mostly overcome by historical discourse.

On the other hand, the story of Werner Pfennig provides in-depth information about the life of a young German soldier who got entangled in the machinery of the Nazi regime. The novel does not portray him as some villain or hero; instead, it depicts the description of his inner turmoil, moral dilemmas, and ultimate disillusions with the war. This perspective takes away the monolithic view of Germans in World War II – they were all willing participants in the regime's atrocities. Werner's narrative shows another view of the past, a view with the niceties of humanity among those swallowed up by the tide of history.

What comes as the penultimate characteristic of historical fiction, according to De Groot (2010), is the characteristic that allows us to grasp the limits of human conduct. A novel can explore different approaches to confronting, comprehending, and coping with the dreadful events of the past. The work shows different ways in which people adapt to the circumstances in which they find themselves. This constitutes the feature described. For instance, Werner employs his skills as a radio engineer to survive and make his way through the war, while the adaptation of Marie-Laure to her blindness serves as an example of how people with different kinds of disabilities find ways of resisting and fighting back. It also shows and narrates how violence and chaos during wartime destroy and change the lives of the innocents – the lost innocence among the children and the main characters' forced maturity.

And the last feature of historical fiction is the preservation of information about military operations that took place. This sums up all the previous ones and insists on the importance of preserving the memory of past events so as not to repeat their horrors. It is just what one can see in this novel: occupied Paris, the siege of Saint-Malo, and above all the ordinary lives during all those terrible events which changed their future forever.

Through various concepts such as death, fear, and trauma in historical fiction, authors develop the emotional and psychological features of characters in a particular situation. In fact, these themes are deeply immersed in the context of history, as they attempt to represent real-life conflicts within an era that shape the beliefs, actions, and

development of characters. Therefore, this paper will discuss the above concepts within the novel “All the Light We Cannot See” by A. Doerr.

To summarize, “All the Light We Cannot See” by Anthony Doerr is a vivid example of how historical fiction weaves real events into a large number of stories of ordinary people to present a lively, rich picture of what people had to endure during World War II. The novel shows the wartime experience of death, fear, trauma, and moral choices in all its varied realities and emphasizes how war destroys the human psyche, leaving only emotional scars that may not heal for years after the end of hostilities. All the elements that Doerr draws attention to – the life of a blind girl Marie-Laure during the war, Werner’s internal conflicts as a young German soldier – only increase the reader’s empathy for how a person manages to go through extreme historical events. Therefore, this novel can be considered historical fiction, as the author combines historical facts with deeply personal stories to show how great historical forces shape and often destroy the lives of ordinary citizens, leaving readers to wonder what significance these events have for future generations.

2.2. The Concept of Fate and Free Will

As a novel of war, “All the Light We Cannot See” raises complex questions about fate, human will and right choices. Both the main characters and the secondary ones are usually hesitating between two main choices – good and evil: whether to do the right thing or to submit to fate and not fight. However, in the course of the story, the reader sees that their struggle will lead to nothing – in other words, their moral choice is ultimately irrelevant. This resonates with the concept of trauma, as on the battlefield a soldier faces the problem of the morality of his actions, as described by Ron Langer and Cathy Caruth (Langer, 2011; Caruth, 1996). These experiences, according to the above-mentioned researchers, can lead to the development of post-traumatic stress disorder.

One of the characters who embodies this struggle is the protagonist Werner Pfennig’s sister, Jutta. She is an example of someone who is not blinded by Germany’s

cruel and misleading propaganda, and she is the one who tries to appeal to her brother (Doerr, 2015):

> We're dropping bombs on Paris," she says. Her voice is loud, and he resists the urge to clap his hand over her mouth. Jutta stares up, defiant. She looks as if she is being raked by some invisible arctic wind. "That's what I'm listening to, Werner. Our planes are bombing Paris. (p. 74)

However, Werner, who doesn't want to believe the truth and is afraid for his sister, who is acting illegally by listening to French radio, decides to break it (Doerr, 2015):

> Then he rises from his cot and takes the little shortwave radio out of the first-aid box – six years old and rattling with its modifications, replacement wires, a new solenoid, Jutta's notation orbiting the turning coil – and carries it into the alley behind the house and crushes it with a brick. (p. 86)

For Werner, this is one of the most painful things: to destroy the radio; it is as if the joy of cognition and learning has gone away. The radio has been a source of magic and information but now a liability in Nazi Germany, but Werner cannot or does not want to understand that and lives in hope for a successful future. This act, as well as her brother's admission to Nazi school in Schulpforta, shocked Jutta so much that she could not even see Werner, not to mention congratulate him on his desired admission. Werner, on the other hand, could not understand his sister. He thinks (Doerr, 2015): "Why can't Jutta be happy for him? Why, even at the moment of his escape, must some inexplicable warning murmur in a distant region of his mind?" (p. 131) Afterwards, Werner asks Jutta to talk to him, and their conversation turns to the radio again (Doerr, 2015):

> You know what I used to listen to? On our radio? Before you ruined it? […] Broadcasts from Paris. They'd say the opposite of everything Deutschlandsender says. They'd say we were devils. That we were committing atrocities. Do you know what atrocities means? […] Is it right," Jutta says, "to do things only because everyone else is doing it?" (p. 133)

However, these insights do not lead Werner to the right conclusion, and his thoughts are as follows (Doerr, 2015), “Doubts: slipping in like eels. Werner shoves them back. Jutta is barely twelve years old, still a child” (p. 133). While Werner is experiencing an internal struggle, Jutta is indeed a critical thinker, as evidenced by her awareness of the contradictions between German and French radio programs. Her question: “Is it right to do something just because everyone else is doing it?” – gets to the heart of the ethical dilemma of whether to follow societal norms or to question them when they seem morally wrong. However, Werner dismisses such doubts as dangerous distractions. He reinforces his suppression of these thoughts with Jutta’s youth, as if the young girl’s age somehow reduces the weight of her observations.

Werner’s struggle is the battle of every person who lives under the yoke of repressive regimes: the pressure to obey is opposed to the moral need to question and resist. His disregard for Jutta’s concerns points to an all-too-common defense mechanism where unpleasant thoughts that create discomfort from having to face the reality of one’s complicity in a crime are dismissed. This excerpt stresses the complexity of moral courage, particularly where dissent can be dangerous and conformity expected. Werner’s internal conflict here is a foreshadowing of how he will later struggle with the consequences of his choice – a depiction of how fear and self-deception can get in the way of moral conviction leading to action. He continues to convince his sister that it is only for two years, that he can learn a lot and become a skilled engineer. And then they will travel west with Frau Helena. Jutta’s answer to all of this is brief and harsh (Doerr, 2015), “Jutta opens her eyes but doesn’t look at him. “Don’t tell lies. Lie to yourself, Werner, but don’t lie to me” (p. 133). Werner speaks as if the reason for joining the Nazi regime is a short-term sacrifice that will ultimately benefit them both, and talks about the practical benefits of gaining engineering skills with the possibility of a better future. He tries to convince both himself and Jutta that his path is the right one. But Jutta doesn’t fall for this rationalization. She feels that Werner is trying to convince himself as well. Her words indicate that he is engaging in self-deception, turning a blind eye to the moral consequences of his actions instead of accepting the reassuring narrative that justifies his involvement.

The novel pays considerable attention to the resistance movement of the French, who risk their own lives to help the country survive. An example of such a person is Madame Manec. She is a character who resists not only verbally but also with her actions: she gathers a secret club that brings victory closer with small actions. Throughout the course of the story, Madame Manec repeatedly tries to involve Etienne, her brother and Marie-Laure's great-uncle, a war veteran, in her resistance movement (Doerr, 2015):

> Do you know what happens, Etienne, […] when you drop a frog in a pot of boiling water? It jumps out. But do you know what happens when you put the frog in a pot of cool water and then slowly bring it to a boil? […] The frog cooks. (p. 285)

In this harsh fable, Madame Manec criticizes Etienne's lack of action against the Nazis. The frog's fate serves as a cautionary tale; while Etienne is content to stay safe and passive during the German occupation, Madame Manec warns that conditions will gradually deteriorate, and Etienne will slowly surrender his freedoms until it's too late to resist. This allegory ultimately points out that people are quick to react to immediate dangers, but threats that develop gradually can escape our notice. Thus, the character of Madame Manec embodies the moral responsibility to fight against the oppressed, even on minimal grounds, and the danger of delaying action. This fable becomes a call to Etienne and others to join the resistance before they, like the frog, are "cooked" by the slow creep of tyranny.

The main place in the novel, where the essence of Nazi propaganda is concentrated, is the school in Schulforta, where students were taught not individuality, dignity, and honor in decision-making, but clear and unquestioning execution of orders from the higher command (Doerr, 2015):

> […] you will all surge in the same direction at the same pace toward the same cause. You will forgo comforts; you will live by duty alone. You will eat country and breathe nation. (p. 137)

This excerpt epitomizes the intense indoctrination and mass mentality that people had to go through, especially in Nazi Germany. The language used here

indicates a negative attitude towards individuality and the high cost of forcing a single path of submission to nationalist goals. The repetition of "you will" (Doerr, 2015, p. 137) denies personal desires, comfort, and individual identity, which must be sacrificed for the sake of the collective cause. This phrase conjures up the image of a sea of unified masses running together, in one direction, at one pace, toward one goal; an image devoid of personal freedom. It is, in fact, a forced unity in which the ability to diverge from the group is made impossible, not just discouraged. It is a reflection of how the regime absolutely controls living citizens, where even the very aspect of life is subordinated to obligations to the nation.

Another example of the indoctrination of ideology is the following quote from a Nazi schoolteacher (Doerr, 2015): "It's only numbers, cadet," Hauptmann says, a favorite maxim. "Pure math. You have to accustom yourself to thinking that way" (p. 184). "Numbers" (Doerr, 2015, p. 184) in this context probably refers to people who are dehumanized, even reduced to data points or problems to be solved without regard for their humanity. The use of "pure mathematics" (Doerr, 2015, p. 184) as a metaphor for this abstraction of the process suggests that students are taught to view the world through the lens of cold, detached logic, in which moral considerations are irrelevant and even hindered. With the help of such reasoning totalitarian regimes, such as the Nazi regime in Germany, isolate and rationalize their actions as something necessary or justified by some great ideology. The phrase "you have to accustom yourself to thinking that way" (Doerr, 2015, p. 184) emphasizes the fact that this perspective is not natural, but is learned and internalized through constant exposure and practice. It highlights a systematic effort to change the minds of young people so that they do not feel empathy for the people behind the numbers or cannot see them. The result of this approach is that it is easy to participate in the regime's atrocities, but at the same time to disassociate oneself from any sense of guilt or responsibility.

Later on, the reader repeatedly encounters Werner's guilty conscience, as he constantly tries to convince himself that he is doing the right thing (Doerr, 2015), "Werner is succeeding. He is being loyal. He is being what everybody agrees is good. And yet every time he wakes and buttons his tunic, he feels he is betraying something".

(p. 250) The author juxtaposes words such as “successful”, “loyal” and “good” with the concept of “betrayal” (Doerr, 2015, p. 250), which emphasizes the dissonance in Werner. He feels increasingly disgusted by the growing level of duplicity and lies, although he cannot identify the reasons for this. The ambiguous wording maintains this tension: Doerr writes of Werner’s success without naming what he is successful at, of Werner’s loyalty without identifying to whom he is loyal, and of Werner doing what “everybody agrees is good” without naming who “everybody” (Doerr, 2015, p. 250) is or how they reach that agreement. This is a close parallel to the imposed ignorance and denial that Werner is guided by, as demonstrated by his use of a limited third-person narrative. The boy deliberately keeps his successes vague because if he was to actually analyse what he did and who he served, he might discover the injustice of his loyalty to the Nazi regime – a moral truth he is not prepared to face.

The following quote again emphasizes Werner’s doubts about the relevance of his actions and the need to obey the dictatorial regime (Doerr, 2015):

> It seems to Werner as if all the boys around him are intoxicated. As if, at every meal, the cadets fill their tin cups not with the cold mineralized water of Schulpforta but with a spirit that leaves them glazed and dazzled, as if they ward off a vast and inevitable tidal wave of anguish only by staying forever drunk on rigor and exercise and gleaming boot leather. (p. 262–263)

The metaphor of intoxication would seem to imply that the boys are following orders out of duty, but rather are in a state of almost mindless submission, as if numb to the harsh realities they find themselves in. The author also describes the boys drinking alcohol that makes them foggy and blind instead of cold mineral water, showing how their feelings and judgment are obscured by the constant discipline and strict daily routine imposed on them. The spirit figuratively represents the ideological fervor and strict regulation that overwhelms their capacity for critical thinking or deep feeling. This means that the cadets are fed something that dumbed them down or made them less conscious and therefore more “open” to the authoritarian environment (Doerr, 2015), “We are a volley of bullets, sing the newest cadets, we are cannonballs. We are the tip of the sword” (p. 263). By consistently using the collective pronoun

"we" (Doerr, 2015, p. 263) in this quote, the school authorities impose the idea that the Nazi cadets are no longer individuals, but parts of a larger, cohesive whole. Each sentence introduces another new, violent metaphor – all of them imply something strong, highly concentrated and better aimed at its target, indicating the strength and purposefulness of the Nazi regime into which these cadets were to be absorbed. While this language is a propaganda tool used to bolster the strength and loyalty of the cadets, it ironically demonstrates how they lost their autonomy. Dehumanized in comparison to weapons, which require the use of the human mind and hand to operate, it indicates that they were on the way to becoming mere instruments of violence. This illustrates once again how Nazi recruits were stripped of their independence and turned into mindless instruments of war at the mercy of their superiors. The fact that action is to be trusted more than thought is emphasized further on the same page when recruits are told that "minds are not be trusted" (Doerr, 2015, p. 263), further underscoring the regime's emphasis on obedience and the suppression of critical thinking.

In addition, at the very beginning of the novel, the author conveys the idea of collective unconscious assistance to evil through the description of the infantry's everyday life during the war (Doerr, 2015):

> Her Majesty, the Austrians call their cannon, and for the past week these men have been tending to it the way worker bees might tend to a queen. They've fed her oils, repainted her barrel, lubricated her wheels; they've arranged sandbags at her feet like offerings. (p. 8)

By comparing the Austrian infantry to bees and their cannon to "her majesty the queen bee" (Doerr, 2015, p. 8), Doer points to the lack of critical thinking among the Austrians, their moral degradation and transformation into slaves who are ready to follow orders at any moment to protect their "queen".

The theme of free will in the novel is effectively represented by the Sea of Flames, a mythical diamond that, according to legend, protects its owner but harms his loved ones. The author uses this technique to intrigue the reader and make them wonder whether the gem is really cursed. If this is the case, it means that the characters' efforts to protect each other are in vain – they are destined to die anyway. However, if the

curse of the diamond is nothing more than an unfounded myth, then making the right choice to protect your loved ones becomes extremely important.

At the beginning of the novel, observing Werner and Marie-Laure, it is immediately apparent that they believe in making their own choices and determining their own destiny. Werner is convinced that his intelligence and ingenuity will allow him to escape a future in the mines. The book repeatedly describes the boy's sincere enthusiasm (Doerr, 2015):

> Werner's heart pauses; the voice seems to echo in the architecture of his head…He is about to hand the earphone to Jutta when – clear and unblemished, about halfway down the coil – he hears the quick, drastic strikes of a bow dashing across the strings of a violin. […] He blinks; he has to swallow back tears. The parlor looks the same as it always has: two cribs beneath two Latin crosses, dust floating in the open mouth of the stove, a dozen layers of paint peeling off the baseboards. A needlepoint of Frau Elena's snowy Alsatian village above the sink. Yet now there is music. As if, inside Werner's head, an infinitesimal orchestra has stirred to life. (p. 33)

This indicates that Werner has a very vivid imagination, and the music seems to come to life in his head, as if played by an "infinitesimal orchestra" (Doerr, 2015, p. 33). He is endowed with a rich inner world, the ability to be struck with awe and wonder. Thus, his imagination speaks to his desire for beauty and knowledge, as well as for transcendence over the mundane and familiar that constitutes his environment. An up-close observation of his humble surroundings – the dust in the stove, the peeling paint and the needle – contrasts with the moment of music, which is overwhelming. In addition, this description clearly hints at the incredible power of technology, thanks to which Hitler was able to control the minds of millions of people by broadcasting his speeches.

Marie-Laure's strength of will and choice is shown in a different way: at first she worries that her blindness will prevent her from living a happy life, but later she learns to overcome these challenges thanks to her father Daniel. He teaches her how to

navigate the city streets and read Braille, which allows her to gain confidence and independence despite her disability (Doerr, 2015):

> Six mornings a week he wakes her before dawn, and she holds her arms in the air while he dresses her. Stockings, dress, sweater. If there's time, he makes her try to knot her shoes herself. Then they drink a cup of coffee together in the kitchen: hot, strong, as much sugar as she wants. (p. 28)

This passage conveys the girl's tremendous inner strength, her attempts not to be a burden to her father, but rather to help him and be independent in her actions.

Frederick is another character who represents a somewhat fatalistic view of life (Doerr, 2015): "Your problem, Werner," says Frederick, "is that you still believe you own your life". (p. 223). With this phrase, the guy expresses the idea that their lives do not belong to them. It is no surprise that the author assigned this phrase to Frederick, because, unlike Werner, throughout the novel the boy is not ready to obey the regime, always demonstrating his opposition and questioning the orders of the authorities. Therefore, this phrase is a form of showing that Frederick gives up and accepts the fact that he has no power over his life. In this way, Doerr demonstrates how even the most desperate and independent-minded guys break down under the criminal machine of the Nazi regime.

To sum up, in "All the Light We Cannot See", Anthony Doerr forces the reader to think about the interplay of fate and free will in broader contexts such as war and repressive regimes. In this way, the novel provides a complex sense of how individuals struggle to make moral decisions in light of powerful societal forces, such as propaganda and Nazism that very often seem to determine their fates. One of the protagonists, Werner Pfennig, epitomizes this precarious balance in his constant choice between submission and resistance. From the perspective of trauma theory, as understood by Cathy Caruth (1996), trauma is not only the result of extreme events, but rather how a person experiences or does not experience such events. Werner's internal conflict between submission and resistance reflects this struggle. His involvement in the war effort is indicative of a traumatic perception of reality where individuals become victims of larger historical forces that threaten to deprive them of

their moral voice. Even though fate and the great dictating forces of time shape their lives, the novel tries to assert that free will and moral agency can never be abandoned, even in the most contradictory circumstances. This is proved by the actions of characters such as Jutta and Madame Manec, who do not succumb to the insidious mechanism of propaganda. Doerr emphasizes individual choice; he shows how personal responsibility and courage can withstand even the most horrific forces of history.

2.3. The Concept of Light

Although each work about the war is mostly a description of the suffering, anxiety, and pain of people going through a very difficult time, the authors emphasize certain positive and bright moments to give the reader some hope and faith in the future. As, for example, in the previously analyzed work “Beneath a Scarlet Sky” by Mark Sullivan, light often symbolizes hope in the face of overwhelming despair, which echoes similar themes found in other literature about the Second World War. Pino’s journey is marked by his attempts to save lives and resist the fascist regime, despite the constant threat of death and destruction that surrounded him. The very title of the novel, which refers to the “scarlet sky,” evokes the image of the setting sun or dawn, natural symbols of completion and a new beginning (Sullivan, 2018). Light is an interesting and one of the main concepts in “All the Light We Cannot See”. It is not surprising that this word is emphasized in the title. This concept runs like an invisible thread throughout the novel and takes on new features each time. First of all, it is a reference to the light that we do not really see, that is, the wavelengths of the electromagnetic spectrum (primarily radio, as it is an important element of the work). This idea is vividly presented in the following passage (Doerr, 2015):

> The brain is locked in total darkness, of course, children, says the voice. It floats in a clear liquid inside the skull, never in light. And yet the world it constructs in the mind is full of light. It brims with color and movement. So how, children,

> does the brain, which lives without a spark of light, build for us a world full of light? (p. 48)

This speech was taken from a science program on the radio. Doerr uses a paradox to introduce one of the key points of the work: the theme of invisible light. We all see the world as colored and diverse, while the brain, which is the organ responsible for constructing our image of the real world, has no access to color or light, only biological signals received from the optic nerve. Thus, the author wants to convey that the light we see is a simple construct in our minds. We do not experience reality directly, we recreate it in our minds based on signals sent from our optic nerves. In addition, our eyes can detect only a small part of all existing light, which makes our perception of the environment quite limited.

Allegorically, Doerr encourages readers to think about the limitations of human perception. What beautiful, powerful, and dangerous things exist beyond our senses that we cannot see, but which still have a great impact on our lives? What invisible things make up Werner and Marie-Laure's reality? Why is Werner so insistent on not noticing the evil of the Nazi regime? And how can Marie-Laure, being blind, "see" sounds in color, imagine entire kingdoms in shells, and even feel her father's smile?

Secondly, by highlighting ordinary stories of ordinary people, the author wanted to point out the many unknown and forgotten human tragedies and stories related to the Second World War.

The author pays a lot of attention to the way Marie-Laure experiences the world not through sight, but through her imagination, which is another meaning of "invisible light" – it is the light that lives in this girl (Doerr, 2015):

> They walk up their street now, she is sure of it. One step behind her, her father tilts his head up and gives the sky a huge smile. Marie-Laure knows this even though her back is to him, even though he says nothing, even though she is blind – Papa's thick hair is wet from the snow and standing in a dozen angles off his head, and his scarf is draped asymmetrically over his shoulders, and he's beaming up at the falling snow. (p. 41)

Thus, “invisible light” (Doerr, 2015, p. 41) is a metaphor for something much greater than the light of physical seeing, but rather the light of imagination, intuition, and emotional contact. Though Marie-Laure cannot see anything, she “knows” (Doerr, 2015, p. 41) her surroundings and people close to her through deep sensory awareness and memory. She imagines her father’s smile at the snow – a gesture she cannot see – but rather as an act of dependency upon her emotional bond to him. Her father’s description, with wet hair and an asymmetrical scarf, points to the most vivid inner world substituting the lack of sight.

Another important detail is that Doerr provides the clearest, most vivid, and most sensual descriptions through the character of Marie-Laure: although the girl is blind, she feels the world around her more acutely, her experiences are described with more excitement and despair, and each of her emotions resonates the most. In this way, the author once again points to a simple truth: sight is only one of the human capacities to see. Here is one of the quotes that vividly describes the essence of the girl’s vision of the world (Doerr, 2015):

> And there is no darkness, not the kind they imagine. Everything is composed of webs and lattices and upheavals of sound and texture. […] Color – that’s another thing people don’t expect. In her imagination, in her dreams, everything has color. The museum buildings are beige, chestnut, hazel. Its scientists are lilac and lemon yellow and fox brown. (pp. 44–45)

Doerr goes on to offer a rather fanciful account of Marie-Laure’s bizarre relationship with color, even though she is blind. In her dreams and imagination, colors appear – but bright, meaningful colors that give character to the museum and its scientists. The colors were metaphors for emotions, memories, and her attitude to the world. The specificity of the colors Marie-Laure imagines – “beige, chestnut, hazel,” or “lilac, lemon yellow, and fox brown” (Doerr, 2015, pp. 44–45) – vividly draws before the reader her inner landscape, hinting that vision is not so much a function of the eyes as a property of them. Contrary to the way people usually think that blind people “see” everything as dark, gray and dull, this description says something different – it’s bright, vibrant, a whole cocktail of different shades full of life.

The author successfully combines descriptions of Marie-Laure's sense of the world with descriptions of the relationship between the girl and her father. It is also a kind of light that permeates the reader who reads a novel about war, tragic loss of family and despair (Doerr, 2015):

> That's how it feels right now, he thinks, kneeling beside her, rinsing her hair: as though his love for his daughter will outstrip the limits of his body. The walls could fall away, even the whole city, and the brightness of that feeling would not wane. (p. 189)

In this excerpt, Anthony Doerr weaves together Marie-Laure's sensual life and the deep emotional connection between her and her father. The father's love is described as a "light" that transcends physical ties; it picks up on a recurring motif of light and perception in the novel and shows that love is a strong, radiant force that can illuminate even the darkest moments of war and loss. The gentle and intimate washing of Marie-Laure's hair by her father symbolizes deep care and protective instinct. The fact that his love for her can "outstrip the limits of his body" (Doerr, 2015, p. 189) suggests a boundless love that transcends physical form, just as Marie-Laure's perception of the world transcends her blindness. The collapsed walls and the city suggest that in the deepest moments of love, circumstances – that is, everything that can happen in the world – trivialize. All that remains is the "brightness" of the feeling, a light that cannot be extinguished. This passage continues the exploration of the father-daughter bond as a source of resilience and even hope in the face of the devastation caused by war. Although the novel is full of destruction, loss, and despair, such moments remind us of the power of human contact. In such moments, the father's love penetrates Marie-Laure, and importantly, the reader, as a light that balances the darkness of the war-torn world outside. By filtering the tragedy through the light of love, Doerr elevates this relationship to a universal symbol of hope, proving that in the darkest corner of life, love can shine very brightly and give life meaning. It is this light – the unwavering love of a father for his daughter – that permeates the novel and reverberates through the reader, giving him a sense of emotional insight.

One of the main quotes that relates to the concept of light and is constantly repeated in the novel is (Doerr, 2015): “Open your eyes and see what you can with them before they close forever” (pp. 48–49, 86). This phrase literally refers to seeing, taking in as much of the world as possible, especially during war, when life is uncertain and the future is fragile. It points to the importance of moments when a character, Marie-Laure or Werner, tries to grasp the light – physical light, knowledge, love, moments of beauty – before they disappear into the darkness and destruction that surrounds them. This can be interpreted as a call to Werner to realize the moral ambiguity of his participation in the war.

Symbolically, this quote also fits into the novel’s exploration of different modes of perception. Marie-Laure’s inability to literally “open her eyes” (Doerr, 2015, p. 48) only enhances the sensitivity and emotional awareness of this character; thus, she lives every moment with a certain deep level of perception. Her ability to “see” while blind in itself emphasizes that at least some vision is not physical sight, but rather emotional, intellectual and spiritual understanding. It is not a message about sight, but about living, enjoying the beauty and difficulties, and finding out what is really important before it is too late. This quote becomes especially poignant in the context of war, where life is fragile and can end at any moment. It encourages the characters to face their situation, appreciate the time they spend with their loved ones, and decide what is really worth doing. Seeing “before they close forever” (Doerr, 2015, p. 48) is a reflection on death, the finitude of life, and the determination to live fully to the end. This quote so aptly details the essence of the novel about light – whether it is knowledge, love, or hope – and the desire to catch it long before it disappears. It’s a reminder of the transience of life and the need to appreciate the bits of light that exist in it.

In this novel, light can also be a metaphor for hope. In particular, in the episode when Marie-Laure tells her father about the rumors that the war will soon begin, he answers the girl (Doerr, 2015): “He says the takeover of Austria is nothing to worry about. He says everyone remembers the last war, and no one is mad enough to go through that again”. (p. 59) The father’s reassuring words speak of denial, hope, and misunderstanding of the total tragic turn of events that awaits on the doorstep. His

belief that no one would dare to repeat the horrors of the First World War underscores his faith in humanity's ability to learn from its mistakes. While this belief was deeply rooted in hope, it was tragically misplaced, for as history soon proved, with the outbreak of World War II, that faith was shattered. This light can literally mean hope becomes part of the father's protective instinct in this scene. He doesn't want his daughter to know the real horrific facts and tries to reassure her with words of comfort. The optimistic prognosis he makes, though not entirely justified, is a kind of emotional light – the father's impulse to provide normalcy and security for his daughter in a world that is increasingly falling apart. But it's also one of those moments that shows how fragile hope can be in the face of fierce historical forces. While the father lives in the hope that such madness will not happen again, the reader knows the devastation that will follow. The tragic impact of the novel is further enhanced by the juxtaposition of his words of hope and the grim reality that follows. It shows how the hope necessary for survival can sometimes make people blind to the ruthless reality.

In addition, light is a metaphor for enlightenment, knowledge, and the desire to develop even in difficult times. This can be observed in the figure of Werner, who throughout the story tries to realize his dream of becoming a decent human being and creating devices for the benefit of humanity. Light is also a metaphor for hope and resistance to evil. It was the belief in the best that helped the characters survive the brutal realities of warfare, the loss of family and friends.

The very first character who expresses her belief in the best and supports Werner in his intentions is Frau Helena (Doerr, 2015): "They'll say you're too little, Werner, that you're from nowhere, that you shouldn't dream big. But I believe in you. I think you'll do something great" (p. 25). Her belief in Werner serves as a reminder that hope and the desire to improve can survive even in the harshest of conditions. Light, as both a literal and symbolic force in the novel, illuminates the characters' efforts to resist the evil around them and to keep faith in a better future. This metaphor is not only connected to Werner's personal journey, but also reflects the broader human spirit of resilience and the pursuit of knowledge in the face of insurmountable challenges.

In conclusion, the concept of light in “All the Light We Cannot See” functions on multiple levels, both literal and metaphorical, to show how we perceive, know, hope, and survive. This novel makes a strong case for the idea that light is not only something to do with sight, but also a metaphor for the emotional, intellectual, and spiritual attributes of the human experience. Through the characters of Marie-Laure and Werner, Anthony Doerr shows how people navigate their reality – so often shaped by limitations, whether blindness or moral uncertainty – and find a way to grasp onto hope and meaning. Light, whether imagination, love, or the pursuit of enlightenment, is perhaps the most recurring motif that emphasizes the resilience of the human spirit in dark times. Ultimately, the light referred to in the novel encourages the reader to look within himself and to look into the forces he cannot see, because they can shape his life and perception of reality.

2.4. The Concepts of Death and Trauma

As “All the Light We Cannot See” describes the events of the Second World War, it cannot but deal with death and the attitudes towards it of the various characters in the novel. Thanks to the author’s descriptions of states of various characters who went through the war, we can state that all of them have post-traumatic stress disorder, described by many scholars, including Caruth (1996), Langer (2011), and van der Kolk (2002).

First of all, the reader is confronted with the concept of death through descriptions of what boys are taught in a Nazi school (Doerr, 2015): “Live faithfully, the boy sing as they troop past the edge of the colony. Fight bravely and die laughing” (p. 62). This quote reveals the most astonishing indoctrination of young boys in Nazi educational institutions that are designed for war and ultimately for death. However, it focuses on the toxic ideology that is instilled in these boys, teaching them to accept (even glorify) death as a noble and heroic act in the service of the regime. This is particularly haunting with the phrase “die laughing” (Doerr, 2015, p. 62), which shows an extreme distortion of values. They are forced to look at death without fear or any

other emotions, but as a kind of fatality, even as an honor, as loyalty and courage. A dehumanizing mentality that takes away their individuality, takes away their power of critical thinking, and makes them tools of war, where death becomes trivialized, turning into another function of duty. If we take into account the idea of laughing in death's face, it means that they should perceive it with joy, as a kind of victory or fulfillment of their destiny. This imposition of the need and duty to die for one's homeland can be compared to the concept of a "good death" described in the theoretical part of the paper (Powers, 2014). Here, too, students are taught the idea of an exceptional death that is worthy of public praise and remembrance.

This is a horribly distorted vision of death, almost in complete contrast to the whole theme and development of life, light and how humanity can appreciate moments of beauty. For characters like Werner, raised in this Nazi doctrine, it served as a source of inner conflict. The older Werner gets and the more he realizes the cruelty that exists around him, the more he questions the morality of everything he has been taught. Part of his struggle is an attempt to balance the idea of death imposed on him with the brutality of war and the loss of innocent lives. The quote raises an important question about how war changes attitudes toward death. Ultimately, it serves as evidence of how regimes can manipulate the idea of death to their own ends, erasing fear and compassion in favor of obedience and fanaticism, and as a grim warning about how ideologies can distort a very natural human emotion, the fear of death, into something alien and dangerous.

The idea that they are going to die is often imposed on the boys during school, but they can choose how. This is what the commandant says during military practice (Doerr, 2015):

> There are two kinds of death", he says, the clouds of his breath plunging out into the cold. "You can fight like a lion. Or you can go as easy as lifting a hair from a cup of milk. The nothings, the nobodies – they die easy. […] How will you boys die? (p. 191)

This quote reflects a disturbing and manipulative message that can be found in environments of militarization and authoritarian control, where people, especially

young boys, are pressured to internalize a glorified view of death and violence. The commandant presents death not as a natural end, but as a choice of how to face it, turning it into an existential test of value. He presents the boys with a false choice – he shows death as either noble or shameful – thereby ascribing value to the boys in terms of how they resist violence or war. The comparison of "lifting a hair from a cup of milk" (Doerr, 2015, p. 191) creates an eerie image of lightness and insignificance. It implies that those who are not brave or significant will fade into oblivion without leaving a trace. Such language preys on the boys' insecurities and forces them to put themselves through the agony of death for a cause, no matter how cruel or senseless, just to avoid being perceived as weak or worthless. Through this speech, death is dehumanized and brought to its mechanistic, self-affirming limit. The commandant denies the boys the right to live by imposing a perverse power on them: although they cannot prevent death, they are allowed to choose how to die. This appearance of choice serves to create submissiveness and conformity, instilling in them the belief that courage and heroism are associated with a certain kind of violent death.

This education yields results, and the boys give up the most valuable thing – their lives – for incomprehensible ideals without hesitation. For example, Werner writes to his sister Jutta in a letter (Doerr, 2015):

> The captain asked for volunteers and Reiner Schicker got caught. The very next day! The Poles captured him and tortured him with electricity. They gave him so much electricity that his brain liquefied, said the commandant, but before they did, Reiner Schicker said something amazing. He said, "I only regret that I have but one life to lose for my country". (p. 162)

Werner's account of Rainer Schicker's death and the words he attributes to him speak to the power of propaganda in war – which so often makes people believe that self-sacrifice is noble, even if the cause or reason for sacrifice is ill-defined or morally indefensible – as much as anything else. Rainer's dying words are treated as tragic rather than heroic; it is presented as a product of heavy indoctrination, where the boys managed to convince themselves that they are only worth something if they can die for their country, regardless of the conflict it is in. Werner's account of this event in his

letter to his sister reflects not only the horror of Schicker's death, but also the fact that Werner himself was trapped in this mindset. Although Schicker's death is horrific and senseless, it is recalled as a kind of grim honor, a reflection of how detached the boys had become from the value of their own lives. Despite the horror of his death, it is not the atrocity committed against him that attracts attention, but his last patriotic performance, applauded by the commandant himself. This juxtaposition of the physical destruction of his body with the glorification of his words emphasizes that the boys are taught to value ideals above their own human dignity.

The theme of death is also raised in Schulforta as part of the story of Frederick, a boy who was bullied by other boys at a Nazi school. One day he was beaten so badly that he was completely disoriented in space and did not even remember Werner when he came to visit him in the hospital. When Werner asked the nurse when Frederik would be able to return, she answered (Doerr, 2015): "Oh," she shakes her head. […] Some previous boy sent through this place to die". (p. 257) The tragic story of Frederik in Schulforta is a testament to the dehumanization of violence and cruelty that permeated the Nazi school, a small model of a much larger system of authoritarianism in which death and suffering became everyday occurrences. Frederik is an awkward boy, sensitive and gentle, interested in birds, who does not follow the cruel values demanded of him by his school, and is therefore ruthlessly bullied and terrorized by his peers. His beatings are not just schoolyard brutality, but an expression of institutional cruelty that attempts to destroy personality and empathy by developing blind obedience and aggression. The fact that Frederik became completely disoriented in space and did not even recognize Werner after his visit to the hospital indicates how much mental and physical trauma was inflicted. The nurse's cold response emphasizes the theme of death as inevitable in this regime. Her words reflect a grim resignation as if Frederick's fate is just one of many victims of Schulforta. The school is very much like the vast Nazi machine it serves, working to systematically dehumanize young people through a process that breaks both body and spirit. In this light, Frederick cannot survive and becomes another victim of this dehumanization. The nurse's words also convey that Schulforta, like the Nazi regime, sacrifices human life to its ideology, just as a Great

War machine devours millions of its victims. Frederick's fate is a sharp contrast to the strong, militaristic spirit of this school, which cultivates strength and conformity, rejecting those who do not fit the mold. In this sense, death will not only be a physical event, but also a symbolic one – the death of innocence, the death of a good heart, the death of individual identity.

The concept of death and the attitude towards it in Nazi Germany is conveyed in the novel through the mouths of Schulforta's students, whom the regime managed to break (Doerr, 2015):

> Reinhard Wöhlmann's father falls. Karl Westerholzer's father falls. Martin Burkhard's father falls, and Martin tells everybody – on the very same night his shoulder is tapped – that he is happy. "Doesn't everything," he says, "die at last and too soon? Who would not be honored to fall? To be a paving stone on the road to final victory?" (p. 276)

These young people, after years of indoctrination by the regime, view their inevitable deaths not as some kind of tragic loss of life, but as a kind of honor, a necessary sacrifice for the great cause of "final victory" (Doerr, 2015, p. 276). The statement made by Martin Burkhard shows the extent to which Nazi ideology permeated their sense of self-worth and the continuation of life. In this understanding, death is stripped of all human importance and attached to the glorification of war. The repetition of the word "falls" (Doerr, 2015, p. 276) when referring to the parents of these students reinforces the mechanization and normalization of death in Nazi Germany. The regime "broke" these young people by reforming their attitudes toward death as a form of acceptance, even readiness for it, by presenting death as an inevitable and noble consequence of loyalty to the Reich. This manipulation emphasizes the tragedy of the novel – the loss of individual humanity and how the regime exploits the natural fear of death, turning it into a tool to keep itself under control. The fact that Martin says that he is glad to hear about his father's death shows how Nazi ideology distorts even the most tender human feelings and makes young people insensitive to the tragedies of war.

And soon Werner begins to understand the essence of the authorities, who are indifferent to human victims (Doerr, 2015):

> Werner is beginning to see, approaching his sixteenth birthday, that what the führer really requires is boys. Great rows of them walking to the conveyor belt to climb on. Give up cream for the führer, sleep for the führer, aluminium for the führer. Give up Reinhard Wöhlmann's father and Karl Westerholzer's father and Martin Burkhard's father". (p. 277)

This realization becomes a key awakening moment for Werner, when he begins to see through the propaganda narrative and understand the regime's cruel indifference. The führer does not care about his people; he uses them as blocks to support a war that consumes their lives and future. This is the moment when Werner rebels inside, as he struggles with the values instilled in him against the grim reality of what those values mean.

In addition to the classes at Schulforta, the motif of death often appears in Doerr's descriptions (Doerr, 2015):

> "[…] mine and mill running on and on, acre after acre, beyond his range of sight, to the villages, the cities, the ever-quickening, ever-expanding machine that is Germany. And a million men ready to set down their lives for it". (p. 69)

The image of the "mine and mill running on and on" (Doerr, 2015, p. 69) is an image of an endless grinding machine that consumes human lives. "Acre after acre" (Doerr, 2015, p. 69) indicates the enormous scale of this industrial system, stretching beyond the horizon, beyond the limits of visibility. It is not just a figurative expression for physical labor; it also symbolizes the nationalistic and militaristic power embodied by the "ever-expanding machine that is Germany" (Doerr, 2015, p. 69). This association of industrialization with death is further reinforced by the image of "a million men ready to set down their lives for it" (Doerr, 2015, p. 69). People here are just cogs in some big machine, willingly or passively giving their lives to a cause that now has a much larger aspect than themselves. This is a tone that speaks to how the machine of progress, whether through industry or war, demands human lives in large numbers and sacrifices them. The motif of death here sharply emphasizes the tragic

consequences of such blind devotion to progress, nationalism, or industrial power, and presents people as useless in order to serve the "machine" (Doerr, 2015, p. 69). In this sense, death serves in Doerr's hands as a tool that reflects the general tendencies of the novel – a novel that is often seen in light of criticisms of the cost of war, progress, and the impersonal forces that drive history, while denigrating the value of individual lives.

Even nature is described in the novel in a gloomy way, as if all living things, including people, are dying (Doerr, 2015):

> They drive a dusty track surrounded by square miles of dying sunflowers so tall that they seem like trees. The stems have dried and stiffened, and the faces bob like praying heads, and as the Opel bellows past, Werner feels as if they are being watched by ten thousand Cy-clopic eyes. (p. 334)

Usually authors use the image of sunflowers to convey cheerful and warm pictures, but here we see wilted, lifeless, with tall petrified stems, like trees in a barren landscape. The image of their "praying heads" and "Cy-clopic eyes" (Doerr, 2015, p. 334) takes on a deeply uncomfortable and almost supernatural feeling, as if even nature is witnessing the death and horror that the war has brought. The feeling that you are being watched by "ten thousand Cy-clopic eyes" (Doerr, 2015, p. 334) intensifies the feeling of anxiety and suggests that Werner's world is filled with silent, judgmental observers – perhaps nature itself is passing a verdict on violence and moral depravity of humanity in wartime. The personification of sunflowers into watchful, almost threatening creatures emphasizes the sense of death, which is omnipresent and lurks in both the natural and human spheres. The bleak, decaying portrayal of nature here is perhaps a foreshadowing of the futile meaning that pervades the novel, as it even seems to suggest that the effects of war take their toll on the living world itself.

The terrors of the war and Werner's slow realization of the horror he has been subjected to by the dictatorship cause trauma that is evident in Doerr's descriptions (Doerr, 2015):

> Over Volkheimer's shoulder, through the cracked rear window of the truck shell, Werner watches a red-haired child in a velvet cape floax six feet above the road. She passes though and road signs, veers around curves; she is as inescapable as

> a moon. […] the floating child pursues him though the countryside. Dead girl in the sky, dead girl out the window, dead girl three inches away. Two wet eyes and that third eye of the bullet hole never blinking. (p. 397)

This is a haunting excerpt from the book that deals with trauma, hallucinations, and overwhelming guilt, especially through the eyes of Werner, who is confronted with the emotional and mental cost of war. The "red-haired child" (Doerr, 2015, p. 397) floating over the road speaks eloquently of Werner's internal torture and how he was forced to witness atrocities. This child becomes an inescapable ghost, symbolizing the burden of Werner's guilt and the inhumanity of war. The surrealism of Doerr's images – the child floats and passes "through road signs" (Doerr, 2015, p. 397) – suggests that Werner is no longer tied to the boundaries of reality. He plunges into a state of life where all the boundaries between life and death, past and present are blurred. The dead child does not leave him, it flew out the window and three inches away from him, which indicates the inevitability of his memories. The war has affected not only his body but also his psyche, so the trauma is unstoppable and there is no escape from it. We can also say that the child personifies Werner's guilt. He is an accomplice to the violence of the Nazi regime, and the image of the "dead girl in the sky" (Doerr, 2015, p. 397) haunts him as a reminder of the innocence lost through his actions and those of others. The "bullet hole that never blinking" (Doerr, 2015, p. 397) is a metaphor for death that cannot be reversed, and Werner's inability to escape its presence means acknowledging the irreversibility of the damage caused by war. It is one of those poignant passages about the psychological collapse that accompanies war and how it haunts people because of what they have seen and done.

The experience of another character in the novel, Etienne, is very similar. This man went through the First World War and, according to Madame Manec (Doerr, 2015), "he was not the same as when he left" (p. 127). Doerr endows this character in the novel with all the symptoms described by C. Caruth (1996) in her work on wartime trauma, namely the delayed nature of traumatic experience, when the full impact of an event is not immediately realized but emerges later in life through flashbacks and haunting memories. Etienne embodies this idea; his past trauma surfaces in his

obsessive routine, social isolation, and unwillingness to interact with the outside world. He is a prisoner of his own mind, constantly haunted by the war, and unable to move forward. Through the character of Uncle Etienne, the author shows the consequences of war for the human psyche: "[…] He saw dead people passing through the walls. Terrible things in the corners of the streets. Now your great-uncle does not go outdoors" (p. 127). The image of Etienne represents the invisible scars of war, in particular those that remain over time after the physical violence has stopped. "He was not the same again" (Doerr, 2015, p. 127) emphasizes the deep transformation caused by the war in people and points to a kind of loss of self, a breakdown of identity. This further develops the understanding of Madame Manec, who describes Etienne as seeing "dead people passing through the walls" and "terrible things on the corners of the streets" (Doerr, 2015, p. 127). Such hallucinations are a clear indication of post – traumatic stress, which blurs the line between life and death for him. Etienne withdraws into himself: he refuses to go outside. His visualization of death and destruction has literally cut him off from the world. This becomes a symbol of how trauma locks a person in the prison of his mind, haunting memories that are as real to him as the world outside. The dead he sees as he walks through the walls are much more than a figment of his imagination, they serve to represent the lingering presence of death in his mind – a dark and real reminder of what he has seen. In his work, Tick (2005) explores how trauma is stored in the body and how people respond to stress by becoming overly vigilant or dissociative. Etienne's physical symptoms of panic attacks are consistent with these findings, as this is how his body responds to the mental burden of traumatic memories. His fear of open space reflects a heightened state of vigilance where his body is constantly in survival mode.

By depicting Etienne's psychological breakdown, Doerr not only shows the personal cost of war, but also extends the concept of death beyond the battlefield. The novel truly epitomizes the way war continues over time, influencing not only those directly involved, but also future generations, such as Marie-Laure, who live under its shadow. The image of Etienne serves as a powerful poignancy, reminding us that the

death caused by war is not only for those who die, but also for those who remain alive, carrying the trauma within them.

In addition to describing Etienne's traumas, the author shows his attitude to human life through short conversations with Marie-Laure (Doerr, 2015):

> War, Etiennne thinks distantly, is a bazaar where lives are traded like any other commodity: chocolate or bullets or parachute silk. Has he traded all those numbers for Marie-Laure's life? (p. 421)

The metaphor of war as a "bazaar" (Doerr, 2015, p. 421) projects it into a space where the value of human life is reduced to a commodity, comparable to items such as chocolate, bullets, or parachute silk. These are things with practical or material value that emphasize the brutal utilitarian thinking generated by war, in which life itself becomes consumable. The distant echo of Etienne asking himself if he has exchanged all these numbers for Marie-Laure's life speaks to the inner turmoil and guilt within him. The "numbers" (Doerr, 2015, p. 421) refer to acts of resistance, intelligence or secret codes that he exchanged or deciphered during wartime. The painful moral reckoning that follows from this question is that his involvement in dangerous operations has become a barter trade in which lives, including Marie-Laure's, are constantly sacrificed and risked. This imposes on him a psychological burden and responsibility for his niece's life. Etienne's abstract thought reveals the emotional necrosis that can occur as a result of trauma. War strips life of its inherent value, even as it alienates people from their own humanity. Equating life with other values, such as chocolate or bullets, means that for those who have value in war, everything reasonable and predictable becomes impossible.

Similar to Etienne's experience of war is the story of a character mentioned in the fifth chapter of the novel, Crazy Hubert Bazin, (Doerr, 2015) "a veteran of the Great War who sleeps in an alcove behind the library in sun or snow. Who lost his nose, left ear, and eye to shellfire. Who wears an enameled copper mask over half his face" (p. 242). This character's psyche is also destroyed because of the horrors he saw in the war. Here is a fragment of his stories to Marie-Laure (Doerr, 2015): "The mothers of Saint-Malo," he says, "used to tell their children: Sit up right. Mind your manners. Or

an Englishman will come in the night to cut your throat" (p. 242). He is a minor but important character in "All the Light We Cannot See," with his deep psychological and physical wounds from the war. His injuries – he lost his nose, ear, and eye to shelling – makes him a visible victim of the Great War. The copper mask he wears serves as both a literal and metaphorical shield, hiding the depth of his trauma from the world, while also showing how much the war has scarred his body and soul. Hubert, like Etienne, serves as an example of what war does to survivors: their psyche is broken, and they witness the horrors of war.

Bazin's story of how mothers in Saint-Malo warned their children against the British is an appeal to the deep-seated fear and paranoia that wartime violence leads to. But this reflects both an aspect of the cultural transmission of fear itself and an understanding of how trauma distorts and intensifies perceptions of reality. The hyperbolization of the warning – the British as monsters lurking in the night – parallels Bazin's traumatized mental state, in which enemies and violence are everywhere.

The fragment supports a vision of war that not only destroys lives, but also infects the imagination, so that even stories about childhood discipline turn into nightmarish visions of violence. Bazin's psyche, like Etienne's, has been destroyed by the war, and he is unable to reintegrate into life.

Reflections on death also come from Madame Manec's mouth during her conversations with Etienne. When they talk about the French resistance to the Germans, Etienne discourages Madame Manek from resisting because it is dangerous, while the woman asks him (Doerr, 2015): "Don't you want to be alive before you die?" (p. 270) This phrase is strengthened when Madame Manec dies a little later. As if the woman had foreseen her death and was trying to fill her life with meaning before it was too late. This is a challenge to Etienne's passivity and fear, begging him to step outside his "shell" (Doerr, 2015, p. 270) and start living fully, despite the danger. For her, living without resistance is like not living at all: death is not just the end of life, but the absence of purpose, courage, and even will. In the last days of her life, Madame Manec immerses herself in the French resistance, as if racing to fill her last days with meaning and action. Her resistance is not only political, but also personal – a declaration of the

need to live honestly and courageously, even under the threat of dying. Her death highlights the novel's theme of human attitudes toward loss. While Etienne runs away from the resistance, paralyzed by fear and trauma, Madame Manek embraces danger as a way to find life and her humanity. As Madame Manec speaks and acts, the meaning and purpose of life is not to avoid death, but how one lives in the face of it.

The death of Madame Manec becomes the stimulus for the continuation of her struggle, which becomes the responsibility of Marie-Laure and Etienne. When the two of them start working together to broadcast messages to liberate France from the German occupiers, Etienne feels alive for the first time in many years of his self-imposed imprisonment (Doerr, 2015): "When Marie-Laure comes through the front door with the bread, when he's opening the tiny scroll in his fingers, lowering his mouth to the microphone, he feels unshakable; he feels alive" (p. 331). For Etienne, this shift is a profound awakening from the self-isolation caused by trauma and fear due to the horrors he experienced during the previous world war. He finds meaning in resistance activities. This makes him "alive" (Doerr, 2015, p. 331) again for the first time in many years; it shows that by acting, even in the face of unbearable oppression, he revives his sense of agency and humanity. Etienne, who has been paralyzed by grief and fear for so long, finds a new identity and strength in the struggle for the liberation of his country. This moment epitomizes the power of human contact and the common struggle against individual despair, combining the personal and the political.

In "All the Light We Cannot See," there is another important character whose story carries many meanings for the reader: Sergeant Major Reinhold von Rumpel, a German officer who plays the role of the antagonist in the story. Obsessed and rational, he is guided by a personal desire to find the "Sea of Flames" – a diamond that is rumored to guarantee immortality to its owner, but curses everyone around him. For von Rumpel, who is suffering from cancer and desperately trying to find a way to escape death, the search for the gem turns into a symbolic obsession with controlling fate. This story draws an important parallel to the broader theme of the destruction caused by war and the illusion of power. A man who is so exhausted by the disease that "his mind plays tricks too: he walks into a room and forgets why he's there. He

stares at a superior and forgets what the man just said. The sounds of passing cars are like the tines of forks dragged along his nerves" (Doerr, 2015, p. 290). Von Rumpel is a man who has power over everything but his own survival, and who cannot give up hope that he can overcome his terrible illness. His obsession with the diamond becomes a metaphor for his struggle with death. He is a man with enormous power in the Nazi regime, controlling others through fear and the use of power, but powerless in the face of his own decaying body and the inevitability of death. This tension – which exists externally between his power and his internal helplessness – defines von Rumpel's character, making him both a tragic and formidable figure. His refusal to give up hope in the face of such obvious evidence of his body's failure drives him to relentlessly pursue the diamond. This course of action is a last, desperate attempt to hold on to the illusion of control over the forces of life and death that still continue to slip out of his grasp. His image personifies the futility of such a human desire to be the master of his own destiny, born of the fragility of life and the limited power of the individual.

Von Rumpel searches for the diamond in a very meticulous, methodical and relentless way. As a gemologist, he uses his knowledge and place in the Nazi hierarchy to comb through occupied France in search of this hidden gem. His character is also characterized by a deep, sinister patience, as he stops at nothing – manipulation and violence are the main methods to achieve what he has in mind. This leads him to the home of Marie-Laure LeBlanc and her greatuncle Etienne in Saint-Malo, where he assumes the Sea of Flames is hidden (Doerr, 2015): "He will be saved. He simply has to drag himself up from this bed and keep looking. Do it more methodically. As many hours as it takes. Tear the place apart" (p. 383).

His one-sided fascination contrasts with the more humane and innocent characters, such as Marie-Laure and Werner, who are caught up in the tragedy of war. Von Rumpel is essentially about ambition, which becomes destructive when someone seeks power at any cost. The disease only complicates his image and makes him strong but vulnerable. Thus, von Rumpel's character is full of menace and despair, and he appears as a threat throughout the novel, as a personification of the broader dehumanization and greed of the Nazi regime.

After the overthrow of the Nazi dictatorship, Doerr depicts the realities of the Germans and the consequences of the war that their country faced through the thoughts and descriptions of Jutta, Werner's sister. When she, together with other girls from the orphanage and Frau Elena, are sent to Berlin to work in a factory, Jutta sees horrific images of dead bodies lying in the streets (Doerr, 2015):

> Once in a while, on the walk to the factory, they see bodies, mummies turned to ash, people scorched beyond recognition. Other times, the corpses bear no apparent injuries, and it is these that fill Jutta with dread: people who look like they are a moment away from rising up and slogging back to work with the rest of them. (p. 488)

Jutta's experience illustrates the brutality of war, but also reveals the plight of Germans – those who belong to the country responsible for the conflict and who have also been deeply affected by its consequences. Bodies, some burned beyond recognition, others unharmed but lifeless, describe the visible and invisible scars of war. While the charred bodies speak of violent and catastrophic death from the bombing, the intact bodies evoke a deeper existential fear. These ones speak of a death that goes far beyond physical violence, and thus become a poignant reminder of the mental and spiritual damage that war inflicts on civilians. It's horrifying to see them lying there as if they can "raise up and get back to work" (Doerr, 2015, p. 488) at any moment; it shows the gray of war, where the line between life and death becomes the same, and the struggle for survival becomes nothing more than a boring, mechanical function. Jutta's reaction to this is horror and fear. She is confronted with the notion that there can be deaths that occur for no apparent reason, showing that life is not at all stable during war. The corpses are also a strong symbol of the moral and spiritual death that war imposes on a nation, especially on one generation of Germans who had to come to terms with the crimes of the Nazi regime. Werner's sister, Jutta, represents that generation, which had to face not only the consequences of war, but also the moral consequences of the atrocities committed by their own nation.

This sense of guilt continues to haunt Jutta as she and her son Max travel to Saint-Malo to learn more about her brother's fate. As she walks around the city, staring

at passersby, she can't help but feel that someone will blame her for the sins of her nation (Doerr, 2015):

> […] she is certain that he was wounded in the war, that he will try to start a conversation, that her deficient French will betray her. Or that Max will say something. Or that the man can already tell. Maybe she smells German. He'll say, You did this to me. (p. 507)

The language used by Doerr brings to the fore the internalized fear of judgment. The idea that someone will blame her for the sins of her nation reinforces the dynamic of collective responsibility. Jutta is not confident in her inferior French; this speaks not only to her anxiety in communication, but also to her fear of being exposed, as if her nationality alone makes her guilty. This reflects the idea of guilt and complicity across time and space that continues to frighten people long after the war has ended. Perhaps the fact that she smells German adds another layer of paranoia to Jutta's experience, illustrating how deeply rooted her guilt is. Her German identity haunts her as if it has always been a part of her being, and she fears that the people around her will quickly discover it and lynch her for it. This fear is deeply irrational and understandable in the historical context: postwar Germans faced the enormous task of reconciling their identity with the atrocities of the Nazi regime. It is her fantasy that translates her guilt into fear of accusations against her. She did not actively participate in the atrocities of the war, but she feels complicit by association – a kind of original sin, where the sins of her country become her own. This points to the broader theme of collective responsibility and the difficulty of separating the individual from national history. Jutta's physical and emotional journey reveals the painful process of coming to terms with her brother's fate and her own, which is linked to the legacy of wartime Germany.

To sum up, in "All the Light We Cannot See," Anthony Doerr shows how war affects the deepest core of the individual through the themes of death and trauma. The characters truly demonstrate how war sharpens natural human emotions and perceptions, essentially making death both banal and glorified. Individual indoctrination by the Nazi school takes away all humanity from the participants: Through Werner's tragic fate and Etienne's post-traumatic stress, the novel shows how

totalitarian societies use the human fear of death to their advantage. This is contrasted with the grim emotional trauma that survivors, including Werner and Etienne, have to live with because of the horrors they were forced to witness and the lives they ruined or lost. This can be further understood through theoretical frameworks provided by Cathy Caruth (1996), Ron Langer (2011), and Bessel van der Kolk (2002), whose works help analyze the complex effects of war trauma on the mind and body. Through the course of the book, with characters such as von Rumpel, Doerr succeeded in presenting the futility of controlling life and death and at the same time the redeeming powers of courage and human contact in the face of oppression. The war, he said, is physical, but it is also moral and emotional, changing those who experience it forever.

2.5. The Concepts of Anxiety and Fear

As well as death and trauma, fear is a key concept that appears in literature dealing with war, including "All the Light We Cannot See." Anthony Doerr describes fear and anxiety in the novel by depicting the emotional turmoil of life during the war, and these emotions are central to the experiences of both the main and secondary characters in the novel. In this work, the author describes in detail the very experiences and feelings of the characters who live through the battle in the course of the war. For example, much attention is paid to Werner's first combat encounter and his feelings about what he saw. As R. Holmes (2004) has noted, the description of such experiences is often exaggerated in works, because at the moment of danger we perceive everything very nervously.

Werner Pfennig, as a young soldier with no military experience, feels terrified during battles and bombings (Doerr, 2015):

> Werner is in the stairwell, halfway to the ground floor, when the 88 fires twice in quick succession. It's the first time he's heard the gun at such close range, and it sounds as if the top half of the hotel has torn off. He stumbles and throws his arms over his ears. (p. 8) Werner worries that the sound will knock the teeth from his gums. (p. 9)

Werner is an inexperienced young soldier who finds himself in terrifying situations for which he was neither physically nor emotionally prepared. The reaction of stumbling, covering his ears and worriyng that the sound will “knock the teeth from his gums” (Doerr, 2015, p. 9) encapsulates the overwhelming sensory assault in battle and reflects his constant anxiety. It is at this point that Doerr contrasts the stark juxtaposition of the ideal image of war that Werner has built into his brain with the horrific images of battle. Auditory images such as the shots of an 88-millimeter cannon tearing through a hotel emphasize the violence Werner is exposed to. His instinctive reaction to cover his ears with his hands indicates physical fear, but most of all, his inability to cope with the enormity of the situation. This moment also acts as a metaphor for Werner’s inner world: the war tears apart the physical world around him, just as it tears apart his sense of self-worth. A boy turned into one of the countless soldiers by the Nazis, Werner is filled with fear and disorientation.

Marie-Laure’s fears are quite different: being blind, she faces anxiety every day, as since the age of six she has been learning to live in a new way, to feel and experience the world not with the help of her eyes, but with other senses (Doerr, 2015):

> What is blindness? Where there should be a wall, her hands find nothing. Where there should be nothing, a table leg gouges her shin. Cars growl in the streets; leaves whisper in the sky; blood rustles through her inner ears. In the stairwell, in the kitchen, even beside her bed, grown-up voices speak of despair. (p. 27)

This excerpt presents Marie-Laure’s unique daily confrontation with fear and anxiety; she struggles with a world without sight. Unlike Werner, who is frightened by the chaos of war, Marie-Laure’s anxiety is rooted in a personal and constant struggle to adapt to life without sight. Her blindness brings a completely different kind of fear: fear of the unknown, disorientation based on senses other than sight, and the vulnerability that comes with it.

Doerr’s portrayal of Marie-Laure corresponds to the physical uncertainty she faces. With every step or movement, there was a possibility of painful surprise or disorientation, which emphasized her daily struggle to understand and comprehend the world around her. This is a tactile fear that symbolizes a deeper emotional one: living

in a world where the familiar has become alien, where every action depends on trusting something that is beyond the limits of visibility. In the same passage, sound images also play an important role in shaping Marie-Laure's anxiety. "Cars growling" and "leaves whispering" (Doerr, 2015, p. 27), create a hyper-awareness of the environment, which makes her rely on these heightened senses to perceive danger. This dependence on sound and touch not only creates a reflection of her resilience, but also amplifies external stimuli that cause anxiety, as these senses can be deceptive and inadequate in reflecting reality. The blood that "rustling through her inner ears" (Doerr, 2015, p. 27) indicates the vigilant inner attention she must always pay – a constant vigilance that feeds her anxiety. As a blind person, Marie-Laure is very sensitive to the fear and despair of the people around her, which exacerbates her anxiety. She struggles not only with her personal blindness, but also with the collective fear of an entire nation under Nazi occupation.

In addition, the nightmares that both Marie-Laure and Werner have are direct consequences of their constant fear and anxiety for their own lives and the lives of their loved ones. Through such descriptions, Doerr conveys the state of mind of the characters, which is crippled by war (Doerr, 2015):

> Silent Germans row up the Seine in synchrony; their skiffs glide as if through oil. They fly noiselessly beneath the bridge trestles; they have beasts with them on chains; their beasts leap out of the boats and spint past the massifs of flowers, down the rows of hedges. They sniff the air on the steps to the Grand Gallery. Slavering. Ravenous. They surge into the museum, scatter into the departments. The window go black with blood. (p. 66)

Doerr provides fabulous, surreal images of how Mari-Laure's fears, anxieties, and traumas overwhelm her subconscious. These nightmares symbolize the deep psychological trauma of war, where, as in the outside world, the psyche is broken and filled with terror. These nightmares are an outlet for the characters' subconscious fears. In Marie-Laure's case, the attacking beasts represent the Nazi monster and the fragility of the known world. The museum, a temple of art and history, becomes overrun and desecrated, showing how war destroys both physical and intellectual heritage. These

nightmarish sequences effectively convey the psychological state of the characters, whose minds have been crippled by the war. Constant threats to their own lives, the lives of their loved ones, and the loss of beauty and culture seep into the dream state, eating away at the subconscious mind that fights their anxieties. Such descriptions emphasize that war destroys the physical world, but it also corrodes the mental and emotional well-being of its victims.

Werner's nightmare poignantly illustrates the deep psychological guilt and emotional trauma he feels over his collaboration with the Nazi regime (Doerr, 2015):

> […] In nightmares Werner watches the shapes of boys close over Frederick, though when he draws closer, Frederick transforms into Jutta, and she stares at Werner with accusation while the boys carry off her limbs one by one. (p. 330)

Frederick's transformation into Jutta in this dream reflects the subconscious struggle Werner is having between two sources of guilt: his inability to protect Frederick, his vulnerable friend, and the moral betrayal of Jutta, his sister, who represents his lost innocence and ethical compass. Here, the dream shows Werner's inner conflict over the choices he has made, as Frederick slowly begins to turn into Jutta. It is Jutta, with the "accusation" (Doerr, 2015, p. 330) in her eyes, who personifies Werner's conscience, which speaks to the moral values they shared as children. She constantly questioned the Nazi ideology and warned him against the path he had taken, and now she confronts him in his dream, a living symbol of what Werner had abandoned. The blatant cruelty of the image of Jutta, whose limbs are chopped off by the boys, suggests that Werner fears that his complicity in the Nazi cause contributed to the destruction of innocence, humanity, and even his own family. It was a metaphor for how war dehumanizes a person and what his participation in it cost him. Werner feels as if he has allowed the forces of violence to destroy everything pure and good in his life – personified in Jutta and her very strong moral stance.

The nightmare further intensifies his feelings of self-loathing because of his inability to save not only Frederick, but also the values that Jutta represents. This dream sequence reflects Doerr's research on how guilt, fear, and shame are deeply intertwined in Werner's subconscious. The nightmare is the strongest, most powerful

psychological manifestation of the inner torment of a young man who is haunted by the violence he witnessed and the moral failures he was unable to avoid.

In addition to describing Werner's nightmares, Doerr describes his fears on the battlefield. For example, the author portrays Werner's feelings when he heard enemies nearby through his receiver (Doerr, 2015):

> […] it's like reaching into a sack full of cotton and finding a razor blade inside, everything constant and undeviating and then that one dangerous thing, so sharp you can hardly feel it open your skin". (p. 335)

The "sack full of cotton" (Doerr, 2015, p. 335) represents the seemingly stable and controlled environment of his surroundings – everything seems calm and routine – but it is shattered by the presence of the "razor blade," (Doerr, 2015, p. 335) which symbolizes the immediate, deadly danger from enemy forces.

The razor blade metaphor is also expanded to show the element of surprise and the sharp contrast between the normalcy of his surroundings and the intrusion of danger, sudden and abrupt. The fact that it is so sharp that you can barely feel it cutting through your skin indicates something insidious about this threat – it is instantaneous, and difficult to fully perceive until it is too late. This mirrors Werner's condition on the battlefield, where constant awareness of danger creates anxiety and a sense of vulnerability, interrupted by moments of acute and unexpected danger.

However, Marie-Laure's sense of fear is exacerbated by the onset of the war, because being blind in peacetime is scary, but when everything around you is devastated and life changes forever, it is a million times worse. This is how the author describes the feelings of a girl who was left all alone during the shelling (Doerr, 2015):

> She smells smoke and knows. Fire. The glass has shattered out of her bedroom window, and what she hears is the sound of something burning beyond the shutters. Something huge. The neighborhood. The entire town. The wall, floor, and underside of her bed remain cold. The house is not yet in flames. But for how long? (p. 97)

It represents a profound reflection on fear and vulnerability, which are intensified by war. The image of broken glass and the smell of smoke are warnings of

imminent danger. Her heightened sensory perception of things other than sight – the cold floor or the distant sound of burning – reflects her increased sensitivity to an environment she can not fully perceive. The fear of "how long" (Doerr, 2015, p. 97) the house will remain untouched by the fire further emphasizes how fragile and uncertain her safety is. This passage creates a scene of loneliness, where Marie-Laure, blind and left to her fate, faces the physical dangers of war as well as the emotional devastation of being powerless and cut off from a world already devoid of normalcy. The author refines his descriptions of the psychological burden of war to sensual details that help the reader feel the depth of its horror.

Describing Marie-Laure's sense of fear in the novel, it is impossible not to mention the scene that was probably the most intense for the girl, but which showed her inner strength to fight with fear: the scene when von Rumpel, obsessed with the desire to master the Sea of Flames, breaks into Marie-Laure's house (Doerr, 2015): "Her heart knocks so furiously against the cage of her chest that feels certain the man below will hear it". (p. 304) The image of the heart "knocks so furiously against the cage of her chest" (Doerr, 2015, p. 304) is an all-encompassing physical manifestation of horror, as if her fear could alone make her presence known. Her breasts are compared to a "cage" (Doerr, 2015, p. 304) showing that at this moment she feels trapped – fettered by fear, blindness, and the immediate danger of von Rumpel's intrusion. However, this is where she is most vulnerable, but at the same time on the edge, where her inner strength begins. Moreover, the author further shows that Marie-Laure does not lose the strength to fight her inner feelings; moreover, she begins to express her anger: "If he touches me, she thinks, I will tear out his eyes" (p. 304). Instead of allowing herself to be paralyzed by terror, Marie-Laure turns her fear into anger and the will to defend herself. This is symbolic because she has regained some form of control. She was no longer a helpless victim; she had ways of resisting.

The specific choice of words is powerful in its irony, especially the cruel image of "tearing out his eyes" (Doerr, 2015, p. 304), because it is she, Marie-Laure, who is blind and thus threatens to deprive her attacker of his sight. This is a role reversal that reflects the growing power of someone who refuses to be seen as helpless. It shows

anger as a force through which Marie-Laure fights her inner sense of fear and the threat coming from the outside. Her anger turns into a method of survival, demonstrating a very important aspect of her resilience: she not only endures her fear, but also acts in spite of it. In this sense, the scene captures the very spirit of courage, an act of resistance against overwhelming odds, motivated by a fierce desire to protect oneself.

Uncle Etienne, who suffers from the consequences of the war, is the character through whom Doerr describes the concept of fear (Doerr, 2015):

> And yet she can tell he is visited by fears so immense, so multiple, that she can almost feel the terror pulsing inside him. As though some beast breathes all the time at the windowpanes of his mind. (p. 157)

It is not a momentary feeling of fear, but a haunting force that permeates Etienne's mental state. The metaphor of the "beast breathes all the time at the windowpanes of his mind" (Doerr, 2015, p. 157) conveys the relentlessness of his terror, a feeling that has become an almost constant presence in his life, lurking around every corner and behind every door. This use of the image of the "beast" (Doerr, 2015, p. 157) effectively connects the idea of fear as something wild, uncontrollable, omnipresent. Another idea is that Etienne's fear does not come from one source; he is plagued by many anxieties. The phrase "so immense, so multiple" (Doerr, 2015, p. 157) reinforces this idea of all-consuming fear, making his anxieties seem limitless and multifaceted, which Marie-Laure intuitively senses.

Also significant is the conversation between Marie-Laure and Etienne about his brother, who died in the war, and the guilt that overwhelms the girl's uncle (Doerr, 2015):

> This, she realizes, is the basis of his fear, all fear. That a light you are powerless to stop will turn and usher a bullet to its mark". (p. 160)

The metaphor of "a light you are powerless to stop" (Doerr, 2015, p. 160) conveys his helplessness – he feels that no matter what he does, he cannot control or prevent the devastating effects of war, which are random and merciless. His fear is inextricably linked to this deep sense of powerlessness, as he realizes that events such as his brother's death were beyond his control, but the burden of that loss still remains.

The phrase “usher a bullet to its mark” (Doerr, 2015, p. 160) conjures up images of fate and inevitability. This means that he is afraid not only of the physical danger of war, but also of a deeper existential reality, when, no matter what happens, tragedy hits the mark. His brother’s death becomes a symbol of all the uncontrollable forces in life –war, fate, and the randomness of violence. This realization is the essence of Etienne’s fear: he was unable to protect his brother, just as he may not be able to protect Marie-Laure, let alone himself, from the horrors of modern warfare.

In addition, the author conveys the tense atmosphere by describing the reports on the radio, where the French are trying to find one of their relatives (Doerr, 2015):

> Monsieur Cheminoux refugeed in Orange seeks his three children, left with luggage at Ivry-sur-Seine. Francis in Geneve seeks any information about Marie-Jeanne, last seen at Gentilly. Mother sends prayers to Luc and Albert, wherever they are. L. Rabier seeks news of his wife, last seen at Gare d’Orsay”. (p. 128)

Each short, concise message demonstrates the disconnect in communication during a crisis. The messages feel impersonal, but behind each name is a deeply personal tragedy. The structure of the sentences is short, factual, and without emotional embellishment, which increases the emotional impact, creating a sharp contrast to the depth of grief and anxiety these families are facing. These are not isolated cases, but a reality faced by many people when their lives are turned upside down in an instant, and the fate of their loved ones literally hangs in the balance. Moreover, the radio as a symbol of communication in this context ironically points to the isolation that people feel. It broadcasts their messages but cannot guarantee that anyone will hear them or that the people they are looking for will ever be found. These messages emphasize the randomness of war, which is reflected in the stories of survival of those separated who may never be reunited, and create an obsessive sense of loss and longing. The author uses this technique to reinforce the theme of fragmentation, that is, the disintegration of families and society as a whole under the crushing burden of war.

In the novel “All the Light We Cannot See,” Anthony Doerr exposes fear to be many-sided, complex, and deeply interlaced with wartime terrors and personal vulnerability. Indeed, different forms of fear are shown by different characters in

conformance with their way of life. Marie-Laure's fear focuses more on her blindness and the struggle to negotiate a world that becomes increasingly disrupted due to war. The character of Werner goes through the stages of overcoming fear in the army described by John Keegan (1976), moving from being afraid of the fear itself to moral conflict. At first, Werner fears failure and shame, especially after being selected for the Nazi academy. This coincides with Keegan's first stage, where soldiers are fearful of their behavior in battle and of being judged by their fellow soldiers. As he progresses, Werner begins to suppress his fear through camaraderie and indoctrination, much like the soldiers Keegan describes who find strength in their comrades and the threat of punishment. The military structure and Nazi ideology help Werner to repress his doubts and fears, but this repression also dehumanizes him, drawing him deeper into the regime's violent actions. However, Werner's internal moral conflict never fully subsides. His fear shifts from fear of failure to fear of what he has become.

Through these contrasts, Doerr reveals how fear is manifest both as a physiological reaction to immediate danger and as a psychic burden further exacerbated by trauma and disorientation. Through visceral imagery, the author reveals that fear is not an emotion but an omnipresent force that clings to and forms realities in each character's dreams and moral struggles. Whether it be the crushing fear of death that looms over them or the everyday terror of passing through an uncaring, blind world, Doerr states that the source of fear is at least as much a product of inner turmoil and the loss of control over one's fate as it is a reaction to the dangers posed by the outside world. The conventional use of fear in this context makes it a metaphor for human frailty and strength, a reflection of how individuals confront, cope with, and at times transcend their deepest anxieties in the midst of war.

Conclusions to the Chapter 2

In conclusion, in "All the Light We Cannot See," Anthony Doerr perfectly shows how war, trauma, and fate fits into the human experience, but in the same context, he emphasizes the resilience of free will and moral responsibility. The characters in this

novel are those who were swept away by the unstoppable tide of the Second World War, their fates beyond their control, but they tried to keep a glimmer of freedom and hope in the face of chaos. By placing deeply personal stories against a broader backdrop, Doerr narrates about ordinary people struggling with the devastating effects of war, fear, and moral uncertainty.

This paper examines the following narrative concepts in the novel: fate and free will, light, death and trauma, fear and anxiety. The concept of fate is examined through the characters' reflections on their place in the war and moral conflicts at moments of choice: to remain true to themselves and risk their lives or to submit to circumstances. The characters through which the reader draws conclusions about moral dilemmas during the war are Werner Pfennig, Madame Manec, uncle Etienne, Marie-Laure, and other minor characters.

The concept of light is an important one in the book, as it is the key metaphor that permeates the entire novel: light exists even in the darkest times, it represents hope, faith, love, and is a guide through the darkness. This concept is closely related to freedom of choice and destiny, as almost every character in the novel faces the choice between light and darkness, good and evil.

In addition, Anthony Doerr immerses the reader in reflections on death. The characters show how the war intensifies natural human emotions, turning death into something mundane and glorified at the same time. Nazi indoctrination strips young soldiers of their humanity: through Werner's tragic fate and Etienne's post-traumatic stress, the novel illustrates how totalitarian regimes exploit the fear of death for their own purposes. This contrasts with the deep emotional scars left by the survivors, who are haunted by the atrocities they witnessed and the lives they destroyed or lost. Doerr also uses characters such as von Rumpel to show the futility of trying to control life and death, while emphasizing the power of courage and human connection in the face of tyranny. War is not only a physical struggle, but also a moral and emotional one that changes those who experience it forever.

Regarding the concept of fear, the author portrays it as multifaceted, complex, and deeply intertwined with the horrors of war and personal vulnerability. Different

characters express fear in ways that reflect their circumstances: Werner's fear is related to the chaos of battle and his guilt over his complicity in the Nazi regime, while Marie-Laure's fear revolves around her blindness and the growing uncertainty caused by the war. Through these contrasts, Doerr illustrates how fear manifests itself both as a physical reaction to immediate danger and as a psychological burden, exacerbated by trauma and disorientation. With the help of vivid images, he shows that fear is not just an emotion, but a constant force that shapes the experiences, dreams, and moral conflicts of each character. Whether it's the overwhelming fear of death or the everyday horror of an indifferent and chaotic world, Doerr suggests that fear arises not only from internal turmoil and loss of control over one's own destiny, but also from external threats.

CONCLUSIONS

While studying the narrative model of A. Doerr's novel "All the Light We Cannot See", it was determined that the term narrative, despite numerous studies, remains rapidly changing and evolving. This is reflected in the unique way in which the author projects his perception and life experience. Stories are usually told through the perspective of a narrator, in the first or third person, sometimes even from multiple narrators, offering multiple points of view and different perspectives. This narrative allows for a broader and more diverse presentation of events, especially during wartime, when the emotions of people experiencing traumatic events are too complex to cover.

The relationship between the narrator, characters, and reader forms the basis of narrative structure, and this interaction affects how readers interpret the text. In war literature, for example, the narrative often reflects the psychological and emotional damage caused by the conflict. Contemporary narrative forms are particularly suited to exploring complex themes such as trauma, fear, and death, as they can present these experiences from multiple perspectives.

While exploring the concept of trauma in American war literature, it has been found that the psychological and psycho-spiritual trauma experienced by World War II veterans, as well as combatants in earlier conflicts, reflects a widespread and long-standing problem of the effects of military service. While it is difficult to determine the exact prevalence of PTSD among World War II veterans due to the lack of diagnostic criteria at the time, research suggests that it was widespread. The evolution of the understanding of trauma in history, especially in the military context, highlights the changing methods in which society and literature have dealt with these wounds.

The depiction of death in literature, especially in the context of war, demonstrates a profound evolution in the understanding and representation of mortality. From the romanticized and dignified concept of the "good death" in pre-Civil War America to the existential fear and absurdity of death in World War II literature, the narrative of death reflects not only the physical reality of war but also its

psychological and moral consequences. In works such as “Slaughterhouse-Five” and “Catch-22”, death is not just an endpoint, but a lens through which the moral and existential dilemmas of war are considered.

Fear and anxiety have always been the main emotions experienced by soldiers throughout history, regardless of war or era. These strong reactions on the battlefield have attracted the attention of many artists who have explored the stages of emotional experience of soldiers and their methods of coping. The widespread destruction caused by the Second World War left deep psychological and physical scars that became evident not only in scientific research but also in art, especially in postwar art. Literature of this period reflects a pervasive sense of fear and anxiety through character and thematic elements, revealing the psychological trauma suffered by soldiers. The collective trauma of the war also gave rise to new literary movements, such as modernism, which delved into themes of isolation, loneliness, and existential fear. In the postwar period, literature grappled not only with the aftermath of the war but also with the looming threat of future conflicts and the rise of dictatorships, which further increased the focus on fear, anxiety, and the human condition.

During the analysis of the novel “All the Light We Cannot See,” it was found that the work can be considered historical fiction, as the author skillfully combines the purpose of conveying historical events and facts with the lives of ordinary people, exploring the deep psychological trauma caused by the war and emphasizing the fact that armed conflict always means the loss of lives, which is an unacceptable phenomenon.

In addition, Doerr explores the ethical and moral complexities that arise during war. The protagonist Werner’s participation in the Nazi army illustrates the difficulty of maintaining moral freedom when a person’s choices are limited by external forces. His tragic fate, like the emotional wounds of uncle Etienne, demonstrates the profound impact of war on the human soul, turning death into a banal outcome that is exalted by the regime. The indoctrination of young soldiers like Werner strips them of their humanity, but the novel insists that free will and moral responsibility can never be completely destroyed, even in the most horrific circumstances. Characters such as Jutta

and Madame Manec are a testament to this idea, defying propaganda and choosing to act with courage and integrity.

This idea is reinforced by another concept that the author weaves into the novel: the construct of light, both literal and metaphorical. It plays a central role in the novel and represents hope, love, knowledge, and resilience, even in the face of incredible darkness. Doerr often returns to this motif, using it to emphasize how people like Marie-Laure and Werner find a way to persevere despite their limitations – physical, moral, or intellectual. Light becomes a guiding force, encouraging readers to look within themselves and recognize the invisible forces that shape their lives and choices.

The novel's portrayal of fear goes beyond the immediate dangers of war, and emphasizes that it is also a psychological burden shaped by trauma, moral uncertainty, and loss of control. Fear is not just an emotional reaction to external threats, but an ubiquitous force that shapes the characters' reality, penetrates their dreams, and shapes their moral conflict. Whether it is the fear of approaching death or the daily horror of survival in a violent world, Doerr believes that fear is a metaphor for human weakness and resilience. It becomes a reflection of how people confront their deepest anxieties, cope with overwhelming threats, and in some cases transcend their fears by displaying courage, defiance, or moral integrity in the face of war.

After analyzing the novel, we can conclude that the author aimed to show both sides of the war: those who attack and those who defend. He delves into the thoughts, feelings, and emotions of his characters, illustrating the merciless, horrific, and senseless nature of war, as well as how deeply it affects the human psyche. Through the devastating experiences of both aggressors and victims, Doerr emphasizes the enormous cost of conflict, urging readers to realize that such destruction must never happen again. By exposing the deep emotional and psychological scars left by war, the novel becomes a powerful reminder to avoid violence and prevent the darkest chapters of history from being repeated.

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РЕЗЮМЕ

Магістерська робота на тему «Наративна модель роману Е. Доерра «Все те незриме світло»» присвячена аналізу концептів, що складають основу американської воєнної літератури, оскільки вона має важливе значення для збереження пам'яті про військові конфлікти і слугує постійним нагадуванням про те, що люди не повинні повторювати помилок минулого.

Актуальність цього дослідження зумовлена значущістю сучасних дискусій у літературній теорії про зображення травми, історичної пам'яті та про те, як наративні структури впливають на змістовність твору. Мета роботи – дослідити, як у романі Ентоні Доерра «Все те незриме світло» історичні факти переплітаються з особистими історіями, з метою глибшого розкриття впливу Другої світової війни на окремих людей, а також зробити внесок у ширші дискусії про історичну художню літературу, пам'ять і травму. Для досягнення цієї мети поставлено такі завдання

- проаналізувати поняття «наратив»;

- дослідити поняття травми, смерті, страху і тривоги в американській воєнній літературі;

- дослідити ці концепти в контексті роману Е. Доерра;

- дослідити природу історичної художньої літератури;

- проаналізувати, як у романі поєднуються історичні факти з вигадкою.

Об'єктом дослідження є роман Ентоні Доерра «Все те незриме світло». Предметом дослідження є наративна модель роману «Все те незриме світло», а саме те, як його нелінійна структура та тематичні елементи, такі як травма, війна та моральний конфлікт, формують розуміння читачем центральних тем та персонажів роману.

Аналіз використаних джерел дозволив проаналізувати концепти травми, страху та смерті представлені та описані в американській літературі періоду Другої світової війни, щоб на основі отриманої інформації проаналізувати ці концепти в романі Е. Доерра.

Методи, використані в даній магістерській роботі, присвяченій аналізу наративної моделі роману Ентоні Доерра «Все те незриме світло», ретельно підібрані відповідно до мети та завдань дослідження. Для аналізу складної наративної структури та тематичних елементів роману використано кілька підходів: фрейм-аналіз (застосовується для вивчення структурних аспектів роману, зосереджуючись на тому, як його нелінійна оповідь формує розуміння читачем ключових подій і тем), порівняльний аналіз (використовується для зіставлення зображення травми, війни та пам'яті в романі Доерра з іншими творами американської воєнної літератури, виокремлюючи його спільні та унікальні риси), літературознавчий аналіз (допомагає дослідити глибші теми травми, страху, смерті та морального конфлікту в романі, а також те, як вони передаються через персонажів і події), новий історизм (використовується для того, щоб представити роман у ширшому історичному та культурному контексті, аналізуючи, як історичні факти поєднуються з вигадкою, аби відобразити реальність Другої світової війни), читацький відгук (інтегрований для того, щоб дослідити, як читачі інтерпретують наративні та тематичні елементи роману, зокрема, як нелінійна структура та емоційне наповнення історії впливають на їхню власну оцінку твору).

Аналізуючи роман через різні важливі аспекти – такі як наративна структура, теорія травми та історичний контекст – дослідження може запропонувати вагомі висновки про те, як особиста та колективна травма зображуються в американській літературі.