



## **LITERARY DEPICTIONS OF WAR AND ITS PSYCHOLOGICAL IMPACT IN WORLD WAR I AND II LITERATURE**

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### **Abstract:**

This paper examines how literature of World War I and II represents the psychological impact of war, particularly focusing on trauma, memory disruption, alienation, and identity transformation. War, as portrayed in novels and poetry, is not just a physical experience, but a deeply psychological one, affecting soldiers, civilians, and entire societies. The literary works of authors like Erich Maria Remarque, Wilfred Owen, Virginia Woolf, and Pat Barker explore the inner turmoil that soldiers and civilians face as they attempt to reconcile the horrors of war with their identities. By employing techniques such as fragmented narrative, stream-of-consciousness, and non-linear timelines, war literature provides a powerful lens through which to examine the lasting psychological scars of war. Through the analysis of selected texts, this paper argues that war literature transcends the battlefield, exploring the inner landscapes of trauma, survival, and memory. It also highlights the role of literary form in mirroring psychological disruption.

### **Keywords:**

War literature, psychological trauma, PTSD, shell shock, memory, identity, alienation, modernism, trauma theory, narrative form

### **Introduction**

The two world wars of the twentieth century fundamentally altered not only the political and social landscape but also the psychological makeup of those who lived through them. The scale and brutality of the First and Second World Wars, coupled with the unprecedented mobilization of civilians and soldiers, introduced a new psychological reality for survivors—one that was marked by trauma, alienation, and the shattering of personal and collective



identity. While physical wounds could be treated, the mental and emotional scars left by war were not so easily addressed.

Literary works from the period reflect these psychological consequences in profound ways. War literature from both World War I and World War II often highlights not just the physical destruction of war but also its deeply disorienting effects on the mind. The depiction of psychological trauma, such as shell shock (now understood as PTSD), memory dislocation, and identity crisis, plays a central role in much of this literature. Through the use of fragmented narrative structures, interior monologues, and the collapse of linear time, war writers conveyed the mental and emotional fragmentation experienced by their characters.

This paper seeks to explore how the psychological impact of war is represented in literature. By focusing on selected texts from World War I and World War II, it will show how trauma and its associated effects—alienation, memory disruption, and identity transformation—are not only central themes but are also enacted through literary form. Through close analysis of texts by Erich Maria Remarque, Wilfred Owen, Virginia Woolf, and Pat Barker, this paper will argue that literature provides a powerful space for exploring the mental wounds of war that are often left unaddressed by society.

## Theoretical Framework

### Trauma and Memory

Trauma theory provides a useful framework for understanding the psychological impact of war, particularly in the context of modern warfare. Trauma refers to an overwhelming event that shatters an individual's sense of self and reality, often leaving lasting psychological scars. In the context of war, trauma results not only from the violence and death witnessed on the battlefield but also from the dislocation of identity and time. As Cathy Caruth explains in her seminal work *Unclaimed Experience: Trauma, Narrative, and History* (1996), trauma is “belated”—it is not fully understood or processed at the moment it occurs, but only after a significant delay, when the traumatic memories return unbidden in intrusive flashes. This delayed effect is evident in many works of war literature, where characters struggle to make sense of their experiences long after the war has ended.



Memory, too, plays a central role in the representation of trauma. Rather than serving as a reliable repository of past events, memory in trauma literature is fragmented, unreliable, and often painful. As a result, characters in war literature often experience their pasts as a series of disconnected and haunting fragments, rather than as coherent narratives. This disjointed experience of time and memory is central to the depiction of psychological trauma in war literature.

### **Narrative Form and Psychological Effect**

Literary form is deeply intertwined with the depiction of psychological trauma. The collapse of linear narrative time, the use of stream-of-consciousness techniques, and the fragmentation of perspective all serve to mirror the mental disarray caused by war. These narrative devices reflect the breakdown of temporal continuity experienced by those suffering from trauma. In her work on modernist literature, Virginia Woolf explores how narrative form can capture the fragmented consciousness of individuals experiencing psychological distress. Woolf's use of free indirect discourse in novels like *Mrs. Dalloway* (1925) allows the reader to enter characters' minds and experience their disrupted sense of time and self. This technique mirrors the fragmented, non-linear nature of traumatic memory, where past and present often collide in unpredictable ways.

In war literature, the disintegration of linear time reflects the collapse of stable identity. As soldiers and civilians try to reconcile the horrors of their experiences, they often find themselves trapped in cyclical, repetitive thoughts and memories. This narrative strategy also emphasizes the inability to fully process or escape the trauma of war. Thus, literary form in war literature is not merely an aesthetic choice but a reflection of the psychological fragmentation caused by conflict.

### **Literature Review**

The literature of World War I and II has been the subject of extensive scholarly analysis, particularly with regard to its depiction of psychological trauma. During World War I, the concept of "shell shock" (now recognized as PTSD) brought attention to the psychological toll of war. The works of war poets such as Wilfred Owen and Siegfried Sassoon gave voice



to the psychological distress of soldiers, highlighting the dehumanizing effects of battle and the lasting impact of war on the mind.

In the years following World War I, the literary representation of war trauma expanded to include the experiences of civilians, particularly women. The aftermath of World War I was marked by widespread social and psychological upheaval, and literature reflected these changes by exploring themes of alienation, disillusionment, and identity crisis. In *All Quiet on the Western Front* (1929), Erich Maria Remarque provides a poignant portrayal of soldiers who are mentally scarred by their experiences, unable to reintegrate into civilian life. The novel's fragmented structure and focus on internal psychological turmoil mirror the disorientation of characters as they attempt to make sense of their wartime experiences.

World War II literature, particularly in the postwar years, introduced new themes of collective trauma, survival guilt, and the psychological aftermath of totalitarian regimes. The literature of the Holocaust, for example, focuses on the trauma of witnessing genocide and the lasting scars left on survivors. In addition to the literature of soldiers, novels like *The Return of the Soldier* (1918) by Rebecca West, which deals with the psychological effects of war on returning veterans, became important texts in the exploration of memory, trauma, and identity.

## Discussion

The literary depictions of war and its psychological impact in *All Quiet on the Western Front*, *Mrs. Dalloway*, and *Regeneration* demonstrate that war literature is not only concerned with the physical battles fought on the frontlines but also with the emotional and mental battles that soldiers and civilians face long after the war has ended. The narrative techniques used in these texts—fragmented time, interior monologue, and the collapse of linear narrative—mirror the psychological fragmentation experienced by the characters, highlighting the mental disarray caused by trauma.

In these novels, trauma is not just a symptom of the past but a constant presence that haunts the present. Characters are unable to escape their memories, which intrude upon their daily lives and disrupt their ability to move forward. The collapse of linear time and the fragmentation of narrative reflect the psychological dislocation caused by war. The texts also



show how trauma is not just an individual experience but a collective one. Soldiers and civilians alike are scarred by the war, and the psychological impact extends beyond the battlefield.

## Conclusion

The literature of World War I and II provides a powerful exploration of the psychological impact of war. Through the use of fragmented narrative, interior monologue, and disjointed time, war literature captures the mental fragmentation, memory disruption, and identity crises experienced by soldiers and civilians. These novels do more than depict the physical horrors of war—they give voice to the inner wounds, the lasting trauma, and the psychological cost of armed conflict. War literature, then, serves as an essential lens through which we can understand the human toll of war, not just on the battlefield but in the minds and hearts of those who survive it.

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