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THE NEW NORMAL: WAR, CLOTHING, AND IDENTITY IN HEMINGWAY'S NOVEL "A FAREWELL TO ARMS"

As the title implies, the article explores the intricate relationship between identity and clothing during wartime, as depicted in Ernest Hemingway's novel "A Farewell to Arms" (1929). Delving into the mundane aspects of a crisis, such as clothes, reveals the profound impact of war on personal identity and offers a means to humanize the experience by shifting the focus from the battlefield to the daily struggles and resilience of individuals amidst the conflict. Drawing upon textual analysis, this research highlights the inherent duality of war, when the constant need for adaptation and the erosion of stability lead to a fragmented sense of self. By examining the role of clothing in this process, the article deepens the understanding of the sartorial aspects of identity formation and transformation. The study argues that the war normalizes abnormality and trauma on the level of everyday, causing a consequent struggle to find normalcy due to its lasting effects on individual lives. The fact that, as a part of daily life, clothing is a constituent in forming the identity of the wearer is stressed. Much attention is given to the analysis of the military uniform and its role in shaping the identity of the novel's narrator, Frederick Henry, during his transformation from a soldier to a civilian. The paper is also concerned with examining the role of firearms and bandages as wearable items in the novel.

It is reported that wartime trials create the environment that shapes the resilience of a Code Hero; at the same time, surviving the traumatic experience of war fuels the disillusionment of the Lost Generation. It is shown that, despite maintaining the Code Hero's stoicism in the face of adversities, Frederick is not exempt from the emotional turmoil and being a "lost" person. The article offers a fresh perspective on the complex relationship between the physical environment and the fragmentation of self in times of war. It contributes to a broader discourse on the psychological and existential consequences of conflict, reminding us of the profound human costs hidden beneath the surface of war's unstable reality.

Key words: sartorial discourse, Hemingway, "A Farewell to Arms," identity transformation, war.

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НОВА НОРМА: ВІЙНА, ОДЯГ ТА ІДЕНТИЧНІСТЬ У РОМАНІ ГЕМІНГВЕЯ «ПРОЩАВАЙ, ЗБРОЄ!»

Відповідно до заголовку, стаття досліджує заплутаний зв'язок між ідентичністю та одягом під час війни, за романом Ернеста Гемінгвея «Прощавай, зброє!» (1929). Заглиблення в повсякденні аспекти кризи, такі як одяг, розкриває глибину впливу війни на особисту ідентичність і надає засіб гуманізації цього досвіду за рахунок зміщення уваги з поля бою на повсякденні зусилля та стійкість людей під час конфлікту. Спираючись на аналіз тексту, це дослідження підкреслює притаманну війні двоякість, коли постійна потреба у пристосуванні та руйнування стабільності призводять до фрагментації самосвідомості. Досліджуючи роль одягу в цьому процесі, стаття поглиблює розуміння сарторіальних аспектів формування та трансформації ідентичності. Дослідження стверджує, що війна нормалізує аномальність і травму на рівні буденності, що провокує подальші труднощі з поверненням до нормальності через тривалі наслідки війни на життя людей.

Повідомлено, що випробування війни створюють середовище, де формується стійкість героя «кодексу честі»; у той же час, переживання травматичного досвіду війни підживлює розчарування «втраченого покоління». Зроблено акцент на тому факті, що одяг як частина буденності є складовою формування ідентичності того, хто його носить. Багато уваги приділено аналізу військової форми та її ролі у формуванні ідентичності оповідача роману Фредеріка Генрі під час його перетворення з солдата на цивільного. Продемонстровано, що, незважаючи на збереження стоїцизму героя «кодексу честі» перед обличчям труднощів, Фредерік не позбавлений від емоційних переживань та є «втраченою» людиною. Стаття також пов'язана з дослідженням ролі вознепальної зброї та бинтів як елементів «гардеробу» в романі. Пропонується свіжий погляд на складні відносини між фізичним середовищем і фрагментацією ідентичності під час війни. Стаття додає до ширшого дискурсу про психологічні та екзистенціальні наслідки конфлікту, нагадуючи про глибокі людські втрати, приховані під поверхнею нестабільної реальності війни.

Ключові слова: сарторіальний дискурс, Гемінгвей, «Прощавай, зброє!», трансформація ідентичності, війна.

Introduction. The general idea of a crisis event such as war implies instability and chaos, contradicting day-to-day life, which follows repetitive and uneventful routines. The everyday aspect is often overlooked and dismissed in prevalent historical accounts, which tend to focus on the strategy and actions of political and military leaders. The uncertainty and unpredictability of life during crisis times make it challenging to record and assess accurately. However, exploring the defamiliarized experiences of the everyday in the context of war contributes to the understanding of the overall impact of war on society at large. Additionally, it sheds light on how people coped with the adversities of war to maintain a sense of normalcy.

The concept of life during wartime is a common theme in Hemingway's work and is often portrayed through the stories of soldiers, civilians, and their families. Seiden and Seiden (2013) argue that being a witness of war and a trauma survivor, Hemingway's writing about war became a way of coping with those unmanageable experiences. As a result, Hemingway frequently posed the idea that war forces individuals to confront a new normal, which is a constant state of instability and uncertainty. "A Farewell to Arms" is a first-person narrative of Lieutenant Frederik Henry, an American ambulance driver in the Italian army during WWI. The novel tells a tragic love story between the protagonist and English nurse Catherine Barkley.

This article aims to analyze the transformative effects of war on everyday life and the subsequent creation of a new normal through the analysis of Hemingway's "A Farewell to Arms." Specifically, the study will focus on the role of clothing in shaping the characters' identities and reflecting the changes brought about by war. By examining the abnormality of war and its impact on the everyday, the article seeks to define ways in which the human experience is altered and shaped by living through a crisis event.

Everyday war. Perceiving war as a series of uncontrollable and chaotic action events is rather simplistic as it is a complex and multifaceted process. Amidst the uncertainty and fear that the war brings about, it is still possible to discuss the distorted reality as a new routine. Chaitin et al. (2022) pose the notion of a routine emergency, arguing that people who endure wartime normalize the constant state of danger, creating coping mechanisms while also maintaining awareness that such a lifestyle is not adequate. Consequently, the war itself becomes the everyday.

From the literary perspective, apart from war novels, the concept of war as the everyday is best evidenced by the memoirs and diaries written by regular military men. According to Muir (2000: 301–302), descriptions of various aspects of soldiers' daily lives

play a significant part in these types of writing. Mac Ginty (2022) and Favret (2005) further corroborate that although memoirs, diaries, and letters lack the legitimacy of the official sources, they provide a valuable hyper-local context of events and specifically convey war as an ordinary experience, presenting a contrasting version of the everyday. Among the multitude of themes addressed in war literature, the prevailing narratives consist of the heroic portrayal of war followed by the disillusionment with it (Rhoden, 2014). As Brosman (1992) elaborates, the demystification and debunking of traditional war idealism are done through a detached and objective narration that does not utilize heroic language associated with conventional war literature, allowing the writer to juxtapose it with their perceived view of war.

Despite the recurring anti-war sentiments in the larger body of Hemingway's work, wars were a prominent part of his life since the author served in the Red Cross during WWI and further participated in the Spanish Civil War and WWII (Greenspan, 2019). In his fiction, Hemingway presents his wartime experiences from a postwar standpoint. As follows, in "A Farewell to Arms," he exposes the realities of war that shape the characters' daily lives. For example, when visiting Frederick at the hospital after being wounded, his friend Rinaldi enthuses about his supposed heroism and the possibility of receiving a medal. Frederick denies it, saying "*I was blown up while we were eating cheese*" (Hemingway, 1929: 68). Hemingway's Code Heroes, including Frederick, are defined by consistently displaying bravery and dignity in the face of adversity (Zoranyan, 2018). While the casual and distinctly non-heroic context of his injury breaks the concept of war as one continuous act of courage, it does not lessen the severity of his wound. Rather, it showcases the futility of war and the loss of innocence, fueling Frederick's disillusionment with it.

The events of "A Farewell to Arms" happen during WWI, and its continuity is understood through the conversations in the novel. Characters frequently question when it will be over, or whether it will be over at all, e.g., the phrase "maybe the war will be over" is uttered at different times by Catherine and the priest to Frederick (Hemingway, 1929: 76, 110). Moreover, the novel does not communicate the prior circumstances of their lives, although some fragmented bits are revealed in passing, such as Frederick receiving a letter from his grandfather in America or Catherine mentioning her sick father. However, those details are stated as a matter of fact, with no further explanation or meaningful impact on the current events. The lack of flashbacks or discussions about the past, together with the uncertainty about the future,

indicate that only the present matters; hence, the war is the endless reality in the book.

While Hemingway denied the existential implications of war and the term the Lost Generation (Green-span, 2019), Frederick's reactions and experiences are characterized by disillusionment and a search for meaning and purpose typically prescribed to young adults during or post-WWI. Frederick's reasons for enlisting in the army are never stated explicitly. When questioned about it, he avoids a direct answer, saying that he "was in Italy" and "spoke Italian" (Hemingway, 1929: 22), or "there isn't always an explanation for everything" (Hemingway, 1929: 18). At the same time, being an American in the Italian army, Frederick perceives himself as abstracted from the war and its potential harm. Hence, when contemplating his position and prospects at the beginning of the novel, he states that "it [the war] did not have anything to do with me" and "seemed no more dangerous to me myself than war in the movies" (Hemingway, 1929: 39).

Still, Frederick navigates the war's chaos with stoicism while being forced to question his prior choices and sense of self. Notably, sustaining serious injuries to his legs and witnessing a comrade die by the enemy artillery makes Frederick realize that he is not invincible. Like Frederick's motivations for joining the army, the reasons for his further reluctance to fight are not stated directly. Unlike the blunt hate for the war voiced by Rinaldi or the priest, his own resentment of it is more implicit, e.g., "I don't enjoy it" (Hemingway, 1929, p. 75). However, despite the obvious preference for a safe life in the rear with Catherine, he returns to the front and carries out his duty after recovery. Over the course of the novel, having endured the front lines, being injured and not being able to live on happily due to Catherine's untimely death, Frederick connects Hemingway's idealized Code Hero and the conflicted individuals of the Lost Generation as he is trying to reconcile personal values and ideals with the trauma of war.

Clothing of the new normal. The sartorial discourse in "A Farewell to Arms" refers to discussions, descriptions, or narratives related to clothing. As a formative aspect of everyday life, clothing is a subject of wartime in the novel. Undoubtedly, military uniforms are a type of clothing heavily associated with wartime. Although it is the standard attire for the military at all times, it gains special connotations and meanings when worn during the war. The prominent aspects of the design of military uniforms include the importance of symbolism, hierarchy, and utility (Krueger, 2012). The uniform instills social discipline and serves as a sign of belonging to an army as well as outwardly demonstrates one's national symbolism

(Roveri, 2021). Additionally, it distinguishes the military from the civilians (Pfanner, 2004), and communicates the status, rank, and skills of an individual within the organization through a variety of visual cues, such as insignia, stars, badges, stripes, etc. (Kikkert, 2004). The hierarchical principle emphasizes recognizing different levels of military authority easily. Lastly, the uniforms must be functional and practical, and be able to withstand their use in combat, protecting the wearer (Krueger, 2012). In "A Farewell to Arms," clothing features are mentioned to show something specific rather than give a broad description of an outfit. Therefore, there is a default non-spoken image of what a character is wearing, i.e., a uniform, and the details that are occasionally revealed illustrate the elements differentiating between uniformly dressed individuals. The aforementioned design principles are realized in the sartorial discourse of the novel. For example, at the beginning of the book, Frederick is able to recognize a particular brigade "by their red and white striped collar mark" (Hemingway, 1929: 35). While symbolizing belonging to a nation's army, the uniform also differentiates between us versus them groups. A further example of this is an enemy staff car being detected solely because "they all wore German helmets" (Hemingway, 1929: 224), which distinguished their uniforms from the attire of the Italian troops. Similarly, Frederick knew the rank of a doctor at the military hospital by "a stripe beside the three stars on his sleeve. That meant he was a first captain" (Hemingway, 1929: 103). Furthermore, since the novel is set during wartime, it presupposes that the characters are wearing uniforms on and off duty. As Laver (1948) notes, the military uniform is valid only when a soldier is fighting, and it becomes a costume of a soldier in other contexts. This idea is illustrated by Frederick regarding the order to wear a helmet away from the frontline and active combat as "too bloody theatrical in a town where the civilian inhabitants had not been evacuated" (Hemingway, 1929: 29). Hence, the full uniform with a helmet, a pistol, and a gas mask without a necessity was counterproductive and staged, emphasizing the vulnerability of the civilians and making the military personnel look like a caricature at the same time.

It should be noted that the novel does not have an abundance of clothing descriptions. Most clothing-related statements refer to the actual act of getting dressed or undressed, e.g., Frederick noting "I dressed, went downstairs, had some coffee..." (Hemingway, 1929: 15), rather than what exactly was worn, what the clothes looked like, or how they made him feel. However, since most of the events in the novel take place near the frontline or other military-affiliated

places, it is self-explanatory that the characters are wearing uniforms. The uniform as the only clothing option takes away the usual process of deciding on what to wear for the day. Again, the choice is dictated by the war and the military, and this lack of agency is another example of the general loss of autonomy caused by the war. On the other hand, while stripped of expression, individualism, and personality, the predictability of uniforms provides a sense of stability and belonging during the uncertain time of war.

Regarding Catherine, what she is wearing is also dictated by her occupation. Upon their first meeting, Frederick describes that “she wore what seemed to me to be a nurse’s uniform, was blonde and had a tawny skin and gray eyes. I thought she was very beautiful” (Hemingway, 1929: 18). Her clothes are seldom mentioned, although on the evening when Frederick returns to the frontline, “she was wearing a dark blue cape and a soft felt hat” (Hemingway, 1929: 156). Given the ubiquitous nature of her attire, Catherine’s physical features are more relevant, with more frequent and detailed depictions, e.g. “She had wonderfully beautiful hair She had a lovely face and body and lovely smooth skin too” (Hemingway, 1929: 121). Thus, prioritizing her physical attributes poses Catherine as an alluring figure in Frederick’s life, highlighting the growing attraction and affection he experiences toward her.

The absence of clothing descriptions can be interpreted as a deliberate stylistic choice that subtly emphasizes the utilitarian and practical role of clothes in the novel and the general shift in priorities of daily life where things such as clothing are considered less important in comparison with the bigger happenings. Hemingway’s style is characterized by minimalism, where the meaning is conveyed by small details instead of lengthy descriptions of appearance. Beuka (2002: 113) mentions Hemingway’s “clipped dialogue and the use of the telling physical detail” employed to evoke an emotional response. Furthermore, Seiden and Seiden (2013: 100) relate the “hard-bitten” style to Hemingway’s war PTSD and consequent fear of not being completely truthful in his writing. Therefore, repetitive explanations of the homogenous clothes would be redundant.

Apart from actual garments or shoes, the novel mentions other things that are worn, which allows us to examine them alongside clothing. Similarly, to how war is discussed casually in conversations, its physical presence is manifested in objects, namely personal belongings. For example, when Frederick is describing his room in the town where they were stationed, he lists his trunk, boots, and rifle. A notion of arms as wearable items arises. Much like the uniform,

firearms in the military are not exclusive to wartime, however, the context of war changes who carries them and how they are used. Hence, apart from the regular army personnel handling weapons, there are draftees and volunteers like Frederick himself, i.e., those serving specifically because of war happening. Due to the requirement to have an unconcealed weapon on one’s person, Frederick “felt like a gunman” wearing a pistol, and the “ridiculousness of carrying a pistol” makes him quit trying to learn how to shoot (Hemingway, 1929: 30). Thus, the inability to properly use a firearm together with the full uniform outside of active combat contributed to the idea of the uniform as a costume of a soldier.

In addition, the medical staff had to carry pistols as well and, unlike Frederick, who complied with the rules of what the soldier should look like, his surgeon friend Rinaldi “carried a holster stuffed with toilet paper” (Hemingway, 1929: 30). Rinaldi’s refusal to comply shows his individual choice to follow the Hippocratic Oath not to do harm over military duty. The constant state of readiness and the potential for violence are underscored by carrying weapons at all times. Unlike peacetime, when killing another person is morally wrong, war creates a paradox, where soldiers are tasked with taking lives on the battlefield to protect the lives of their comrades and their nation, building the tension between personal morality and the collective morality imposed by war. Devoid of any idealistic expectations of war heroism, Frederick becomes indifferent to carrying a pistol and he is able to shoot an Italian soldier who disobeys his orders during the retreat. Thus, the tool of protection against the enemy also becomes an instrument of harm when the boundaries between right and wrong and us-versus-them groups become increasingly blurred.

Another disruption brought by the war is the commonality of the injured body and bandages as body covering items alongside clothing. Accordingly, it is illustrated by the play of words “dressing the body” and “dressing the wounds.” Prior to his injury, due to Frederick’s role in the war as an ambulance driver, the wounded and the dressing stations are mentioned frequently. The image of an injured soldier contradicts the stereotype of a strong and brave protector; therefore, the bandages demonstrate emotional vulnerability as well as one changes his role from a defender to someone who needs to be protected and cared for. The novel blurs the line between actual clothing and wound dressings, and bandages become a clothing-like item in the perception of the wounded themselves as evidenced by Frederick noting “I was undressed, except for the bandages” (Hemingway, 1929: 91) when receiving treatment for his injuries.

The bandages represent a necessary step of healing and recovery, although it is "not a pleasant trip to the dressing room" when the patient is carried by "three men nurses and a doctor" (Hemingway, 1929: 67). Moreover, having one's wounds covered does not equate to survival, and the field hospital where Frederick is first treated has a constant presence of death: "If any one was going to die they put a screen around the bed so you could not see them die, but only the shoes and puttees of doctors and men nurses showed under the bottom of the screen. ... When they lifted you up out of bed to carry you into the dressing room you could look out of the window and see the new graves in the garden" (Hemingway, 1929: 79).

Logically, the removal of bandages would indicate that the wound is healed. However, when he reluctantly returns to the frontline, upon the inspection of Frederick's scarred leg, Rinaldi contests that "it's a crime to send you back. They ought to get complete articulation" (Hemingway, 1929: 176). Subsequently, the healing process extends beyond the hospital discharge. Before he boards the train in Milan, Catherine casually suggests that Frederick should get injured in the foot again rather than his ears since "your feet have been hit already" (Hemingway, 1929: 166). During the war, the healing cannot be complete as Frederic becomes subjected to the same conditions that caused him physical and psychological harm upon his return to active duty. The war puts soldiers in a nearly impossible position, where their idealized role is difficult to live up to and simultaneously can be shattered by an injury. Furthermore, due to the general desensitization of society to the image of an injured body, the wounds are seen as something to be expected rather than an enormous personal sacrifice, presenting soldiers with a grave physical and emotional burden of having to cope with trauma and return to fighting as soon as possible.

Discarded clothes and identities. Narrated from Frederick's perspective, the novel provides in-depth insights into a subjective view of his position and role throughout the occurring events. However, there is a dissonance between his self-identification and objective reality. Overall, the conflict centers around Frederick's abstraction from the war while directly participating in it. Todorović et al. (2017) stress the importance of organizational identification within the military in terms of a sense of belonging and loyalty, and common goals and values, noting that a high degree of commitment is the pillar of military power, which, in turn, ensures the stability of society. Kümmel (2018) further adds that the shared identity defined by the military sets the expectations and behavior of a soldier and is represented by the uni-

form. However, Frederick's identification with the military is fragmented. Upon their first meeting, when Catherine notes that it is odd for an American to be in the Italian army, Frederick trivializes his role, replaying that "it's not really the army. It's only the ambulance" (Hemingway, 1929: 18). On the other hand, when discussing whether the officers "see" the war with the priest while recovering in the hospital, Frederick says "I am an officer" (Hemingway, 1929: 75). The priest, acknowledging Frederick's injury, still dismisses his interjection, stating "you are not even an Italian. You are a foreigner" (Hemingway, 1929: 75).

Accordingly, the lack of strong military identification stems directly from Frederick's foreign identity. Hattiangadi et al. (2005) and Hanson and Lin-Greenberg (2019) agree that the military can benefit from non-national soldiers in terms of manpower, recognizing the well-justified security and loyalty concerns. Frederick himself and others view him as an outsider, questioning his belonging in the Italian army, as stated earlier. From the beginning, it is determined that Frederick is not burdened with the noble deed of protecting his country as he is not Italian and not identify as such. He recognizes his non-belonging more distinctly when he encounters other foreigners which is manifested in uncomfortable emotions. For example, Frederick notes that "it was impossible to salute foreigners as an Italian, without embarrassment" (Hemingway, 1929: 30) or, despite the eventual indifference to carrying a pistol, he feels "a vague sort of shame" in front of "English-speaking people" (Hemingway, 1929: 22–23). Although Frederick's and others' dissociation toward his position is based on him being a foreigner and is not malicious, Rinaldi is the only person who accepts him fully. When he comes to see Frederick in the field hospital, he says "you are really an Italian. All fire and smoke and nothing inside. You only pretend to be American," adding that "we are war brothers" (Hemingway, 1929: 71–72) on the grounds of shared military experience as well. Furthermore, after deserting and reuniting with Catherine in Streza, her friend and a fellow nurse Fergy confronts Frederic over their affair and calls him "a snake with an Italian uniform: with a cape around your neck" and a "dirty sneaking American Italian" (Hemingway, 1929: 264), relating national belonging to military affiliation, which is visually represented by the uniform. Frederick replies to the accusations that "I haven't got an Italian uniform now" (Hemingway, 1929: 264), which notes a severed sartorial connection with the army, amplifying his outsider status.

The uniform represents Italian national identity, Frederick's dedication to the country's war effort and emphasizes his role in the collective pursuit of

common goals. By wearing it and fulfilling his role as an ambulance driver, he conforms to the roles and responsibilities dictated by the Italian military, making him a participant of the broader Italian war narrative. However, when confronted by the battle police during the retreat, he is at risk since Frederick's accent reveals his foreign identity: "I was obviously a German in Italian uniform" (Hemingway, 1929: 240). In that instance, the uniform, being a prominent symbol of group belonging and identity, loses this value and becomes a costume in the eyes of his accusers. Even though it plays a vital role in forming Frederick's military identity, his uniform indirectly becomes the catalyst of his desertion when the sense of loyalty and purpose embedded in his attire is undermined. Fleeing by jumping into the river and then by train, Frederick renounces being a soldier, stating that "anger was washed away ... along with any obligation" (Hemingway, 1929: 248). His disillusionment with the war is evidenced by the desire to remove the uniform, which has lost its meaning: "I would like to have had the uniform off although I did not care much about the outward forms. I had taken off the stars, but that was for convenience. It was no point of honor" (Hemingway, 1929: 248). Frederick's actions reflect his changing perspective on the war. His love for Catherine and personal experiences make him question the traditional codes of military behavior, prioritizing his own desires and moral convictions over the demands of the military establishment. After arriving in Milan, Frederick wears borrowed clothes that belong to his singer-friend Simmons: "In civilian clothes I felt a masquerader. I had been in uniform a long time and I missed the feeling of being held by your clothes. The trousers felt very floppy. I had bought a ticket at Milan for Stresa. I had also bought a new hat. I could not wear Sim's hat but his clothes were fine. They smelled of tobacco and as I sat in the compartment and looked out the window the new hat felt very new and the clothes very old" (Hemingway, 1929: 260).

Interestingly, it is the most substantial and meaningful description of clothes in the novel, extensively communicating a connection between what he is wearing and his emotional state as he admits that the uniform has been a prominent part of his life, shaping his outward image and identity for a while. Frederick's demilitarized appearance is mentioned two more times in instances of him looking at his reflection in the mirror or glass, recognizing that "I looked strange to myself in the civilian clothes" (Hemingway, 1929: 276). The act of wearing the uniform marks the transition from a civilian to a serviceman (Ugolini, 2010), however, taking it off does not equate to giving up the military identity, similar to how a wound is not

necessarily healed when bandages are removed. It is further evidenced in the following passage: "The war was a long way away. Maybe there wasn't any war. There was no war here. Then I realized it was over for me. But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the schoolhouse from which he has played truant" (Hemingway, 1929: 262).

Frederick acknowledges his prior commitment and the consequent fault of deserting, telling Catherine "I feel like a criminal. I've deserted from the army" (Hemingway, 1929: 269). However, she negates his sentiment, saying that "it's not deserting from the army. It's only the Italian army" (Hemingway, 1929: 269). Although Frederick's role is trivial in Catherine's eyes, he is facing repercussions for his actions. When she asks whether the military police will arrest him for being out of uniform, he replies that "they'll probably shoot me" (Hemingway, 1929: 268). Therefore, the uniform poses risks for Frederick whether he is wearing it or not. He initially removed it to dissociate himself from the dangers of war after being falsely accused of treachery, but instead of safety, this choice creates new threats as he navigates the conflict-ridden environment.

Subsequently, Frederick abandons the war but chooses to protect Catherine, who is pregnant. In this regard, the war creates a duality concerning what is expected of men as they go to war to protect their country but leave their families without a husband/father in their absence and in case they are killed or missing in action. Furthermore, being a soldier is closely associated with a peak performance of masculinity (Agostino, 1998; Swain, 2016), which is amplified during wartime. Alternatively, not participating results in societal disapproval of being "less of a man" experienced by Frederick when he is traveling from Rome to Stresa out of the uniform after deserting: "There were some aviators in the compartment who did not think much of me. They avoided looking at me and were very scornful of a civilian my age" (Hemingway, 1929: 260). Thus, Frederick prioritizes personal safety and the sought-after peaceful life for him and Catherine over the archetypal soldier duty.

They live "a fine life" in Switzerland in anticipation of their child and the wedding that should follow (Hemingway, 1929: 326), which are significant life events equated with the continuation of life in contrast to the grim reality of war. Nevertheless, their ultimate return to normalcy of being married is not realized since they decide against it in Italy because "the formalities were terrific" (Hemingway, 1929: 122), and later, it is "too embarrassing" for Catherine to be a bride due to pregnancy (Hemingway,

1929: 313). Although not mentioned directly, her desire to have "a splendid wedding with every one thinking what a handsome young couple" (Hemingway, 1929: 314) heavily implies proper wedding attire, symbolically associated with a new beginning. Catherine also purchases clothes for the baby, noting that "there aren't many people reach my time without baby things" (Hemingway, 1929: 328). The baby clothes specifically represent the tangible aspiration and preparation for happiness and a peaceful future, which are ultimately shattered by her untimely death in childbirth along with their son. Throughout the occurring events, Catherine is associated with comfort and peace, which intensifies the ramifications of her passing. Subsequently, Frederick's present and future revolve around his ultimate decision to be with her, as he stresses that "I'm no good when you're [Catherine] not there. I haven't any life at all any more" (Hemingway, 1929: 321). The inability to envision living without her could be attributed to his fragmented personal identity in the aftermath of the prior inner conflicts. While Catherine and the baby's passing is not a direct consequence of war, in the larger context of the novel, it shows the inability to return to normalcy long-term because of the inflicted trauma. The unmet milestones and unused clothes further underline the significance of these events.

Although, Frederick the Code Hero is shaped by the harsh conditions of war, while stoic, is also lost as his purpose keeps being changed by forces beyond his control. Therefore, his emotional state at the end of the novel can be interpreted as a combination of numbness and potential post-traumatic stress, and his stoic demeanor may, in part, be a defense mechanism against further pain. Ultimately, Hemingway offers a vision of individuals who accept the suffering and loss of the war and life's trials with a sense of resignation.

Conclusion. Told from the perspective of an imperfect soldier, "A Farewell to Arms" challenges the traditional war narrative and explores the natural desire for self-preservation and longing for normalcy in the face of abnormal circumstances. The novel is not a record of a universal experience but it showcases the indiscriminate nature of war and its ability to affect individuals regardless of their nationality, personal beliefs, and level of involvement.

The sartorial discourse in "A Farewell to Arms" consists of concise descriptions of clothes to illustrate the realities of the everyday during wartime. Although a limited part of the novel, when clothing details are mentioned, they often carry symbolic or thematic weight, advancing the narrative and contributing to its themes and character development.

The overarching presence of war in the characters' lives directly shapes the conditions of the everyday, including clothes, which facilitate the changes of identity, underlining the connection between one's physical environment and the sense of self. Frederick's transformation from a soldier to a wounded to a civilian is visually reflected by his attire, illustrating the subtle but significant place of clothes in the novel. Over the course of the story, clothing represents the objective reality of Frederick's roles, visually posing him in a particular way. This, in turn, influences his perception of self and shapes his identity to align with his changing image. Accordingly, the military uniform made him a part of the group despite his abstraction and being a foreigner. While there is a delay between Frederick's realization of self as a soldier and later a civilian, it is the clothing that defines his appearance first that allows him to recognize and process the shift of his identity. Alongside clothing, the firearms and wound dressings become wearable items in the book. Frederick overcoming his reluctance towards using a pistol mirrors his gradual acceptance of the reality of war and its transformative effect on one's relationship with violence. On the other hand, becoming injured marks him as a casualty, and the bandages he wears expose the wounded body, human vulnerability, and the ultimate cost of warfare. Overall, the interplay between the instruments of harm and recovery highlights the dynamic connection between violence and survival in times of war.

Although personal transformations are inevitable during a crisis event, "A Farewell to Arms" illustrates the disorientation and loss of self that accompany them, reflecting the disillusionment of the Lost Generation. Ironically, Frederick, who renounces the war to pursue other means of fulfillment and agency through personal happiness with Catherine, is left without the family he longed for at the end of his traumatic journey. While a happy ending would provide closure and resolution after the pain and hardships they endure throughout the novel, it would diminish the lasting effects of war and trauma, implying the simplistic solution of ignoring it. Frederick's stoicism in the face of suffering is evident throughout the novel, but it does not shield him from the emotional turmoil that comes with it. His desertion evolves the daily circumstances of the war's horrors into the short-lived peace, which highlights the devastating fallout of war even after the physical conflict has ceased. The deaths of the mother and child, the unmet life milestones, and unused baby clothes become symbols of the foreshortened future and the struggle to reintegrate into a post-war world.

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