

**POST-TRAUMATIC STRESS DISORDER ON TAMARA IN
ANDREA JEFTANOVIC'S NOVEL *THEATRE OF WAR* :
A PSYCHOLOGY OF LITERATURE PERSPECTIVE**

A THESIS

BY

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**DEPARTMENT OF ENGLISH LITERATURE
UNDERGRADUATE PROGRAM
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UNIVERSITAS ISLAM SUMATERA UTARA
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**SUBMITTED TO
THE FACULTY OF LITERATURE
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APPENDIXES

APPENDIXES A

Biography of Andrea Jeftanovic

Andrea Jeftanovic is a Chilean writer. She was born in Santiago on October 15, 1970. She is an author, academic, and theater critic. From a young age, she has shown a keen interest in literature and the arts. The supportive family environment helped shape her love of writing. She was three years old when Chile's military coup began on September 11, 1973. Consequently, her literary works often explore the impact of political violence, migration, and cultural identity. She grew up under the military regime of Augusto Pinochet. She earned a bachelor's degree in social sciences from the Catholic University in Santiago, Chile, and then a Ph.D. in Latin American literature from the University of California, Berkeley. Jeftanovic has also taught at the University Diego Portales. Andrea Jeftanovic is the daughter of a Serbian father and a Bulgarian-Jewish mother. Her family's rich cultural background significantly influenced her intellectual and artistic development, shaping her views on the social and political issues facing Chilean society.

Andrea Jeftanovic has made significant contributions to the world of literature. Her diverse body of work includes the novel *Escenario de Guerra*, published in English by Charco Press in 2020 under the title *Theater of War*, marking her English-language debut. Her other novels include *Geografía de la Lengua (Love in a Foreign Language)*, and her short stories include *No Aceptes Caramelos de Extraños (Don't Take Candy from Strangers)* and *Destinos Errantes (Roving Destinations)*. Jeftanovic is also the author of a collection of essays,

including *Write from the Trapeze*, *Children Speak*, and *Dialogues with Isidora Aguirre*.

Andrea Jeftanovic's numerous awards, including the Chilean Art Critics Circle Award, the National Book and Reading Council Award, and the Pen Translates Awards, reflect the quality and impact of her work. Her books have been translated into various languages and published in literary anthologies internationally and in Chile. Jeftanovic is a consistent contributor to *Quimera Magazine*, *Letras Libres*, and *El Mercurio*. Her approach to art, unafraid of controversy, is considered a space for moral experimentation. The main themes in her work include the legacy of loss, the violence of desire, and the strong inner drive for self-discovery.

APPENDIX B

The summary of Theatre of War

Tamara views the world she lives in as a theater performance filled with the shadows of her family's past, a stage of a life full of wounds and memories. She sees her first home as a silent stage filled with empty chairs like tombstones, each one representing a loss. The curtain of her memories opens, revealing the early stage where all of this chaos began. Tamara and her family moved frequently, their belongings scattered in boxes and bags. Voices from the past echoed like never-ending whispers. Even a table with five chairs, one of which was wobbly, was a sign of their family's instability. The walls covered in faded, floral wallpaper seemed to encapsulate a childhood full of departures and irreparable rifts.

Tamara's family life is constantly on the move. Moving trucks are a familiar sight, transporting the contents of their lives. They never settled down; each new house was just a backdrop for fleeting scenes. Tamara's father is forever trapped in memories of the war. He is forever nine years old, always trapped in nightmares that bring silence and fear. He checks the food in the cupboard out of fear of starving, showing the traumatizing effects of war. He locked himself away, keeping the bad news and fear close to his heart. He and Tamara cried separately in their rooms.

Tamara would often sink into the velvet sofa, tracing the folds of the fabric with her little fingers as if writing and erasing secret sentences on its back. Mom's voice calling from the street was always the cue to move. This call was often followed by tension between Tamara parents. Tamara's mother, on the other hand, was often affected by illness and sadness. She was soft-spoken with a contorted face, and she would sometimes cry silently. The house was always filled with her parents' quarrels and shouts, burning beautiful memories. However, behind the anger was a hidden wound, a story of loneliness and the unique challenges of each family member that was difficult to overcome.

For her, time is not linear, but vertical. Past events don't just happen once, but repeatedly in second time, a third time and constantly replaying in her mind. Sometimes, Tamara was too nervous remember her lines, as if life were a performance without a clear script where she had to improvise amid a storm of emotions. In an attempt to make sense of this confusing world, Tamara learned to write down words such as mass grave, epidemic, and deportation that she rarely heard. She wanted find answers to questions about her father's trauma and learn

about the forbidden history in the home, even though her parents forbade her from reading history books and wanted their children to remain ignorant.

One of Tamara's earliest and most unforgettable traumas was when she got her first period. Her father had a dark, violent past, and there was an unspoken tension within him that sometimes exploded into uncontrollable rage when the blood triggered the trauma. During that time, Tamara learned that her father was different from her older brother and sister, Adele and Davor. This revelation marked the beginning of cracks in family and signaled the presence of ongoing violence and instability. Their existence and my ignorance of it made me feel as if there were a hole in my chest, a void that could not be filled.

Event after event filled Tamara's life with scenes of her parents arguing. Her mother's angry screams made the house tense, and there was unspoken pain in every corner. There was something different about Mom's smile. It carried the weight of guilt and deep sadness, clear evidence of the fractured trust in our household. Tamara felt the effects of her family's dark history on body and soul, also realized that she had inherited her parents' fear and sadness.

Life became even more uncertain when her parents divorced and started living separately. Tamara was taken in by her mother, but did not survive long after she moved out. Her mother then developed dementia. Tamara realized that she no longer existed in her mother's memory. The dementia slowly erased their memories of each other. Tamara felt neglected, and needs were not met, even with the help of Adele and Davor, who assisted her with daily tasks. Still, it was not enough. She went to find her father and they lived together for a long time. Over

time, her mother's illness worsened, and she was transferred to a mental hospital in a fragile state. Meanwhile, Tamara, older sister and brother struggled forge separate lives in different cities, and their relationship became cold and distant.

After Tamara becomes a teenager, she, Adele, and Davor visit their mother at the mental hospital and witness her recovery. Along the way, Tamara meets Franz, an enigmatic and lonely man who becomes her traveling companion and source of solace. Their relationship is complicated, oscillating between warmth and isolation, love and uncertainty. With Franz, Tamara feels a sense of relief, yet she also feels smothered by danger. However, these passionate moments are interrupted by nightmares and lingering trauma from war also her mother's illness. Franz and Tamara are like two souls trying to survive life's minefield, searching for a safe space to breathe and love amidst the chaos.

Letters and messages from her older sister, especially Adele, serve as a reminder that family and the past live on despite distance and silence. When Tamara and Franz visit Adela, who is married and has a child, Tamara learns that her mother has died. However, Tamara finds it difficult to accept this reality, especially after Franz dies as well, leaving behind unhealed wounds and memories that are hard to let go of. Memorable places and childhood homes intertwine with recurring aspects of life, like an endless play. Tamara tries to piece together story by writing, painting, and reflecting on her bitter, loss-filled, and tense relationship with her family.

Tragically, Tamara's father passed away later. His death marks the end of a painful chapter, but it also leaves a void. Though sad, the deaths of mother, Franz,

and father are the end of a painful chapter, leaving behind a complicated legacy of memories and unanswered questions. After their deaths, Tamara meets her father's twin brother for the last time. He still lives in her father's child country. She learns why father avoided letters from his twin brother and the reasons for traumas. This clarifies the causes of conflict in her family's life. Tamara realizes that her father was a victim of war whose trauma lasted until the end of his life. The separation, shrouded in silence, pain, and a small hope for reconciliation, opens a new chapter of life that is no longer full of fighting and crying.

In the final act, Tamara stands on the stage of her life. She faces the shadows of past and unhealed wounds as she searches for the meaning of life. She realizes that life is an ongoing performance in which she must be the protagonist, scars and all. The novel ends with Tamara accepting the complexities and imperfections of life. She embraces bitter and sad experiences while allowing her wounded self to tell an endless story of inner conflict that will live on in forever.

Overall, the novel is an in depth exploration of how past traumas, particularly those related to family and loss, shape one's identity. This exploration is presented through the theater stage on which the characters play out their lives. Using the metaphor of theater, Tamara attempts to make sense of and reconstruct her fragmented memories while grappling with feelings of alienation, betrayal, and loneliness. The story is about search for meaning and peace amidst the ruins of a past that continues to haunt her. It is also an attempt accept that some performances in life cannot be perfectly repeated and must be remembered for what they are.

APPENDIX C

Background of Novel Theatre of War

Theatre of War is a powerful novel that depicts the traumatizing psychological effects of war, political violence, and domestic violence. The story is narrated from the perspective of a nine year old girl trying to understand the conflict within her family. The story is based on the Balkan War in Yugoslavia in the 1990s. She then begins a new life in South America as an immigrant. The writing style combines personal narrative with national history. This novel is unique in that it addresses a war whose story is rarely told or considered. It also explores the inherited trauma of war experienced by her father as an immigrant from Yugoslavia who lived in poverty and suffered the loss of loved ones.

The novel is set during the Balkan War III, also known as the Yugoslavia Wars, which occurred from 1991 to early 2001. These wars were characterized by ethnic conflicts among the tribes inhabiting the Socialist Federal Republic of Yugoslavia, including Slovenes, Croats, Bosniaks, Serbs, Montenegrins, and Albanians. From the beginning, the population of Yugoslavia did not want to be united in a single state. Tensions between ethnic groups were muted during the reign of Josip Broz Tito, who was elected president in 1953. However, things went awry again after his death on May 4, 1980, which triggered various social and political problems.

The causes of this war were influenced by several factors, including inter-ethnic divisions that developed into racial and religious conflicts; the absence of an ideal leader to replace Josip Broz Tito, which left Yugoslavia's political and state life undirected; the Yugoslavia economic crisis; the fall of communism in

Eastern Europe; and the rise of nationalism in Yugoslavia states. For these reasons, the simmering tensions erupted into a civil war in Yugoslavia. The war ended in economic chaos, and some regions eventually broke away to establish their own states, including Slovenia, Croatia, Bosnia-Herzegovina, Montenegro, North Macedonia, Serbia, and Kosovo.

Similarly, novelist Andrea Jeftanovic grew up in a difficult environment due to the Augusto Pinochet regime. Pinochet was a military dictator who came to power in Chile after a bloody coup in 1973. He overthrew the elected president, Salvador Allende, who was a socialist leader, and led Chile with violence, repression, and human rights violations for 17 years. This greatly influenced Chilean literature, including the work of Andrea Jeftanovic, which often addresses themes of memory and the wounds of history.

APPENDIX D

The Characters of the Novel

1. Dad

Dad is portrayed as a man still trapped in memories of his traumatic childhood experiences during the war. He often struggles to communicate effectively and prefers escape reality by reading newspapers or watching news about the war. Dad is also melancholic, emotional, and prone to depression. He often feels isolated and unable cope with his emotions, making it difficult for him to connect with his family. He also exhibits deep anxiety toward blood and violence, reflecting his past trauma.

2. Mum

Mum is weak and often emotionally unstable. She struggles with illness and lives in poverty. She often yells and shows anger, but she also has a gentle demeanor at times. She is portrayed as someone filled with pain and loss. She tries to take care of her family but often fails due to her inability to function normally. Mum eventually develops dementia and forgets fifteen years' worth of memories, including her daughter, Tamara. She is selfish, manipulative, and unstable. She cares more about appearances, has an affair with a painter, and neglects her children.

3. Adele

Adele is the quieter one. She tries to maintain her relationships with Tamara and Davor. She is affectionate and caring, especially when she is taking care of Tamara. Compared to her mother and father, Adele has a more stable nature. She strives to be the link in the family and wants to rebuild lost relationships. She also has ambitions for the future, such as learning languages and starting a family. She eventually got married, built a new life abroad, and had three children.

4. Davor

Davor is a sensitive character who is more emotional and sometimes shows anger. He feels deprived of his belongings and alienated from his family, especially since losing his biological father. Although he shows a more aggressive nature, especially when faced with difficult situations, he is also a soft-spoken child.

5. Franz

Franz initially appeared to be an attractive and attentive figure, but over time, he became more introverted, hard to reach, and emotionally unstable. He says that he has a hole in his chest, indicating a sense of loss and sadness. Although he tried to connect with Tamara, he was often unable to open up about his past. Franz is complex, sometimes providing comfort and other times causing uncertainty for Tamara. He is withdrawn and obsessed with death. Eventually, he commits suicide, leaving Tamara with guilt and unanswered questions. Their relationship was intense but unhealthy. Franz was cold and often disappeared, yet Tamara continued to pursue a love that was never reciprocated. His death reflects the devastation that Tamara experiences through her family's love, which ends in tragedy.

6. Father-Brother Twins

The father brother twins is an isolated figure, living in the shadows of the past. He grapples with grief and loss and has a complicated relationship with his sibling and Tamara's father. He is portrayed as a man full of pain and regret. His twin has a more introverted nature and tends to bottle up his emotions. He wants to reconnect with Tamara but is also trapped by memories and guilt from the past. He lives in poverty as a cemetery caretaker in his home country and lives alone with no family. He has a dark past, having made a living by stealing valuables from the corpses of soldiers killed in war.