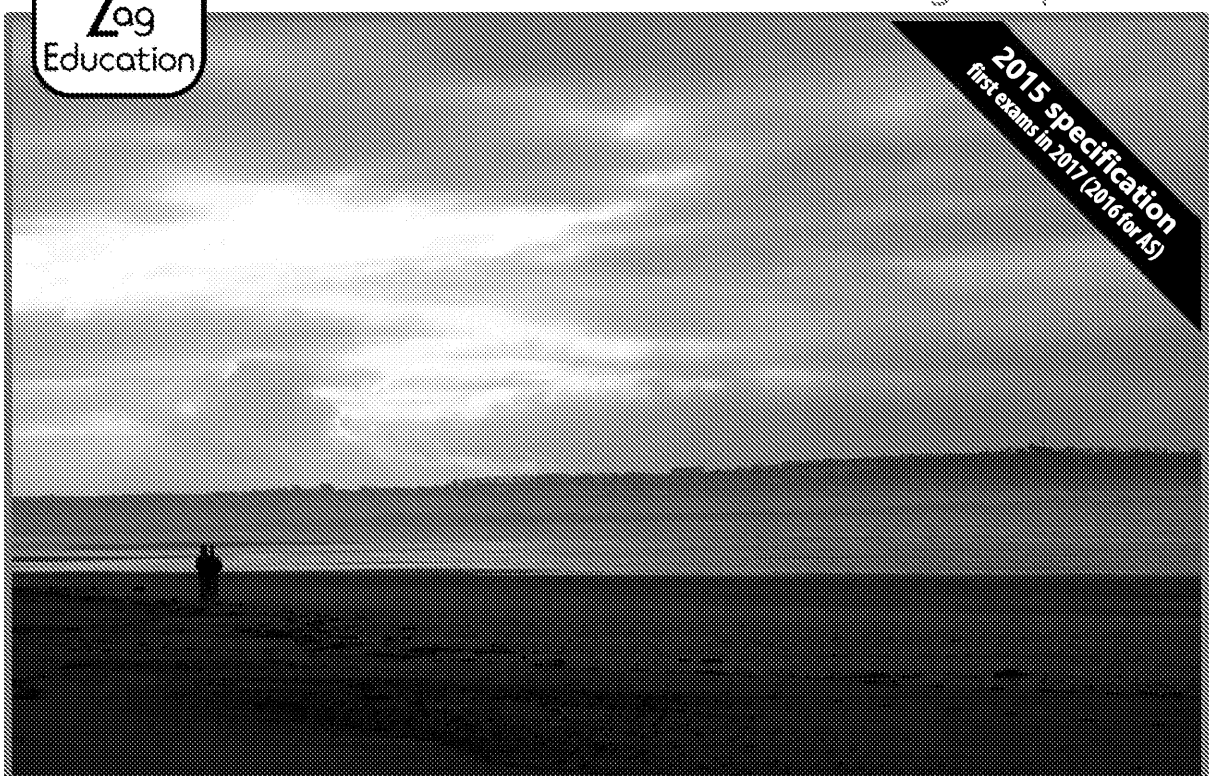
English | A Level



Pat Barker's *Regeneration*

Comprehensive Guide for A Level

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Contents

Teacher's Introduction

Contemporary novelist Pat Barker's gritty, succinct writing style and natural insight opens up the theme of war to a whole new perspective. The first novel in the trilogy of the same name, *Regeneration* distinctively tackles the blurring line between perceived notions of male sexuality in soldiers of the Great War, while exploring underlying themes surrounding the strain that such brutal conflict can have on human emotions, relationships and psychology.

Using as a backdrop the real-life psychologist W H R Rivers' account of his experiences at Craiglockhart military hospital, Barker uses a mixture of genuine characters to portray and develop Rivers' personal dilemma. He must treat emotionally damaged soldiers, only to send them back to the horrific experiences in the trenches of France that initially placed them under his care. Non-fictional elements include the characters Siegfried Sassoon, Wilfred Owen and Robert Graves, and the radical approach of Rivers' contemporary psychologist, Dr Lewis Yealland. Rivers' methods in the treatment of 'shell shock' (various manifestations of madness brought on by the horrific experiences of war) in the novel also reflect elements of Freudianism, neurosis and nerve regeneration, as he compels each soldier to come to terms with his experiences in order to 'cure' his madness.

The novel asks us to consider not only the moral question surrounding the use of these methods, but challenges the ethical issues surrounding the basic concept of war, including its impact on the lives of those young men who, supposedly unharmed, were to return and continue their lives in a world that had been irreversibly changed. Barker's strong support of feminism also emerges through her tenacious exploration of gender roles, as her characterisation of the predominantly male characters carries suggestions of changing gender relationships and the renewed role of the female during the Great War era. The novel was the subject of a 1997 film adaptation by Gillies MacKinnon, starring Jonathan Pryce, which was nominated for the 1998 BAFTA, IFA and Canadian Genie Awards.

This pack is designed as an aid to the teaching and study of the novel, as part of the current English A Level AQA A Literature Paper 2A: Texts in Shared Contexts, WW1 and its aftermath. Presented in this pack is a thorough, detailed summary and exploration of each chapter written to suit A Level study, plus activities for students. The pack includes a short biography of Pat Barker, notes on contextual information, themes in the novel and important writing techniques, along with detailed character notes, key quotations and a series of essay-style questions.

A Note on the Text

This guide has been written using the 2008 Penguin Group Edition as a source for all quotations. A cheap and high quality copy of the novel, this is the most current edition at the time of this writing and can be found in all good high-street and online bookshops using the following information:

Barker, Pat: *Regeneration (Penguin Group Edition)* (London: Penguin Books Ltd, 2008). ISBN: 978-0141-03093-7

This edition has been used because of its current high availability. The 2008 Penguin Group Edition includes a short biography of the writer as well as the writer's notes on the historical authenticity of her characters and the events in the novel.

July 2016

A SHORT BIOGRAPHY OF TH

Birth and Early Life

Although in later life Patricia Barker was to become one of Britain's greatest contemporary novelists, her early life began fairly unremarkably. Born in Thorna on-Tees, Yorkshire in May, 1943, Barker was the only daughter of young single m Moyra. Her father's identity is elusive, though her birth is supposed to have bee result of a night of drunken revelry at the family's local. Although this was an era when illegitimacy was still socially frowned upon, fortunately Moyra was young enough to get away with referring to Pat as her younger sister for some years. M lived with her parents until 1950 when she finally marrie[illegible] moved out of her family home, leaving Patricia with her grandmoth[illegible]d [illegible]p-grandfather. Barke actively refutes claims that her mother's [illegible]ou[illegible]was cruel or unjust, as the de to remain in her family home wa[illegible]n[illegible]'[illegible]er own. This was because Barker felt she was closer to her gra[illegible]n[illegible]han to either her mother or stepfather.

Educati[illegible]a Early Career

After passing[illegible]er regular schooling with excellent results, Barker went on to stud highly selective London School of Economics. As is the case with many writers of was spent not in writing, but in teaching. Barker initially taught Politics and Histo helped to establish a strong seat of knowledge and inspiration on which she coul uniquely gritty characters and unflinching writing style.

When she began writing fiction during the late 1960s, Barker's career was howev success. It was not until 1982, after several failed attempts at popular fiction, th contemporary Angela Carter) *Union Street* (1982), a harsh chronicle of the lives o 1970s, was submitted to feminist publishers Virago. The novel won the Fawcett won her a place in *Granta* magazine's '20 best young British novelists' in 1983. A this first novel, Barker left her teaching job to concentrate on her writing.

Further Career

After her triumphal inauguration into the ranks of Britain's major novelists, Bark momentum. Feminism had never held so firm a position in the public eye than i tenacious writing style was popular among women who had been empowered b the 1970s. She was able to publish three further novels during this decade, the f *House Down* (1984). The novel charted the relationships between several prosti based on Manchester or Leeds), who are threatened by a serial killer. Barker's n (originally titled *The Century's Daughter*) (1986) followed the theme of the empo though it had its roots in Barker's political studies and provided a sardonic attack

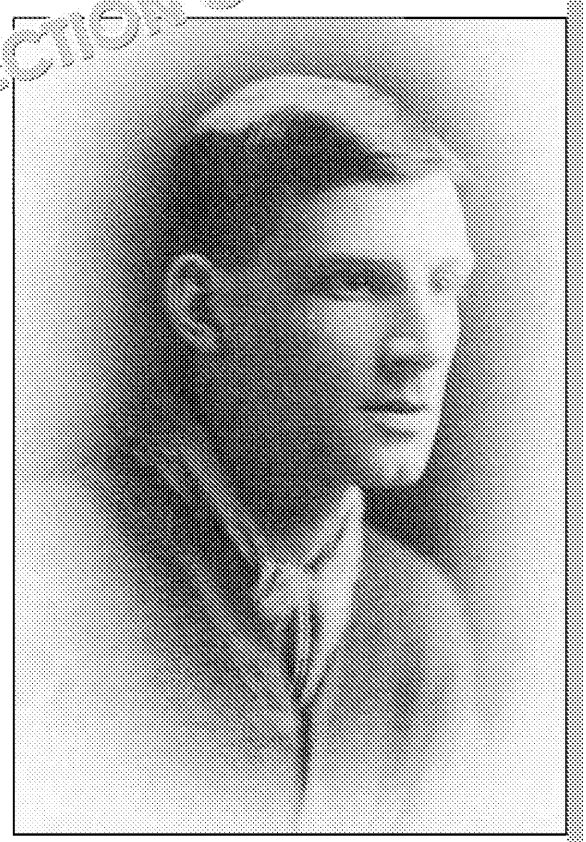
The last of her series of novels that explored the bleak re[illegible]s of working-class l (1989), is about a lonely young boy's search for hi[illegible]e[illegible]uring the 1950s. Turn inspiration, the boy, Colin, searches for so[illegible]ea[illegible]the elusive hero he imagine novel is viewed by critics to have [illegible]s in Barker's own fatherless childhoo

A Change in [illegible]

Turning her[illegible]n [illegible]980s feminism and her feminist publishers Virago during the leap from w[illegible]g-class misery to the historic First World War series *Regeneration* fiction based loosely around historic events and characters. Until her penning of t trilogy takes its name, most of Barker's characters, settings, place names and situa Although she does not necessarily use these novels to allegorise the events of the genuine historical characters such as Wilfred Owen and Siegfried Sassoon to explo men under traumatic circumstances. The trilogy, which together won her the 199 1995 Booker Prize for fiction and a CBE in 2000, is widely agreed to be based on he of her step-grandfather, who was injured at close quarters and hospitalised during

Later Career

After making her name in the literary world with this widely acclaimed trilogy, Ba
subjects that betray an uncompromising attitude toward human relationships ar
proceeded to publish her fourth novel about the First World War, *Another World*
memories of a centenarian soldier in the days before he dies. Several novels we
Crossing (2001) and *Double Vision* (2003). Her most recent novel at the time of t
about a love triangle between a group of art students and a life-class model, retu
World War once again as she describes their interplaying relationships in the fro
widowed in 2009 when her husband of 31 years, David Barker, died at the age of
novel *Regeneration* contains a dedication to her late husband. Currently in her l
near Newcastle-upon-Tyne, Barker continues to write and at the time of this pub
expected to be forthcoming.



Siegfreid Sassoon at 17

CONTEXTUAL INFORMA

Barker's Motivation and Inspiration

An interesting element of Barker's motivation to write the *Regeneration* series was her step-grandfather's experiences in the war. Though a constant source of curiosity for the young Barker, the wounded soldier categorically refused to talk about his wound, or his experiences in the trenches. It is easy to observe that this behaviour is what Barker would later discover to be 'active repression': actively trying to forget one's unpleasant experiences, but at the same time generating the repressed emotions in a new manifestation (see section on Freudianism). We see his cha[illegible]ut[illegible]y nuanced in the novel, reflected in [illegible]ters such as Billy Prior and David Burns; Rivers' patients refuse to talk about their time in the trenches, thus suffering such ailments as mutism, paralysis and, in Burns' case, the association of food with his own horrific episode and the compulsive vomiting that resulted.

Woun

A second source of inspiration was her husband, a renowned zoologist who work[illegible] internal structure of the nervous system in animals. David's studies echoed thos[illegible] National Hospital in 1891 studied the effects of nerve regeneration – from which[illegible] his friend Henry Head, performing several ultimately destructive experiments on[illegible] *Regeneration*, with her husband's support, inspiration and experience in the fiel[illegible] determined to fully explore neurotic disorders such as her step-grandfather's, no[illegible] about events that may have occurred during the war, but challenging the subject[illegible] perspective. Rather than exploring the brutality of the fighting itself, she instead[illegible] aftermath – the process of rebuilding minds that have been emotionally destroy[illegible] which Rivers might have tried to 'regenerate' parts of the nervous system.

Gender Roles in 1917

One of Barker's fundamental reasons for changing genre, from the gritty, workin[illegible] novels to the *Regeneration* trilogy and beyond, was to expose the role of the fem[illegible] official records of the war. The First World War was famously the first time that[illegible] ongoing campaign for suffrage, had played any significant rol[illegible] in society. With th[illegible] boyfriends conscripted and sent overseas, many young women, portrayed in the[illegible] workers, took on paid employment as well as voluntary work for the soldiers figh[illegible]

Women were able to expre[illegible]competence, by performing such activities as[illegible] intricate manufactu[illegible], thus challenging prescribed gender roles of the tim[illegible] emancipati[illegible]omen and their right to suffrage in 1918. Barker presents wom[illegible] perspective [illegible] post-emancipation female of the 1990s. With the benefit of h[illegible] insight into the intelligence, fortitude and complexity of the female character tha[illegible] time when Britain was fighting a war not only in Europe, but on its own shores.

Freudianism

Throughout the novel, we are able to observe how Rivers' former studies in anthropology have directly influenced his work in psychiatry. Rivers is not concerned with the after-effects of his patients' trauma; his attempts to cure these men lies primarily in discovering the deep-seated psychological motives for their various ailments. In his exploration of the human psyche, he therefore must frequently turn to the work of Sigmund Freud. Freud (1856–1939), whose most famous studies had already been published at the time of the First World War, was the pioneer of several psychological theories, including most famously his work in psychosexual development and his experiments in neurosis; how a person's unconscious desires can be manifested in their external behaviour. Though Freud's work was based primarily around the inherent sexuality that he believed to [illegible] all elements of human behaviour, his work on neurosis provided a solid backbone for Rivers' psychiatric work at Craiglockhart.

Freud's work on repression and transference is one of the many key elements of this multi-faceted novel. Transference is the psychological propensity for some external factor to unconsciously trigger a patient's emotions and impulses from a past experience, thus recreating them in the prese been repressed – that is, deliberately pushed aside and ignored (even as we are character in the novel on p. 5, we are able to note that he 'blinks away' images t porter's whistle), Freud theorised that the related desires and impulses would be person or object in the present – most commonly the therapist.

Barker comments that many of the patients in the novel are repressing their exp leading them to subconsciously express the resulting emotions and desires in the the manifestation of transference can take many forms, including most notably, – the exclusive, jealous reliance on and total trust in the therapist.

In the case of Rivers' shell shock patients, David Burns' memories of his horrific e ingestion of food. Billy Prior mistrusts Rivers, initially appearing in the novel as a because of his association between Rivers' class and that of the other officers in profoundly influenced by Freud's work in neurosis, coax the men to share their e unconscious desires to emerge via their relationship with their therapist. It is on relationship with his patients to develop into something approaching the patern fully express their experiences and begin the path to recovery.

CRITICAL RECEPTI

What do we mean by 'critical reception'? Literary criticism is analysis, but critics write reviews rather than analysis. Reviews tend to contain some analysis, but t decide whether it is good or bad, worth reading and studying or not. In an analy is to look at the text in close detail to find its meaning.

Comments from Key Literary Critics about the Text

Karin E Westman, *Pat Barker's Regeneration: A Reader's Guide* (The Continuun Inc., 2001)

Barker sees Regeneration as consistent with a larger feminist project – 'l dependency and their lack of [illegible] in that war, a study of why they symptoms rather than [illegible] is a feminist analysis'. (p. 15)

Com
Show[illegible]wing understanding that this is a feminist novel, in spite of the are male.

The designation 'historical novel' for Regeneration is appropriate, so long a of our present. (p. 16)

Comment
Reminds us that although it is agreed that Regeneration conforms to the g addresses contemporary themes.

While many reviewers identify Siegfried Sassoon as the main character of names Dr W H R Rivers. (p. 26)

Comment
Shows the change in perception of the novel by critics over time. It also d readers will perceive the novel and its meanings differently and that one c will focus on different aspects of it.

Most reviewers on both sides of the Atlantic were surprised at the book's between her earlier fiction about working class women and a novel that f men and war. (p. 63)

Comment
Again showing the change in perception of the nov[illegible] critics over time. Barker and her interests in class and femin[illegible]ism, but they were initially surp change in attitude. They later rea[illegible]t class and feminism are very im 'Regeneration'.

http://www.nytimes.com/boo

Samuel Hyn[illegible]Among Damaged Men' (March 29, 1992)

The realistic writer goes on believing that plain writing, energized by the make imagined places actual and open other lives to the responsive reade through words a reader might be changed. Pat Barker must believe that does.

Comment
Raises the question: how does Barker 'open other lives to the responsive r

**Eds: Sharon Monteith; Margaretta Jolly; Nahem Yousaf; Ronald Paul, *Critical Pe*
(University of South Carolina, 2005). This book is a collection of essays. Each e
separately below.**

*Barker defamiliarizes some of the effects of war in order to illuminate a r
sexual anxiety. (p. xii)*

Comment
As time went on, critics became more aware of the themes of the novel ar
of its genre. Reminds us that an analysis of style helps to explain themes:
the defamiliarisation mentioned and this helps the novel to make its point

Karin E Westman, 'Generation not Regeneration'

*'Historian Samuel Hynes, for exa[illegible]stioned Barker's decision to end
discharged to duty and [illegible] the [illegible] of the war: "Why there, when the re
dramatic and [illegible] – Hynes asks, "Why not follow Sassoon to the fro
he wa[illegible]de[illegible] by one of his own men and was evacuated to England?"*

Westman goes on to demonstrate how the film, by ending with the end of t
of plots about female characters, *'prevents the film from performing the r
(p. 169)*

Comment
Makes an important point about the structure of the novel: the ending co
draws attention to the way critics were initially surprised at what seemed
attitude. Many reviewers had thought the novel was a break from Barker's
gender, but in fact it continues those interests.

*Barker's decision not to have her narrative 'tell' us about the war, but ha
the reader the effects of its horrors, engages the reader's imagination. As
violence happens offstage does not mean that the legacy of that violence*

Comment
Another comment on Barker's style: its simplicity makes the novel more e
points of view takes authority away from the writer and gives a voice to th
real people). This is important, given that it is a novel about how breaking
healing. This use of writer's techniques reinforces Barker's interest in soci

Sheryl Stevenson, 'With the Listener in Mind. Talking about the *Regeneration*

*BARKER: so the idea of war, wounds, impeded cor[illegible]ication, and silen
in my mind with masculinity. (p. 175)*

Comment
The writer herself [illegible]w the themes of mutism and gender are con

BARKE[illegible]ouldn't make it complete because the story ends with the e

Comment
We have seen the critics' comments on the structure of the novel and the
Barker's comment on the same subject, showing how its ending was plann

Ann Whitehead, 'Open to Suggestion: Hypnosis and History in the *Regeneratio*

On Prior's reaction to picking up the eye: 'He is unable to "swallow" or in it literally acts for him as a "gob-stopper."' (p. 212)

Comment
Draws attention to the way the theme of mutism is also connected to oral

Barker's text leaves us finally in an uneasy 'no-man's land' between past a cannot be "regenerated" or brought again into existence, its specters com do not readily submit to the process of narrative transformation. (p.216

Comment
Exploring the idea that regenerating the pa[illegible]ry is a way of making

Mark Rawlinson, *New Britis[illegible]ion: Pat Barker* (Palgrave Macmillan, 2010)

Historic[illegible]tic[illegible]een transformed in the post-war period by the wa porous[illegible]stable demarcation between fiction and non-fiction, stories elaboration of a fictional plot within its historical setting.

Comment
Showing the critics' growing understanding, over time, that this is not simp does more than just present a story set in the past, it explores post-moder boundaries between reality and imagination. This is particularly interestin why Barker included both historical figures and imagined characters in the

We should read Pat Barker's fiction because, whether it is dramatizing th present, it embraces us in an examination of the meanings and values by

Comment
Compare this to Karin Westman's response (2001). It shows that the critic being from the genre of historical fiction has not really changed much in te

Since the completion of the Regeneration trilogy, Barker's writing has bec increasingly sophisticated academic reception.

Comment
A critic himself referring to how its critical reception has changed over tim familiar with Barker's work and were not surprised to find she had written What did change was that their response became more sophisticated as th complexities of the themes of the novel and its complex relationship with knew Barker was interested in gender and in psych[illegible]lysis, but the point boundaries between male and female beca[illegible]d only revealed them carried out.

The Change in Reception of *Regeneration* over Time

Early revie[illegible]positive, in that Barker was already an established writer and respect. Ho[illegible], the reviews expressed some confusion and there was eviden understanding of the novel was limited. As time went on, literary criticism offeri became more common and once it became a text studied in schools, literary crit more confidence. Psychoanalysts and experts in psychology also found the nove input to interviews of Pat Barker and to writings about the novel. The reviews b much less confused. It was interesting to read reactions to the film version of th ending. Film adaptations, because they present an interpretation of the text, are text and it was interesting to read how the critics of the film understood the rea novel the way she did and disapproved of the way the film's ending altered the r were in the novel.

PLOT SUMMARY

The novel has not so much one plot as a number of plots. It tells the stories of D of Craiglockhart, a hospital in Scotland that was set up to treat shell-shocked sol post-traumatic stress disorder) who had fought in the First World War. A few of are based on Barker's research, and they incorporate several of the people she l majority of the characters, including Dr Rivers, are real historical figures.

The most well-known are Siegfried Sassoon and Wilfred Owen, who met at Craig Craiglockhart because he had written an open letter 'A Soldier's Declaration' tha war and called for its end. This letter could have been seen as insubordination b martial, which could have led to his execution, he was enc[illegible]ged by his friend, mental health had been affected by his experience[illegible]wa[illegible]. At Craiglockhart an experienced poet, he becomes Owen's m[illegible]o[illegible]e also meets Dr Rivers, wh which were very new at the time.

Billy Prior is ano[illegible]e[illegible]t the hospital. Like Sassoon, he is an officer, but un class backg[illegible] H[illegible] parents come to see him and Rivers discovers that his mot ambitious a[illegible]tep above his class. His father never praises him and only find since childhood and probably should not have passed the medical to be in the ar experienced in the trenches, Prior has become mute: he cannot speak. This was privates, as shell shock was more likely to show itself in members of the officer c Prior a difficult patient. Even when his mutism is cured, he is sometimes hostile truth. He also suffers from nightmares and loss of memory. On one occasion, he into nearby Edinburgh and he meets Sarah, a girl who works in the munitions fac

To cure Prior's memory loss, Rivers hypnotises him and he regains a memory of a hit the side of his trench, he was looking for survivors or bodies and found an eye shall I do with this gobstopper?' and it was then that his loss of memory began. hypnosis, Prior cries and butts Rivers in the chest. Rivers is reminded of a kid nu It is a turning point in their relationship as well as in Prior's recovery.

Prior is assessed by a doctor and given permanent home service because of his a He is glad not to have to risk his life, but ashamed to be glad. Rivers helps him w says he will write to him. His relationship with Sarah also becomes more relaxed her he loves her and accept her love for him.

All of these separate plots are held together by the story of Rivers' own personal stammer as a boy, and his father, who was a speech therapist, was frustrated by is to cure his patients and he does so through compassion and a close involveme has cured them, they must return to the war, and this is at odds with Rivers' emp exhausting, and he is sent on leave by Bryce, his commanding officer, but even w about the war and he spends part of his leave with Bur[illegible]n[illegible] of his ex-patients. he realises how much he loves Craiglockhart. He does[illegible]ake the decision to leav around him see him as a success. In the [illegible]of the novel, we see him help a r trauma when he landed face do[illegible]n[illegible] rotting corpses caused him to vomit unconditionally discha[illegible]n[illegible]rson, who was a field surgeon but had develope and was giv[illegible]es [illegible]Willard, who believed his spinal cord was broken and h wheelchair,[illegible]n and Owen who both go back to the war; and Prior, who, alt reconcile so[illegible]e of his mixed feelings about his sexuality, his class and his respons that part of the reason for his embarrassment is that he is aware that all of his su Willard does not understand that his problems were not physical. After Rivers st see another psychologist at work whose methods are brutal, involving curing mu on the patient's tongue and electrocuting patients until they comply. At the end Craiglockhart to attend a meeting to decide what will happen to some of his pati unresolved and he realises that Sassoon has gone back to the war with contradic either to his death or a breakdown.

PART 1

CHAPTER 1

Summary

The novel begins with Siegfried Sassoon's genuine letter, which expresses his objection to the war. He has been diagnosed with neurasthenia by the War Office and is being sent to Rivers for treatment. Rivers however is sceptical, believing it a simple ploy to discredit Sassoon's views. Nonetheless, he decides to take him.

Sassoon wearily takes his place on the train to Craiglockhart. He imagines an argument with his close friend, Robert Graves, the week before. Graves has himself been wounded, is medically fit and has used his military connections to get his friend out of a court martial. He is concerned for Sassoon and has tried on several occasions to convince him to take the protest no further. Sassoon, however, desires the publicity of a court martial and is secretly angry with Graves for preventing it. In the taxi to Craiglockhart, Sassoon is frightened and tries to visualise the hospital. He pulls at a thread where his Military Cross medal had been, before he threw it in the river.

At Craiglockhart, Rivers is perplexed as to why a pacifist would throw away a me casualties under fire. He finds it difficult to view the case on impartial grounds, a as the controversy he would cause could be discredited as it had been in a former up, Rivers watches as Sassoon stands staring at the building for some time, befor entering. Rivers is ashamed to have watched this private moment.

Sassoon's Decision

In this initial chapter, we meet the dilemma that plagues Sassoon throughout the genuine letter that was sent to Sassoon's superiors in 1917, Siegfried has establi though strongly opposed to the continuation of the suffering caused by the fight commencing this protest he is taking himself out of the action. Even in the best protest, Sassoon is conscious of the fact that if he had been court-martialled, the removed him from his unit, thus preventing him from protecting his men:

> 'Look, Robert, you think exactly as I do about the war, and you *do... nothing* choice. But don't come here lecturing *me* about *cold feet*. This is the hardest

> Now, on the train going to Craiglockhart, it still seemed the hardest thing. (p.

Sassoon realises that in joining the protest against the war, he must become one the civilians, whiling away their days safely and comfortably at home, while their fr the trenches. We may speculate at this early stage that the reason Sassoon has river may be because he did not believe that a man such as himself was worthy o Despite the bravery of his actions and of his willingness to protest, he is plagued his decision may entail. With this ongoing dilemma, Barker provides her audienc questions; we must question not only the madness of war, but the various mora and compassion of those who made the decision to object, when compared with protect friends and comrades.

Rivers' Initial Reaction: Rivers' Duty, and Silencing

Another of the underlying themes that we are to perceive throughout the novel
metaphorically silencing a man's protest. As we know, Sassoon was sent to Craig
from society and to stop him from inciting further protest. At this stage, Barker a
which a man's views and opinions might be silenced, simply by removing the ver
how Rivers reacts when he admitted Sassoon to the hospital. He feels constraine
Sassoon to return to France, yet all the while he feels doubts as to the integrity o
protest:

> Well, we've all been there. The trouble was, he was finding it difficult to exam
> impartially. He wanted Sassoon to be ill. Admitting this made him pause. (p.

Rivers is clearly troubled. If Sassoon were in fact [illegible] not responsible for his
more comfortable in performing his duti[illegible]sending him back to the front. H
intelligible and coherent as the d[illegible]showed, Rivers would himself be forc
and ultimately to questi[illegible]responsibility in returning these men to their
another pro[illegible]w[illegible]ly convinced him to confront his doubts:

> Rivers, listening to those arguments, had been left in no doubt of the depth and
> divisions. The controversy had died down only when the patient proved to be
> like Sassoon would always be trouble, but he'd be a lot less trouble if he were

The former patient was effectively 'silenced' by officially labelling him psychotic.
credibility of his views became the only vehicle for this man's protest, being diag
that was considered unacceptable to society had effectively removed this vehicle

Light and Shadow

As we are introduced to each of the major protagonists in the novel, we are also
that again carries a great deal of symbolism. As Sassoon daydreams about his co
Robert, we may observe Barker's use of shadow:

> A dull, wintry-looking sun cast their shadows far behind them, so that every ge
> made was mimicked and magnified. (p. 6)

It is certainly likely that Barker intended this use of shadow as emblematic. We m
reaching significance that Sassoon's decision at this stage will have on the lives o
character in the text. The long, magnified shadows left by the two men as they c
therefore be symbolic of the heavy wake which this supposedly innocent conver
theory may be compounded with another use of the motif, at the end of their co

> Their shadows stretched out behind them, black on the [illegible]te sand. For a mon
> hesitated. Then, with an odd little gasp, he said '[illegible]ht then, I'll give way.'

At the crucial point of Sassoon's d[illegible] Barker appears to refer once again to t
that this will have on their f[illegible]s as the shadows stretch away in a grotesqu
creators. The [illegible]tr[illegible]en the darkness of these shadows and the lightness
representa[illegible]he choice of options that Sassoon has been given – his final de
heavily with [illegible]ormer decision to 'hold out' (p. 7), just as black shadow contrast

Activities after reading Chapter 1

Discuss in small groups and then feed back to the class

(15 mins group and 20 mins feedback). Make sure you take notes of your own a

1. It is clear in this initial chapter that Sassoon is to be hospitalised in order t public. Why do you feel Barker chose to begin the novel in this way? Is sh particular?
2. 'Their shadows stretched out behind them, black on the white sand. For a hesitated. Then, with an odd little gasp, he said, "all right then, I'll give wa Barker using in this quotation? How is this significant on a textual level?
3. Sassoon's unusual case has already begun to ha e p effect on Rivers.
4. The letter seen at the beginning of this cha te ne genuine letter that w Siegfried Sassoon in 1917. Wh y ink Barker chose to use real-life, in the novel?

Read the ga is there any evidence in the language used that Sassoon illness?

Writing practice

Using your notes from the class feedback, write a response to the following ess the novel the way she does?' In your answer, make sure you: AO1 include som 'metaphor', 'symbolise') and give quotations to show where these appear, AO2 attitudes shown in the text (e.g. to war and to mental illness), AO3 show that y a real historical figure and that the letter is real, AO4 show how the letter relat more than one interpretation of one or more of the writer's techniques you ha

CHAPTER 2

Summary

At tea, Sassoon shows no signs of neurasthenia. He accuses the Medical Board of having been 'rigged'. He describes various horrific actions that he performed under orders and admits that not only was his objection not on religious grounds, but that he no longer dislikes the Germans.

Sassoon goes on to describe his waking nightmares of corpses crawling across the floor. Asked by Rivers if he believes he is shell-shocked, Sassoon professes that he doesn't know. He simply considers the mindless slaughter to be utterly unjustified. Sassoon hates civilians, because they cannot understand the horrors he has faced. He also believes that throwing his medal in the sea to stop the war would be just as futile as trying to stop a ship by wading from the shore. Rivers is convinced that Sassoon's hallucinations are quite normal, but that it is his duty to try to send him back to France.

Later at dinner, Rivers discusses Sassoon with his colleague, Bryce. According to with the soldier except his anger and horror at the war. He professes that he find withdrawn in his thoughts, unable to converse with his stammering neighbours. and offered a game of golf by Ralph Anderson.

At that moment, a man named Burns begins to vomit and is removed from the ro elements of Burns' former character in this sallow, emaciated figure. Burns' expe and inhaled rotting flesh when thrown into a corpse by a bomb blast, sets him ap bearable aspect. He simply vomits himself to starvation, Rivers observes, 'withou Rivers stares down from the tower, Graves arrives in the courtyard and is greeted

Rivers' Personal Dilemma: Duty and Compassion

This second chapter expands on the personal crisis between Rivers' duty and his provides tension throughout the novel and gives it cohesion (makes it all stick to trying to make his duty and his personal values match up. As he talks jovially with has found in him a spark of truth and honesty. As Sassoon turns to leave, it beco at this time conflict with his duty:

> 'You seem to have a very powerful anti-war neurosis.'
> They looked at each other and laughed. Rivers said, 'You realize, don't you, th try to change that? I can't pretend to be neutral.'
> Sassoon's glance took in both their uniforms. 'No, of course not.' (p. 15)

From his attitude, it seems as though Rivers would be very happy to have the op Sassoon's protest in quiet contemplation. He does not relish his duty, but almost ap the constrictions it places on his behaviour. It is quite natural that a former anth were concerned with the constructs of human society and societal phenomena – many cases that are placed before him. Later, as he stands near Burns' bed, with once cheerful, likeable man, we are able to observe that Rivers' separation from degree of pain:

> His suffering was without purpose or dignity, and yes, Rivers knew exactly wh he said it was a joke… he found himself plagued by questions that… in wartim him at all. Worse than useless, since they drained him of energy that rightly be (p. 19)

We now see further evidence that Rivers is torn between his roles as a humanita
military doctor. During peacetime, he might have eagerly questioned the madne
well as the utter farcicality – the humanitarian crisis – of trying to mend wounds
enable him to release cured patients to their inevitable deaths.

Instead, Rivers observes that it is not only his duty to his military rank, but his du
care to ignore these questions, despite his personal doubts about the war and hi
are once again able to observe Rivers' personal dilemma: whereas every fibre of
opposed to the continuation of the suffering, he is forced by his military role, as
compassion, to try to free his patients from their horror. It is in this way that Riv
in these early chapters that although he cannot justify the suffering, he himself i

Activities after reading Chapter 2

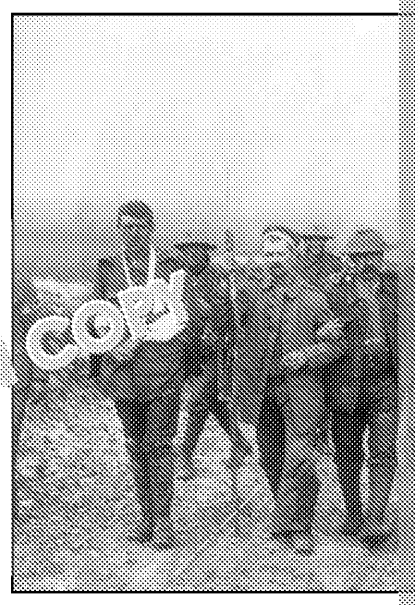
Prepare answers to the following questions. (15 minutes) Your teacher may as
the class.

1. 'You ... don't you, that it's my duty to... to try to change that?' (p. 15
   that Rivers suffers a dilemma between his duty and his personal doubts ab
   and historical information to help you, explain why you feel such a dilemm
   his colleagues.
2. The hospital is described in this chapter as 'like a trench without the sky' (
   simile?
3. Burns is based on a real patient from Rivers' war records. His disgusting e
   good example of Barker's questioning attitude toward the grittier element
   the writer use Burns' experience to criticise the war?

CHAPTER 3

Summary

Sassoon welcomes Graves and takes him to his room to put away his luggage. Later, Graves meets Rivers and hands over an envelope. He relates to Rivers how he received Sassoon's declaration and, suspecting that his friend was simply destroying his own life without cause, set about manipulating his friends to have him sent to the hospital. He believed that separating Sassoon from his men by court martial would kill him; that at least [illegible] he had a way back. Despite G[illegible] denying that he lied to [illegible] acquiesce, Rivers tells [illegible] that he did what was right for his friend.



British wounded during

Graves tells Rivers that he agrees with Sassoon's cause, but will not prioritise high-feeling over his duty. After Graves leaves, Rivers opens the envelope, which contains three of Sassoon's war poems. He rec[illegible] propensity to relive his experiences, rather than suppress them, and that as this i[illegible] may have led to his speedy recovery. He considers that his attempts to return Sa[illegible] Sassoon to a relapse into his former neurosis.

Parenthood and War

It is worth taking note of Graves' description of his friend's compassionate relati[illegible] Rivers discuss the justification for sending Sassoon to the hospital. It is clear fro[illegible] which Sassoon appears to inspire in his men, that more than mere comradeship [illegible] involved in the relationship:

> Sassoon's the best platoon commander I've ever known. The men worship hi[illegible] German heads on a platter they'd get them. And he loves them. Being separat[illegible] kill him. (p. 21)

At this stage, Barker does not necessarily attribute this relationship to homosexu[illegible] comparison at this stage errs more toward the side of parental love. It appears t[illegible] of homosexuality in the novel, Sassoon at this stage is not v[illegible]ved in a sexual way[illegible] confidence inspired in his men evokes the notion of a [illegible]ga[illegible]e father.

Indeed, it is more than natural for a [illegible]ly [illegible]nior soldier, such as Sassoon, to ha[illegible] his young platoon. This is b[illegible] of the very nature of the care and protection [illegible] provide, to bo[illegible]oft[illegible]ng as 15. The older, more responsible and far bette[illegible] been the fi[illegible]o call for any issue relating to these boys' comfort, personal h[illegible] his duties ev[illegible]tending so far as sleeping arrangements and soldiers' petty arg[illegible] comment on the necessity of forming such a social hierarchy, a phenomenon tha[illegible] intense stress of battle and the confined nature of the trenches. The security an[illegible] surrogate parent could provide would certainly have been reciprocated by the y[illegible] under horrific conditions, to the formation of a fully isolated social structure, alm[illegible] family life.

Rivers Makes a Distinction: Duty and Moral Values

A notable occurrence during this chapter is how, in a private conversation with G on the soldier's criticism of Sassoon's methods. When Graves comments that th agrees with his friend's protest, Barker identifies the distinction between one's d

> 'So you agree with his views, but not his actions? Isn't that rather an artificial 'No, I don't think it is. The way I see it, when you put the uniform on, in effe contract…' (p. 23)

Once again, we are able to observe the writer's characterisation of Rivers as the psychiatrist, who is himself forced to adhere to his own military contract despite Barker here questions the intrinsic worth of a man's duty s position, when c integrity. As a soldier, Graves considers that his fi ut hould be with his mer Sassoon views both duty and morality wi rit. It is interesting to note h attention to this question, as with posure to Sassoon's views as well as himself begins to activel he social ideology of 'duty'.

Activities after reading Chapter 3

Prepare answers to these questions in small groups and be ready to share them

1. How is Siegfried's relationship with his men reflected in Rivers' attitude to
2. How may this comparison affect each of the characters in the long run? In importance of the novel's title.
3. Sassoon and Rivers share a similar dilemma about duty, so duty becomes a where does this become obvious?
4. '… they could see the state he was in, and they still went ahead.' (p. 23) T with Rivers, this quotation seems to criticise the methods of the pacifists. the novel to criticise both those who fought and those who objected?

CHAPTER 4

Summary

Stretcher bea

We enter the chapter as Anderson describes a dream in which he is chased naked by orderlies and laced up in corsets, while his father-in-law waves a snake on a stick. When Rivers comments that this may indicate an issue between his family and his medical career, Anderson describes an occasion when he had to watch a French soldier haemorrhage to death, which led to his breakdown. The dream troubles Rivers; Anderson believes that all he needs is rest, but the psychiatrist belie[illegible] he may be considering suicide rath[illegible] back to his old profession.

While Grav[illegible] his scars in the swimming pool, Sassoo[illegible] embers the horrific sight of a young man who had had his genitals shot off. Graves shortly admits that he told Rivers about Sassoon's plan to kill the Prime Minister. The following morning, Rivers arrives lo He is angry with Graves for attributing his rhetorical 'plan' to mental illness. Whe Dadd, who murdered his father, Rivers probes him about his father, who died wh Sassoon to be adopting him as a father figure. Sassoon admits that he felt the ar belong. Rivers observes that while others are dying, Sassoon now lives in safety. him of the uncaring civilians.

Burns dons his coat and heads away from Edinburgh on the bus. He climbs a hill, mud, all the time remembering the trenches. Stumbling on a ring of dead anima run, but a memory of Rivers' voice forces him to go back. Burns then unties the a circle, to allow them to decay in the ground. Feeling a connection with them, he When he returns, he is caught by a concerned nurse. The staff have been worrie When he falls asleep, Burns dreams that he is still within the circle of animals, bu Rivers sitting on his bed.

Burns' Regeneration: Initial Steps

One of the more intriguing parts of this chapter occurs in the final few pages, as outside Edinburgh. While clambering through the rain-soaked fields, he turns to with the corpses of animals, but a voice from his memory forces him to reconsid

> Out in the field... he heard Rivers' voice, as distinctly as he sometimes heard *run now; you'll never stop.* (p. 39)

As Burns drags his emaciated body through the mud and rain, he is reminded at the trenches: the sound of bullets against the bus windows, the barbed wire, the mud each add to the overall memory. However, upon discovering the very th convulsive vomiting, his decision to return to the tree of decaying corpses becom motifs in the novel. Despite his inner fear, Burns has forced himself to lie near th literal example of Rivers' own methods of therapy. Barker here reflects on the e that are used by Rivers; those of exposure and of remembering one's experience repressing the memory:

> The sky darkened, the air grew colder, but he didn't mind. It didn't occur to h was the right place. This was where he wanted to be. (p. 39)

Burns has quite literally begun to come to terms with his horrific experience, not
environment that is markedly similar to the trenches of Arras, but by physically l
when he lies among the corpses that Burns can feel that he truly belongs; he nov
now dead are free from their suffering. Comparing this freedom to that of his de
seems to invoke an air of tranquillity and complacence in Burns' formerly trouble

> Now they could dissolve into the earth as they were meant to do. He felt a gre
> beside them, but his clothes separated him. (p. 39)

Also note that Burns impulsively places his uniform outside the circle. By strippi
traces of the military from his immediate presence, he has effectively expressed
freedom. His distancing himself from the uniform and all tha it represents show
with the dead, who are no longer a part of such social co tructs as war and pea
and such pathetically earthly symbols as me ls, niforms and insignia. As the c
find Rivers, the symbol for the rega ve t eatment he has just experienced, s
realises that the only way t is to try to come to terms with his memory.

Activities after reading Chapter 4

Answer the following questions in pairs and be ready to feed back to the rest o

1. Read pp. 37–39, find and list at least six elements of Burns' walk that may
   Why do you think he feels so at peace when lying among the dead animals
2. At the beginning of this chapter, why is Anderson initially so mistrustful of
   contextual information in your answer.
3. Is Burns' reluctance to submit to Freudian analysis seen elsewhere in the c
4. Burns' walk is never discussed later in the novel. Why?
5. '… like Richard Dadd of glorious memory…' (p. 34) Discuss how Sassoon's
   in which Sassoon and Rivers have begun to affect one another.

CHAPTER 5

Summary

We meet Second Lieutenant Billy Prior for the first time. Prior refuses to speak and his mannerisms have already irritated the nurses. Instead, he writes in a notepad. When Rivers tells him that they must try to establish what is wrong with him without his file, Prior claims not to remember his experiences, then turns over, refusing to communicate.

Graves and Sassoon are at a railway station. Sassoon complains that he hates the hospital because he is frightened that it may cause him to go mad. Having suffered in the trenches, he feels that he has become accustomed by safety, now finding it a joy to know that he is safe.

At Craiglockhart, Rivers takes his regular bath, all the time thinking of his patients' various requirements. This quickly turns to resentment of disputes over room-sharing and overcrowding. He focuses his anger on Sassoon, prolongation of the war is based on selfish motives is misguided. Rivers himself s someone else, so that he might return to Cambridge to research.

Rivers wakes up in bed, having had a nightmare in which his old friend, Henry He He realises that the dream was brought on by an experiment in nerve regeneratio radial nerve. His feelings are conflicting; he wishes for the horrors of the war to e future generations. He is distressed by the pain he caused to Head and considers the pain he believes he causes his own patients by encouraging them to relive the that each man has been raised to believe that active repression is an element of to express themselves, he undermines their most treasured values as men.

Signs of Regeneration in Rivers: Conflicting Values

During the final pages of this chapter, Barker develops her characterisation of Ri between duty and human compassion. As he wakes from his dream, Rivers cont reflect on his work at the hospital:

> He was more inclined to seek the meaning of the dream in the conflict his drea between the duty to continue the experiment and the reluctance to cause further

Because of his brief exposure to Sassoon's anti-war views, Rivers has begun to fo own role in the war. As Barker makes clear, his duty is to both war and science, b experimental treatments to continue, he would not only benefit the war effort b fighting, but would advance mankind's knowledge of the treatments involved. A these duties and Rivers' conscience is established explicitly at this stage, the subt in Rivers' distinction between the suffering of officer patients over others:

> Certainly in Burns' case there was a clear conflict between Rivers' desire to con of treatment he believed in... and his sense that in this particular instance the p insisting the method would be too great. (p. 47)

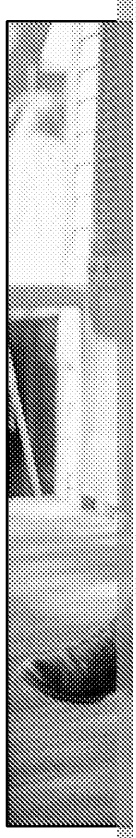
This is where we see Rivers' initial stage of regeneration. At this point, he not on between duty and compassion that he has recognised so far, but questions that reliant on the context of any particular instance. Rivers has formed the notion th precedence; that in an instance in which the continuation of one's duty causes g his human compassion must override his duty. As Rivers undergoes the initial st deconstruction and regeneration, Barker allows his character to undergo a privat serves to challenge popular ideals of military officers during the Great War years would have been considered to prevail above all else.

Emasculation

As Rivers continues to perform a self-analysis of his dream, Barker once again refers directly to the ongoing theme of emasculation in the hospital. Rivers begins to reflect that although his methods are experimental and therefore ethically questionable, it is the very nature of the treatments that cause these questions to arise. Note how he describes his patients' upbringings in context:

> They'd been trained to identify emotional repression as the essence of manliness… In advising his young patients to abandon the attempt at repression and to let themselves feel the pity and terror their war experience inevitably evoked, he was excavating the ground he stood on. (p. 48)

Rivers comments that the deliberate [illegible] of this indoctrination forms the basis of his treatments and in effect makes his job all the more difficult. The significance of this is that Rivers has not only [illegible] about the effectiveness of his methods, but feels that the emasculating effects may be the reason that his patients are so mistrustful of his psychiatry. Having recently met the deliberately obtuse Billy Prior, and experienced the aggressively anti-Freudian behaviour displayed by Anderson in the previous chapter, Rivers reflects on the way his treatments may be forcing these men against him, thus reducing the effectiveness of the cure or simply making it take longer:



America
World W

> The change he demanded of them – and by implication of himself – was not trivial. Fear, tenderness – these emotions were so despised that they could be admitted into consciousness only at the cost of redefining what it meant to be a man. (p. 48)

It is also important to observe how the emasculating effects of the doctor's meth doubts about the ethical value of his work. Having contemplated that his treatm undermining the very upbringing of these young men, he appears to sense that t allowing patients to suppress their memories, in favour of what they might consi of their emotions. Rivers' is worried that the emasculation of these men may lea societal ideals of the manly, masculine soldier, thus perhaps causing more suffer than their own active suppression may have caused.

Activities after reading Chapter 5

Questions for discussion as a class

1. 'The change he demanded of them – and by [illegible] of himself – was n Rivers infer that the changes he dema[illegible] also demanded of himself?
2. Prior is initially passively agg[illegible] towards Rivers and his carers. Indepen aggression may relate [illegible] unwillingness to submit to hospitalisation
3. Rivers' dilemma [illegible] clearer at this stage, when he experiences an ob How [illegible] analysis of the dream force us to question the values of duty provi[illegible] with an answer?
4. On p. 44, Sassoon begins to feel that safety has corrupted him. How does struggle to challenge societal ideals surrounding honour and duty in First W

Large mind map

As a class, construct a mind map that connects the themes of Freud, hospitalisa emasculation and masculinity.

CHAPTER 6

Summary

Prior's voice has returned. He tells Rivers that it comes and goes when he gets upset. He does not wish to talk about his experiences in France, complaining that Rivers cannot understand his despair. He resents Rivers' implication that he does not wish to get better, stating that he simply does not agree with the proposed treatment. He agrees to tell Rivers about his experiences if he will use them in hypnosis therapy. Prior then describes how he spent 50 hours in a dugout in no-man's land, being constantly shelled before he went to the CCS (Casualty Clearing Station) for the first time.

The

Later, Sassoon is talking to Rivers. He tells the psychiatrist about his fascination with the work of various pacifists, in particular Carpenter's The Intermediate Sex. *He believes that the book saved him, making him feel that he was not a 'freak'. When Sassoon his declaration to Robert Ross because he had been close to Oscar Wilde, a poet j Rivers states his belief that the use of a man's personal life to discredit his views i nonetheless.*

That afternoon, Mr Prior Sr arrives to speak with Rivers. He is a cynical Yorkshire been sly, shrewd and disrespectful at every turn. He complains that Billy's mothe once tried to toughen him up. Later, Mrs Prior arrives, explaining that her husban because of his own hard upbringing. After a while, Mr Broadbent, a troublesome lying that his mother is ill. That evening, Rivers finds Prior alone in the common r They discuss his father, Prior intimating that he used to beat his mother. They m examines his chest and is surprised that Prior ever saw any action at all. Prior the better in France than at home. Rivers leaves him for the night, promising to find he is seized with asthma.

Emasculation and Control: Billy Prior

There are several further references to the theme of psychological castration and most notably surrounding the attitude and upbringing of the new patient, Billy P mutism, Prior continues to behave unpleasantly toward his carers when questior masculinity:

> 'Doesn't mean I want to talk about it.' He looked around the room. 'I don't s like this anyway.'
> 'Like what?'
> 'All the questions from you, all the answers from me. Why can't it be both wa

Prior is an intelligent, sharp-witted man. He does not wish to be treated as an in would have to hand over elements of personal power and control – in effect, t Prior feels willingly submit to Rivers' own methods would psychologically would be willingly surrendering those suppressed emotions that he has been bro effeminate. This attitude makes it interesting, therefore, that Prior approves of t

> 'Dr Sanderson was going to try hypnosis.'
> ...
> 'How did you feel about that?'
> 'I thought it was a good idea...'
> 'That's rather an unusual reaction, you know. Generally, when a doctor sugges quite nervous, because he feels he'll be... putting himself in somebody else's po

Despite Rivers' clear warning to the contrary, Prior believes that being placed un
he did not willingly submit to Rivers' power. This is because he feels that to subr
suppressed emotions while both conscious and cognisant would effectively mea
psychologically submitted to emasculation. Billy feels, however, that he would n
emotional surrender committed under hypnosis, as his conscious mind – that is,
prejudices drawn from his upbringing – would be dormant, making him unable t
fought Rivers' treatment all the time that he was cognisant, then even if he were
he would feel that he had not submitted control voluntarily and so had preserve

Homosexuality & Gender Distinctions: 'The Intermedia

As Prior interviews Sassoon for the fourth time in the novel, the two men reach t
1908 publication *The Intermediate Sex*. This is a book tha[illegible]ls with a 'third sex
the early twentieth century was certainly regarde[illegible]ial taboo. However, C
sparked a great deal of public discussion [illegible]topic of sexuality, but also becan
Bisexual and Transsexual (GLBT)[illegible]at was to challenge and ultimately ov
intolerance throughout [illegible]e twentieth century.

Sassoon dis[illegible]that this text tackles many of the questions that he (as a sensi
brought up to view the world through the blinkers of cut-and-dried masculinity)
are questions that he feels under great pressure to suppress:

> The book was a life-saver. Because I suddenly saw that… I wasn't just a freak.
> positive side. (p. 54)

Gender distinctions in the world at this time were beginning to become more an
not only forced into the defenceless, pseudo-domestic communities of the trenc
time allowed the freedom to carry out paid manual labour. At the same time, ho
unacceptable in society and was as yet punishable by law. Sassoon appears deep
one book that at least attempts to answer the question of his sexuality as a 'thir
characteristics of both the male and the female. However, although he is comfo
find the answers he seeks. Rivers warns him of the dangers of social intolerance
threaten to destroy him but also to put a black mark on his protest:

> 'I realize Ross's caution probably seems excessive. To you. But I hope you w
> of a hurry to dismiss it. There's nothing more despicable than using a man's p
> his views. But it's very frequently done, even by people in my profession.' (p.

Sassoon wishes to find a place in society, but he finds this impossible with the pe
sexualities forever ringing in his ears, as in the fairly recent case of Oscar Wilde.
about his own sexuality appears to be an attempt by the writer to question the s
surrounded gender roles during this time – notions which although such publish
pre-war, were left widely unchallenged until as late[illegible]s.

Activities after r[illegible]Chapter 6

In pairs, pr[illegible]a[illegible]r to the following questions and be ready to feed bac

1. "'I'm[illegible]… Prior didn't know what to say to that. He looked down at hi
   well." (p. 49) This awkward moment occurs early in the chapter. Why do
   Rivers' willingness to accept fault? Refer to emasculation and femininity i
2. Why is Prior so willing to undergo hypnosis, which usually instils fear in ot
   of power it entails?
3. There is an interesting display of the conflicting views of Prior's mother an
   ways does this reflect the conflict between masculinity and emasculation t
   treatment?

CHAPTER 7

Summary

Sassoon awakes to the sound of screaming. He shivers with fear as he thinks abo had been read the previous day in the House of Commons, wondering what – if a next morning, Rivers visits Prior. The screaming was his; the doctors feared it wo seems to have cleared his asthma. Prior tells the therapist that he wants him to l like an emotional psychiatrist. The patient comments that most of the others mu is then surprised to see that Prior has been reading one of his own anthropologic

When directly asked to describe his experiences, Prior describes the snobbery in t judged lower than others simply because of the colour of their battledress. Prior of military justice, which has seemingly remained unchanged for hundreds of yea and asks Prior about his nightmare, which that he does not remember, asking refuses, believing it a last re

Later, in Rit fic ne and Sassoon discuss the reading of the declaration in P have dismis s the writings of a man who has medically been deemed 'not r When Rivers indicates that he will need some personal medical information abou most intimate details would disqualify him from the military.

Later that week, Rivers and Bryce are sitting together with the other MOs in an in Rivers reads a report about Sassoon, in which he comments that Sassoon differs j would not object to the war if he saw the slightest reason for its continuation. Ri to return to the fighting and that it is his duty to ensure that Sassoon does.

Class and Madness: At Home and at War

One of the key reasons that Billy mistrusts Rivers at this stage is one of class disti chapter, we have learned of his harsh upbringing at the dockyards, as well as the father. We are therefore supposed to view Prior as an atypical officer. During th upper and lower classes certainly held weight among the Imperial British, whose still reeling after the end of the 63-year reign of the demure, strait-laced Queen V fought its way to imperial supremacy under Victoria's reign and it is therefore no War, the deeply-instilled principles and ideals of Victorian Britain were far from f

Because of his upbringing in what Barker describes as a markedly ordinary comm seems to have thrust him into high society) Prior cannot help but feel uncomfort and indeed in the hospital, where he is surrounded by officers and medical profe his prejudices against the upper classes:

> The only thing that really makes me angry is whe people at home say there ar at the front. Ball-ocks. What you wear, what you eat. Where you sleep… (p

Barker is once again challenging popular misconceptions, this time of the entire a during the early twentieth century. It is interesting to note how Prior's complain civilians at Th sheer naivety portrayed in the upper-class officers, with th described by such as 'crucifixion' (p. 67), as well as the feudal upper-class b final 'cavalry charge' (p. 66) could certainly be directly compared with the heartl home, who could never possibly understand the horrors of battle.

Prior, who formerly might have believed that the solidarity of the war effort coul and the abandonment of the class system among even those of equal rank, has b what he has witnessed. It appears that as one of the lowest-class officers in Fran shunned and ridiculed by those of noble birth, despite their comparative rank.

Prior's criticism lies in the sheer futility and madness of class distinctions, for all t
can have over another in the fighting of a horrific, bloody battle.

Activities after reading Chapter 7

Whole-class discussion questions

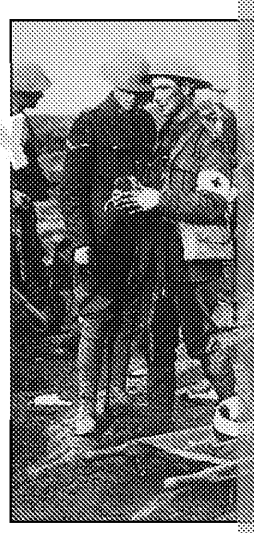
1. Prior's aggression toward the upper classes is very clear in this chapter. D
   for their ludicrous methods Barker wishes to criticise the madness of class
   social concept?
2. How does Barker use subtext and allusion to track the constant transforma
   chapter?
3. In what way does Prior's ascent to the rank of S[illegible] Lieutenant portray t
   irrevocably changed British society? Are there any other examples of this

PART 2

CHAPTER 8

Summary

Prior and Rivers are in the sick bay, where Prior continues to discuss his experiences. Rivers is surprised as Prior describes that he felt 'sexy' while walking through no-man's-land. He is deliberately combative, unwilling to force any emotion from his experiences. He goes on t describe how he was thrown back by a shell, but can not remember anything of the following days.



Wounded soldie

In the ward, Sassoon is befriended by Wilfred Owen, a new patient who holds the older poet in high regard, asking Sassoon to sign several of his books to send to his family. Owen is intimidated by him but observes something like arrogance in his manner. Owen too refuses to call himself a pacifist, or a Christian. Owen is editor of the hospital magazine and asks Sassoon for a piece. Sassoon accepts the offer, asking Owen to show him some of his own poems in a few days.

At the golf club, Anderson apologises to his opponent for behaving like a spoilt ch losing, he had threatened and sworn at Sassoon. Anderson does not wish to talk that they would simply compound his own doubts and fears.

Prior visits a pub in Edinburgh. Hungry, he leaves and goes to a café for some foo named Sarah Lumb. She has an earthy attitude to love and relationships, inspire how her boyfriend died at Loos from a 'friendly' gas attack. After a number of dr churchyard. Sarah pushes Prior away just before they have sex and Prior, admitt arranges to see her that Sunday.

The Madness of War

Throughout Billy Prior's description of his experiences at the front, as well as in h certain events seem to challenge the modern reader's perception of war. A good description of the bizarrely strained sense of humour with which his comrades w

> … a man appeared on the other side of the crater, right at the rim, and, instead put his hands to his sides, like this, and *slid* down on his bottom. And sudden laughing. (p. 79)

With men being slaughtered by machine gun fire and shell blasts only moments humour and laughter appear, to us as readers, to be almost farcically out of con that lying in a trench awaiting death, these men might grasp at the slightest j appearance of a soldier sliding down the wall) simply to alleviate, however briefl However, the concept that Barker chooses to portray at this stage is the sheer lu situation. With this man's sudden decision to act in a comical way, she is questio might perceive such inanity as out of place, during a war that is in itself inane. W declaration forever providing the undertone for the insanity of unjustifiable mas preconceived notions of both sanity and insanity in war. We are asked to questi officials who deemed a man's succumbing to neurosis (i.e. 'breaking down' in wa those who were labelled 'sane' willingly marched towards machine guns.

Gender Roles until 1914: Contextual Influences

As we meet Sarah Lumb and her co-workers for the first time, we see the first di rapidly changing gender roles in Britain. With the pinnacle of imperial superiorit early 1900s, the might and majesty of the British army would undoubtedly have classic male ideal. Victorian man was the respectable adventurer; the hard-work the very spine of the British Empire and by extension, of the world. With the sol creating a general air of respectability and propriety on our own shores, the role subservience, reservation and modesty.

Gender Roles in 1917: The Blurring Distinction

All this was to change, however, over an astonishingly short period. When Prior 'Munitionette', it is interesting to see how the sheer rapidit[illegible]f the process had s confidence in masculinity, despite his upbringing:

> He didn't know what to think of he[illegible]n he was out of touch with wome have changed so much du[illegible]th[illegible] to have expanded in all kinds of ways, same period had sh[illegible] a smaller and smaller space. (p. 90)

Billy feels, [illegible]stly, that women are not merely being allowed such greater fr been recogn[illegible] during the pre-war years, but that men too are more and more domesticated characteristics that were once considered feminine. In 1917, the r was beginning to show to even the unobservant and is exemplified when Prior o awkwardness with the socially accepted feminine ideal:

> … she glanced frequently at her shoes and stockings… He guessed she more u

It is common knowledge that during the war years, Britain's women were forced labour and farm work, while the young men were sent to the front. However, th writer seems to be wishing to draw attention is the sheer social freedom with wh empowered. With their own private incomes, private lodgings and with vastly gr independence, British society for the first time allowed women to socialise freely and generally bend the demure social constraints of Victorian Britain to breaking described in Prior's private thoughts, the male ideal was fast becoming a shadow almost a parody of female subservience, Barker tracks the bitterness with which their circumstances. They are thrust together in the trenches, silenced from pro impending death while, at home, any plea for change or justice is resolutely igno

Activities after reading Chapter 8

For class discussion

1. Prior has begun to open up and talk about his experiences more and more Rivers has begun to treat his patients with more and more attention to the concept is being displayed with this interaction between doctor and patien
2. Barker has often been described as a brave, groun[illegible]king writer of the she challenge the preconceived notions of [illegible]er[illegible]les in 1917?
3. In this chapter, the writer continue[illegible]po[illegible] the many ways in which wa transformation in the world[illegible]t[illegible]es and social constructs. Describe a at this stage.
4. Why d[illegible]u f[illegible] concepts are so frequently left out of war literature?

Research

Visit the library and find as many reference books as you can that refer to muni 1917. Make notes to prepare for the essay title under 'Writing practice' below author, title and page number of the reference book you used. Bring the notes findings with the rest of the class.

Writing practice

Write your response to this essay title: 'How does *Regeneration* challenge the idea roles both in 1917 and that you are aware of today?' I suggest you write between short quotations from your notes to explain your answer and refer substantially to

CHAPTER 9

Summary

Despite his arrangements with Sarah, Prior has been confined to hospital for a fortnight. In a session with Prior, Rivers describes how mutism seems to affect soldiers rather than officers, because of the harsher consequences that may befall a private who speaks his mind. Prior tries to use Rivers' methods to find out about Rivers, enquiring about his stammer.

Dead S

Rivers walks in the grounds. He watches two men scything the grass with their shirts off. Later, as Rivers begins the task of deciding who in the hospital is fit for duty, he is interrupted by the arrival of Prior. Prior complains that his nightmares sometimes intertwine with sexual thoughts and feelings. On hearing this, Rivers decides to try hypnosis.

Once hypnotised, Prior imagines being back in the trenches. He walks through the devastation, chatting with two soldiers before moving on. When he hears a shell explode, he runs back to find that the two men had taken a direc into a bag, he feels numb, unable to speak. Prior's CO then takes him to the CCS. hypnosis. At first intensely angry, Prior begins to cry and butt Rivers in the chest. the deaths of the two soldiers, but doesn't understand why he broke down. River down by numerous events, not just the one incident.

As Rivers bathes, he remembers a man named Layard, whose treatment had faile as a 'male mother'. Rivers resents the idea that nurturing qualities, even in a ma contemplates the faces of officers who describe their relationships with their men compare them to the faces of low-income mothers, who are strained by parental the supposed manliness of soldiering in fact has more feminine implications; the relationships, while they simply await death, much like their female counterparts

Masculinity and Femininity: The Male 'Couvade'

There is an interesting reference during this chapter to a well-known – though poorly 'couvade' syndrome. Couvade syndrome is sometimes called sympathetic pregnanc behave and/or feel like they are pregnant. A former patient's description of him as a Rivers think about the syndrome, comparing his methods with the adoption of

> He disliked the term 'male mother'... He distrusted the implication that nurturi by a man [illegible], as if the ability were in some way borrowed... from mora[illegible] of the *couvade*. (p. 107)

Note Barker's choice of lexis; Rivers does not inherently *disbelieve* the notion tha men, but he merely *mistrusts* the implication that this may be the case. What Ba attention is that it is the sheer brutality and intense stress that war entails that h such 'nurturing' qualities in male military therapists and health professionals. Ju during a period of significant strain on both genders, the male figure adopts beh female partner. Barker appears to comment that the adoption of such 'nurturing simply be brought on by exposure to significantly stressful circumstances.

The reason that Rivers is described as mistrustful of the concept is simple; he bel values common in women are equally innate to both genders, but are merely rep prejudices of 'masculinity' in peacetime. Barker appears to be commenting on th traditional beliefs surrounding sexuality. She proposes the concept that, with th at home and the cloistering and domestication of men in the trenches, the devas force men to challenge their personally held prejudices. This means that in peril and wellbeing of one's companions depend on sympathetic behaviour (such as ir is possible for subconscious, innate abilities and behaviours to naturally supersed indoctrinated societal customs.

Rivers' Regeneration: Further Deconstruction

This chapter also allows us an opportunity to track the ef[illegible]f Rivers' patients o the internal conflict between duty and morality. [illegible] the results of Prior's hypn accidentally begins to perceive the drain[illegible]ct that such sessions of therapy h as well as on his physical appe[illegible]ce.

> He tu[illegible]t i[illegible]nd as he did so caught sight of himself in the looking-gla his ri[illegible]o reveal a dingy and blood-shot white. *What am I supposed to d stoppe[illegible]* If he went on feeling like this, he'd have to see Bryce… (p. 106)

It is notable that Rivers' own appearance directly reminds him of Prior's session i further step toward the 'regeneration' of Rivers' former views about the war. In mental trauma experienced at the front is on a very realistic, tactile level and is t either physical or external reactions; the inability to speak, the stammer or the s because of the moral nature of his own trauma, Rivers' regeneration is manifeste exhaustion. It is certainly important to note that while he treats his patients for undergoing a similar mental deconstruction to that experienced by the men in th surrounded with the problems of running an efficient hospital, while the treatme moral conflict between his duty and his natural human compassion. We may no Rivers describes that the mental effects of Prior's various experiences are cumul

> 'You're thinking of breakdown as a reaction to a single traumatic event, but it's more a matter of… erosion. Weeks and months of stress in a situation where y from it.' (p. 105)

Rivers is undergoing just the same form of 'erosion' through daily life at the hosp every patient forces him to question his own doubts about the war. It is only aft that Rivers himself will inevitably suffer from a form of breakdown. It is only afte war's multifarious hypocrisies, injustices and immoralities that the long, painful p – effectively his moral 'enlightenment' – can begin.

Activities after reading Cha[illegible]

In pairs, prepare answers to the [illegible] questions. We will then discuss then

1. Reread the first fo[illegible] the chapter. Why do you think Rivers becon attenti[illegible]her on p. 97?
2. Prior[illegible]mes reflects Rivers' methods back on the doctor himself. Why relatio[illegible]p with his patients as 'codependent'?
3. 'King's regulations. No officer must appear in public with any garment mi episode with the scything patients being subdued by regulations reflect ho treatment?
4. Rivers mistrusts the term 'male mother' that was once used to describe hi reasons why this may be the case.

CHAPTER 10

Summary

Sarah and her colleagues are in their factory canteen. Prior has been confined to hospital, so Sarah believes that he intentionally missed their planned outing. Though her friend's attitudes are highly pro-war and anti-men, Sarah thinks this is a little hard on the men who are fighting for their country and ultimately, their lives.

A man named Willard is being checked over by Rivers and an orderly. Though his external injuries are healing, h has been unable to walk since sustaining an injury in battle. Rivers believes his paralysis is brought on by a wish not to return to the front. He is described as an athletic, active man but his ability to move is quickly weakening as he wastes away his once muscular body.

Sassoon attends a meeting of the Conservative Club. He becomes angry when two men discuss the courage of the Germans, though he notices a sexual energy behind his anger. Sassoon has become sickened by himself; he has fallen casually into the ease and comfort of life at Craiglockhart, convincing hims had been woken by the announcement of the death of his close friend, Gordon. H friend and compares this to a day spent throwing grenades in a trench.

Germa

Rivers considers how life might have been if Sassoon had not been sent to Craiglo try to privately justify the war's effect on his patients, Sassoon provokes his thou openly. Sassoon is contemplative during dinner and tells Rivers that it is because one of the soldiers he himself hero-worshipped had been sent to a mental hospit

After dinner, Rivers considers that though it would be simple to convince Sassoon wish to manipulate him deliberately; he must be certain that it is justifiable. Outs Willard's wife, who has pushed him around the grounds. Willard is furious to be them in for tea and returns to the hospital.

The Female in Society: Justice and Brutality

When chatting over their tea-break, the women in the munitions factory debate for women. Barker used the novel to criticise the aims of the First World War as Barker's criticism extends much further than the face value of brutality:

> 'Yes, well. You know when I was a kid we used to live next door to them, and thump half the bloody night… Well that's what used to get me Mam. "*He* knocks yo "and *you* go round apologizing to him," she says. "Where's the justice in that?" was right, you know.'

Domestic v reflects the brutality of battle; it is just as inexcusable for a ma doors as it is publicly condone the slaughter of millions. Betty's reference to ' idea that although war is always wrong, the larger effects on society of such a lar up commonly held values and prejudices, particularly about women.

Throughout this conversation, we note a general air of approval among women seems to comment that there is a fine line between what is justifiable in the war of war and the inherent violence and loss of human life are entirely unwarrantab of society provide justice for many. Barker shows how even such a horrific confli major milestone in the rebirth of a fairer, better-balanced and more tolerant soc

Sassoon's Anger: The Protest is Silenced

As he sits in Rivers' Conservative Club meeting, we are allowed to track Sassoon' comfortable lives of civilians at home. However, at this stage, the poet discovers not simply inspired by their pompous inability to understand the horrors of trenc own method of protest:

> Looking round the room, he knew why he felt sickened by himself, why his fu men with sons at the front no longer satisfied him. It was because he'd given i to himself that he was still actively protesting… (p. 114)

At this stage, it appears that Sassoon is angry with himself for two reasons. First looks, Sassoon recognises symbols of his own comfort and ety (daily golf tour freedom to stretch his legs in the sunshine), while nd comrades are shel drenched hell of the trenches. The secon subtle of these reasons is th numbed to reality; all the time he assoon was able to justify his wish to he was so directly and in posed to the plight and suffering of his men. ensconced i r to that in which privileged civilians of Britain are livi sheets, regu nd – most importantly – blindness to the brutality that transp is at this poin hat the poet recognises that a brief sojourn in a psychiatric ward He realises that in order to justify his protest, as well as to maximise its effect, he the trenches.

Motif: Willard's Injury and Power

Barker employs a powerful image toward the end of this chapter, which describe the two sexes during the Great War. Willard's spinal injury, and more specifically effectively stand as symbols for how the war affected societal relationships betw Barker describes the man's fury, as Rivers and his wife smilingly wheel him arou

> … the wheels bit, and they reached level ground at a cracking pace.
> 'There you are,' Mrs Willard said, bending over her husband, breathless and la Willard's face could have curdled milk. (p. 119)

Though Willard is described as having formerly been a powerful, muscular man, the horrors of war have effectively crippled him. It is certainly the case, as we ha the previous chapters, that the masculinity-orientated upbringing of these young believing the nature of such conditions as 'mental breakdown' to have been dee just such an effeminacy that has quite literally brought Willard to his knees.

The wheelchair is certainly symbolic, as without his legs Willard must hand over wife, and to his carers. Barker appears to use this incident, along with her chara metaphor for the great social turmoil that had occurred d this time. As is th of power, the war caused societal power to slip re el uddenly from the han held supreme power over society for mo ita s history.

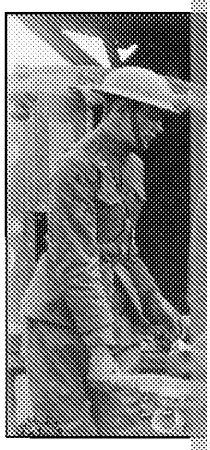
Activiti h ading Chapter 10

Writing pr Write your answers to the following questions in full, offering the use of writer's techniques to justify your opinions.

1. At the beginning of the chapter, the munitions workers controversially dis them with freedom and satisfaction. Other than the immediate financial a were to gain, why else do you feel women might have been pleased with t
2. Willard's supposed spinal injury is a metaphor for emasculation. Describe Focus particularly on the episode with the wheelchair.
3. How does Sassoon's dissatisfaction with his protest reflect Barker's challen morality?

CHAPTER 11

Summary



Owen visits Sassoon, who hands him a poem for the hospital magazine. Sassoon tells him that Rivers wants him to hate his protest, by encouraging him to imagine it in the context of the ongoing fighting. Sassoon has no plans for after the war, so does not imagine it as a prospective future. He is amused by Owen's plan to keep pigs. The younger man hands his own poetry to Sassoon, who reads carefully. Sassoon does not approve of one of Owen's war poems, but encourages him to continue with it. Finding a perfect poem, he insists that C[illegible] publish it, or lose his own work from the magazin[illegible] reluctantly agrees and the pair set a furt[illegible]

Fre

The Ludicrousne[illegible]: War in Poetry

In a fictiona[illegible] between Owen and Sassoon, it is notable how the tw[illegible] work stolidly together toward a single goal, but how they are a[illegible] war, as though it were some simple day-to-day triviality. Barker here comments developed among the young men who were obliged to fight, with the sudden co[illegible] horrific subject also appearing to further Barker's criticism of the war. Inappropr[illegible] laughter during intense circumstances is a fundamental motif in the novel, as Ba[illegible] consequences and interminable slaughter are utterly ludicrous and worthy of rid[illegible]

> Sassoon hesitated. 'It's not much good *at the moment*. I suppose the thing is, enough to go on?'
> 'Ye-es. I have to start somewhere. And I think you're right. It's mad not to w[illegible] when it's-'
> 'Such an *experience*.'
> They looked at each other and burst out laughing. (p. 124)

This is an interesting use of lexis, as it is the trade and profession of every keen p[illegible] human experience and to express his own inspirations, emotions and sensations to these two soldiers is that it is an experience that everybody could almost have glory, it engenders no spiritual or morally advantageous feelings; it is simply a be[illegible] corruption and waste. Further to this idea, it is interesting that Owen writes on t[illegible] hit by inspiration, while Sassoon advocates the view that one must persevere an[illegible]

> 'How long do you spend on it? Not that one, I mean generally?'
> 'Fifteen minutes.' He saw Sassoon's expression change. 'That's *every day*.'
> 'Good god, man, that's no use. You've got to sweat your guts out. Look, it's [illegible] wait till you *feel* like doing it.'
> 'Well, it's certainly a new approach to the Muse.' (p. 125)

For each of the two men the subject of war appe[illegible]s b[illegible]nd contempt; it is not a glorification and legend that would be i[illegible]y its poetic treatment, even if th[illegible] It is as though neither man can[illegible] th[illegible]here is anything worth writing about; th[illegible] war poetry, or conversely, a[illegible]l to write only when the mood strikes. Neither that war po[illegible] so[illegible]ing that flows instinctively from the poet's heart to his [illegible] from the wi[illegible]t the very reasoning behind the war is not only unjust, but tha[illegible] war to end a[illegible]wars – is so unnatural, so far outside ordinary human experience, [illegible] poet finds symbols for his revulsion difficult to conjure.

Questions on Chapter 11

1. In this short fictional conversation between Owen and Sassoon, do you pe[illegible] attitudes of the two poets? What is the conflict?
2. Do you feel that this conflict represents or reflects any of the other theme[illegible]
3. Why might Barker suggest that writing war poetry is harder than writing r[illegible]

CHAPTER 12

Summary

Prior visits Sarah again. She initially refuses to speak to him, until he shows his badge. Prior feels comfortable with her, because she is so down to earth and uncomplicated. They travel on the train to the coast, where they walk among pleasure-seekers and tourists, thinking them almost unaware that there is even a war on.

As an electrical storm gathers, Prior and Sarah scramble under the shelter of a buckthorn bush and make love. Afterwards, in a pub, Prior remembers a man in his platoon who sent identical letters home to his wife each week. Sarah dislikes Prior's military ways, but as he feared, he was becoming too attached to him on the beach, he prefers her to feel his own antipathy for himself.

Motif: Lighting and Colour

As they gaz[illegible] sea, with nothing between them and the shores of northern Europe, we are reminded how close to home are the German troops that curren[illegible] deadly gas, shells and machine gun fire. There is once again a great deal of symb[illegible] light and shadow, as the war itself appears to be symbolised by the approaching [illegible]

> Even the little mounds of worm-casts had each its individual shadow, but what was the yellowing of the light. It was now positively sulphurous, thick with he[illegible] trapped, fixed in some element thicker than air. (p. 128)

It is certainly notable how, rather than retreat up the beach like the other pleasu[illegible] stay on the deserted beach to watch the storm. This is symbolic of the ignorance fighting. Where those who take a fundamental part in the war cannot possibly i[illegible] slaughter that takes place every day, the civilians who simply wait out the war's [illegible] the safety and shelter of home. They are able to distance themselves far enough that it does not exist. Billy and Sarah, however, steadfastly remain to see out the moment:

> They stood looking out to sea, while the yellow light deepened. There was no between his skin colour and hers. (p. 129)

Where the yellowness of Sarah's skin initially startled Prior, the contrast betwee[illegible] under the ominous yellow light from the storm. The deepening light creates an i[illegible] as the storm thickens, Prior becomes quite literally enlightened at the similarities The shell-shocked soldier desperately trying to return to the fighting and the bel[illegible] munitions worker are each forced to wait out the war at home, yet rather than r[illegible] each gives all of their strength to their duty, training to assist the men that fight an[illegible]

Prior's Guilt: Distancing Himself

Another notable occurrence in this chapter is the re-emergence of Prior's bitter l[illegible] Sarah sit to[illegible] in the pub, he deliberately provokes a negative reaction from [illegible] distinctions [illegible] trenches:

> Sarah took it at face value. 'You lot make me sick,' she said, pushing her own [illegible] suppose nobody else's *got* a sense of honour?'
> He preferred her like this. On the beach, she was only too clearly beginning t[illegible] had happened that mattered. (p. 131)

Prior at this stage seems to be attempting to distance himself from his sexual en himself simply because of the guilt that this brief indulgence entails. Prior and S is not allowed to those whom Prior considers more deserving and yet it is only P to do so. He is fully conscious that those men who do not break down under the to their deaths, with many having never even experienced sex. He therefore fee men of rights that he himself does not feel he has earned. Billy therefore cannot or even to pity him; she must hold him in as low regard as he holds himself, or el hypocrisy.

Notions of Love and Sex in Wartime

It also seems possible that Billy will not allow his encounter with Sarah to 'matte insignificance of love as a concept, when viewed in the c[illegible] of war. With the witnessed still heightening week after week, such [illegible] romanticised notions love have been brought down to a simpl[illegible]nge of bodily fluids and smells:

> He wasn't going to [illegible]. A few grains of sand in the pubic hair, a ming Nothi[illegible] a [illegible]ged soak in the tub wouldn't wash away. (p. 131)

Billy seems to feel that in wartime, sex must become casual and perfunctory, wh pre-war fantasies. He feels that he must treat sex and love as opposing notions, physical, unemotional act and the other may lead him to forget the suffering of h emotionally involved in the freedom and fulfilment of a love affair would therefo ignorance of reality that until now has only been seen in the much-hated civilian witnessed on the beach. It is only at the end of the novel, when Billy must resign permanent home service, that his personal guilt is at least partially lifted and he emotionally involved with Sarah.

Questions on Chapter 12

1. 'He felt at home with her, with... a recognition of the boundaries and limit you feel Prior becomes comfortable around Sarah? Think about how her c contrast with elements of Britain's changing society.
2. Why did Barker choose to make the only heterosexual relationship that ap only pair of fictional characters?
3. During the episode on the beach, we are able to observe the various state and explain at least three ways in which this could provide a metaphor for
4. How might we perceive Billy's attempt to distance himself from Sarah at t significant?

CHAPTER 13

Summary

Burns appears before Rivers and the Medical Board for dismissal. As they speak, a buzzing bee from the window. Later, in the sick bay, Prior describes an asthma a doctor is visiting later to measure his lung capacity. This worries Prior, as he wish rather than stay at home. He wants to belong to the 'club' of men who fought in Rivers surprises him by mentioning that he had never been to Cambridge or Oxfo about class.

Rivers is disturbed while shaving and is called to Anderson, who has been sent int roommate's razor. Rivers tries to get him to think about [illegible] ture career, as he c indefinitely. Willard later comes to see Rivers to [illegible] hange of room – he be After several more testing patients, River[illegible] n early night, but awakes with sy suggests that he takes three wee[illegible] immediately.

At dinner one night, [illegible] observes Rivers as he chatters through the meal. So with anybo[illegible]g the meal and instead seeks out Owen, to look over his poetr They work o[illegible] poetry for some time before Sassoon returns to his room, to the outside. He imagines his men and how he cared for them while they were dragge a dead soldier in his dreams and decides that he must speak to Rivers. When he doctor, he contemplates a memory of his father and realises that Rivers has beco

Regeneration: Rivers Goes on Leave

At this midway point in the novel and after several months of suffering, Rivers at war neurosis. It is interesting to point out that this reflects his own views on the ailments: the constant erosion of a man's emotions, stamina and resilience to br must recognise the similarity between Rivers' duties and those of his patients. It Officer, who ultimately makes the decision to send the ailing doctor on leave:

> 'And, as we keep telling the patients, psychosomatic symptoms are REAL. I th some leave.'
> Rivers shook his head. 'No, I-'…
> '…Three weeks starting this weekend.' (p. 140)

Note how Bryce too comments that Rivers has turned from the status of a docto much like his military patients, Rivers is being sent away from his own personal v Rivers' experiences are not represented by the horrific bloodiness of fighting, no or serious injury. Rivers' war has been manifested only in the minds of his patien conditions and their struggle to return to the war. Though Rivers' war is not a lit even something that appears unreal or psychosomatic on the surface is *real* non experienced his own war through his patients and has under[illegible]one a very real pro representative of one of Barker's major themes, that [illegible]ve so far attempted t Rivers' own principles, personal beliefs, value[illegible] and prejudices are together unde reconstruction. Much like his patient[illegible] have been gradually and carefully brok his own regeneration before [illegible] in return to fight his own war.

The Ma[illegible]s [illegible] War: Rivers' Sub-Conscious

One of the [illegible] interesting yet often overlooked episodes in this chapter is the which Rivers frees a bumblebee that is trapped behind the curtain. When we vie the presence of the Medical Board, this provides an example of Barker's excellen the madness of war and the fine line between morality and performing one's du

> Major Paget, the third, external member of the Board, was obviously startled b but he asked a few questions for form's sake. Rivers scarcely listened either to answers. The buzzing continued. (p. 132)

Burns is fully expected, because of the nature of his condition, to receive an unco
army. This means that he will be permanently sent back to civilian life, but with
of a dishonourable discharge. As Burns' illness is reviewed by the stunned Medic
state of hypnosis; he becomes fixated on the sound of the bee's suffering, until a
frees it from the window:

> The buzzing continued... The noise was unreasonably disturbing...
> He found a bumble bee, between the curtain and window, batting itself against
> file from the desk and, using it as a barrier, guided the insect into the open air.
> away. (p. 132)

The incident appears to be a metaphor for Rivers' subconscious: he is elated by t
repetitive therapy that appears to go nowhere and simply causes more suffering
useless on Burns, as the bee's ineffectual battering drives against the glass. In rele
thereby able to perform a tiny micro-version of his subconscious desires. Freeing th
near, he is secretly inspired to release all of his patients in the same way, to fly a
hospital, away from the imminent return to the war and their impending death
metaphor for the end of the war's madness; his desire to release his patients ext
The bee's freedom represents the end of the insanity and the return of these me
emotional freedom of peace.

Questions on Chapter 13

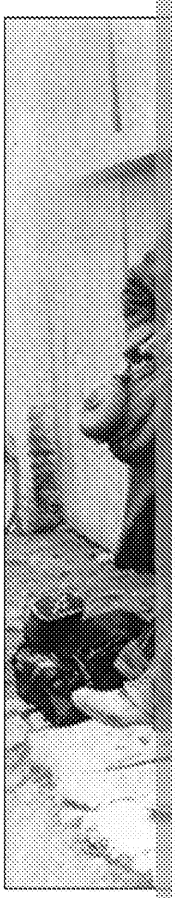
1. In the early pages of this chapter, Rivers frees a bee from the window. Ho
   significant?
2. Using quotations from the chapter in your explanation, describe why River
   unsettling. Remember to think about how this reflects his personal dilemm
3. Why is Prior so taken aback when Rivers tells him that he never had an Ox
4. In what way might this episode reflect the simultaneous blurring and inter
   during the war years? Give examples to support your answer.
5. Rivers at last suffers a mild form of war neurosis at the end of this chapter
   relationship that has been formed between the doctor and his patients, di
   illness may represent the novel's underlying premise: 'regeneration'.
6. Try to think of why a psychiatrist might begin to suffer war neurosis when
   to battle. Share your thoughts with a partner.

PART 3

CHAPTER 14

Summary

Rivers is staying at his brother's chicken farm in Devon. At a Sunday service, he contemplates images of the Crucifixion and the sacrifice of Isaac in the stained glass. He reflects on how they depict the bargains made between young and old in society, and on the effective reversal of this bargain that the Great War has caused.



Alone that night, he considers Burns, who has invited him to spend a few days with his family on the Suffolk coast. Rivers' memories of childhood are brought up by the presence of his father's old furniture in the farmhouse. His father was a priest and speech therapist, who treated the stammers of local boys. He remembers an occasion when he had renounced his father's speech therapy as nonsense and another in which he forced his father to listen to Darwin's views on Genesis. Rivers thinks about how easily a child's renunciation of his father's views could be applied to his own psychiatric methods by his patients.

On the ward, Owen has returned to Sassoon for another meeting. Sassoon approves of the new draft of Owen's poem and recommends that Owen have it published in the Nation, offering to help him by pulling some strings. Later, Sarah and Madge visit the war hospital to see Madge's husband. When Sarah leaves them alone to walk in the grounds, she is daunted by the hospital's crazed layout and bustling staff. Stumbling on a tent filled with limbless men, she becomes angry with the war for hiding them away. On his own ward, Prior takes an instant dislike to the man who examines him. He later finds Sarah in the grounds and hands her much he likes her.

Rivers is visiting his old friend, Henry Head. Head's wife Ruth tells him that she a a job at his London hospital to Rivers, to help him in his work with spinal injuries. weeks, when the general inspection that threatens Bryce's career will be over.

Rivers' Regeneration: Motifs: Speech and Silencing

In the early stages of this chapter we can note how Rivers' memories of his chil previous discussion of his own regeneration. The chapter is interlaced with an therapy that is developed elsewhere in the novel. This occurs when, at the a father's life as ineffectual nonsense; a conclusion which in effect destroys doctrines, essentially 'killing' the man:

> He stared at the back of his neck, at the neck of the man whom he had, in a w didn't feel sad or guilty about it at all. He felt glad. (p. 155)

This may be considered as odd behaviour in even the most callous of twelve-year-ol directly linked with his treatment of Sassoon. In refuting his father's therapies as no himself from the obligation to speak in the way that society demands; he simply wis

Later, as the family discuss contradicting theories of evolution in the Bible, Rivers

> … Father angry… Rivers himself… inwardly triumphant. For the first time in
> father to listen to what he had to say, and not merely the way he'd said it. (p.

Until this time, Rivers' voice has been strategically analysed, conformed to societ
word laboriously pronounced and annotated, beyond all recognition by his fathe
elated at the freedom of being able to speak his mind. We may note that at this
almost impossible to try to write to Sassoon because of the way in which this rel

> … if some twelve-year-old boy had crept up to his window at Craiglockhart…
> man… listening to some patient, with a stammer far worse than Dodgson's, try
> end of a sentence. (p. 156)

Rivers' views toward his duty and m… clearly begun the process of mo
feel that his own methods a… ground as flimsy as his father's and that u
be easily undermin… memory enlightens him; he now recognises that t
be to effect… silencer on Sassoon's protest; something that it has only r
an immoral … just course of action. As he continues his period of recuperat
between notions of duty and notions of morality becomes ever more apparent.

Silence as a Motif: Further Evidence

Another interesting example of this motif occurs as Sarah accidentally makes her
with maimed, mutilated bodies, that are unrecognisable as men. Her reaction cl
way in which British society may have been kept ignorant of the war's horrific to
but is made angry at the hypocrisy entailed in pushing these men out of sight:

> They'd been pushed out here to get the sun, but not right outside, and not at t
> where their mutilations might have been seen by passers-by. (p. 160)

The mutilated men appear to present a continuation of the 'silencing' motif. As w
British society was presumably indoctrinated to view the war as a great, victorious
fought to preserve the Kingdom and the glory of the Empire. As Sarah enters the t
silence, we are reminded of how these horrifically injured men too are silenced; th
more gruesome underside to the propaganda; the bitterness of reality. Much like
therefore forbidden to have any interaction with a society whose preconceptions a
danger of exposing. This appears to be Barker's great criticism of the unjustifiable
as the hypocrisy of military officials in removing the 'ghastliness' of war from publi
that, if by any degree of moral reasoning a massacre such as this could be consider
shield the public from its horrific realities would be made obsolete.

Questions on Chapter 14

1. There is a strong theme of '… …' in this chapter. How is the theme po
about the episode t… … end of the chapter, in which Sarah stumble
soldier… hi… …spital (p. 160).
2. '… if … …ve-year-old boy had crept up to his window at Craiglockhar
listeni… … some patient, with a stammer far worse than Dodgson's, try a
sentence.' (p. 156) As a group, discuss why you feel Rivers might reflect hi
views onto his own psychological methods. Refer to the context of the no
this topic.
3. '"Look," Rivers said, "I wear the uniform, I take the pay, I do the job. I'm not g
164) Do you think Rivers truly believes himself as he apparently shows no rem
4. How do you feel about the concept of duty? Should Rivers feel remorse fo
possible, try to turn this subject into a classroom debate.

CHAPTER 15

Summary

Rivers arrives in Aldeburgh, having accepted Burns' offer to join him in Suffolk. As they walk, Rivers is surprised to see Burns failing to draw any associations from the barbed wire and sandbags near the beach. As they fall into conversation that night, Rivers notices how immature and bright Burns appears, remarking that he is like a 'fossilized schoolboy' (p. 169). The next day, they walk the marshes, where they see an old defensive tower, whose cellars flood at high tide. At this point, Burns resolutely refuses to talk about his illness and Rivers begins to doubt whether it would be beneficial to relive his horrific experience. They visit the pub that night, where Rivers spends the evening talking to an eccentric villager called 'Old Clegg'.

Stretcher-bearers str

When walking in the rain, Burns is visibly troubled by the sight of hundreds of gutted fish corpses littering the beach and la reminding Rivers of his behaviour at Craiglockhart. He is woken in the morning b boat. Finding the house empty, he goes out to find Burns and discovers him in th this point, he decides unequivocally that nothing can justify such suffering.

After Burns wakes up the next day, he finally opens up to his former therapist. W would patrol, hoping for a wound good enough to send him home. He tells River of condolence for 80% of his company. Three days later, he had his horrific episo completely. When they have finished speaking, Rivers contemplates how no disc impressive original character remained, hoping that his willingness to open up m and the end of his decay.

David Burns: An Anthem for Doomed Youth

As Rivers considers the way in which the war has irreversibly altered his former p Barker's criticism of yet another of the injustices and hypocrisies that occurred d whenever war is declared. It is the deliberate, methodical erasure of childhood a that the military encourages; men who are often barely past school age:

> Rivers thought how misleading it was to say that the war had 'matured' these y true of his patients, and it certainly wasn't true of Burns, in whom a prematurel fossilized schoolboy seemed to exist side by side. (p. 169)

The hypocrisy occurs when we consid[illegible] preservation of their country, the and to die for the sake of the[illegible] and their very way of life, yet in the proce damaged, destroyed and lost to their deaths. These young men have literally be innocence of youth, directly into the centre of adulthood.

As can be observed in Burns' case, this has had devastating psychological effects during this chapter that Burns' case is no different from those of his other patien exceptional in the dramatic cost of his loss of youth. Burns experienced the mos his childish naivety and damaged him psychologically as a consequence. Howeve exemplary young soldier and shot through the ranks, assuming the domestic res more akin to a parent and carrying with them all the burdens and anxieties of fu he is described as Rivers sees him now: the former schoolboy now quite literally of a man, forced into a farcical pretence of adulthood but with the suppressed q

Parenthood

The theme of parenthood makes another brief, yet subtle appearance at this sta
Rivers observes Burns as he sleeps, surrounded by a myriad of outgrown playthi
sleeping face of the young officer as one might do a child in the cot:

> ... the bookcase was already full of other books: boys' annuals... Snakes and La
> things must have been brought here... so that the room had become a sort of
> young life it contained. He looked at Burns' sleeping face, and then tiptoed do

Burns retains the innocence and naivety in sleep that he has lost to the war. He
childhood that has been forced out of his mind; symbols of a youth that has bee
incident subtly reminds us how Rivers has become a surrogate parent, not for th
spirit of childhood that was so recklessly abandoned when they were called up t

Burns' Breakdown: Recovery and Regeneration as Des

After his ordeal in the Martel[illegible]wer, Burns now seems to undergo the same re
already observed in Rivers. In the therapist, the gradual erosion and final breako
literal men[illegible]ro... yet as this deterioration reached its lowest point it sparke
Rivers' pers[illegible]iorities and values concerning the war. Rivers now hopes that

> Rivers knew only too well how often the early stages of change or cure may m
> Cut a chrysalis open, and you will find a rotting caterpillar. What you will nev
> creature, half caterpillar, half butterfly... (p. 184)

Much like the butterfly, both Rivers and Burns must endure a period of complete
rapid process of enlightenment causes them each to regenerate. As we have dis
regeneration is into a state of altered morality and values; in Burns' case, it woul
recovery from the horrors of the war. Rivers now hopes that with Burns' attemp
decomposed. At last, the butterfly, a symbol of Burns' brighter future, can begin

It is interesting to note how this process echoes the regenerative process of Hen
experimented on during Rivers' studies at university. First, Head's nerve was des
together, before a series of agonising re-dressings and tests. Though we are to n
in Rivers' own moral regeneration throughout the novel, we must also note how
question the negative aspects inherent in such a process. First by observing Hea
Burns suffer before his recovery can begin, we are able to recognise why Rivers n
justifiability of the pain caused by this process. In regenerating, the nerve itself h
painful and even afterwards, Head's hand never fully recovered, a notion that co
'nerves' – his mental state.

Questions on Chapter 15

1. Rivers frequently refers to Burns as a juvenile, child[illegible]haracter while sta
cottage. How might the war have affected [illegible]of arrested developm
'fossilized schoolboy' (p. 169).
2. What is the underlying criti[illegible]ker's characterisation of David Burns
3. '... was Burns' expe[illegible]y worse than that of others?' (p. 173) As he
Rivers t[illegible]to[illegible]himself that he is not dealing with a special case, b
brea[illegible]. Why does he feel the necessity to do so?
4. At the [illegible]end of the chapter, Rivers comments that 'early stages of chan
deterioration' (p. 184). How might the 'butterfly' metaphor be applied to

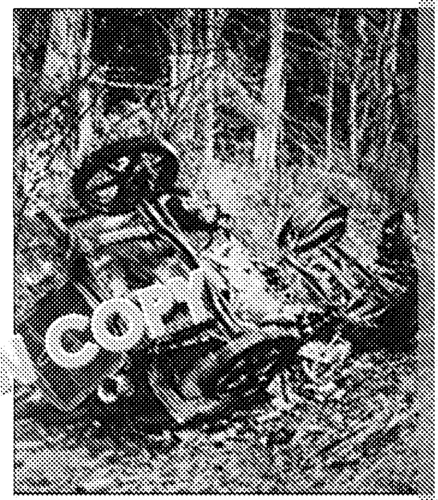
CHAPTER 16

Summary

After his leave, Rivers returns to Craiglockhart in the midst of another storm. When he returns to his office, Bryce encourages him to take the London position. Strangely, Rivers begins to realise his familiar connection with his patients and his enjoyment of his work at Craiglockhart.

Later, he talks with Sassoon, who still finds his theosophist room-mate unbearable. They have had a falling out, which was exacerbated by one of Sassoon's nightmares. To encourage ... the dream, Rivers ... too had an experience ... explain. He tells Sassoon that ... under what he assumed was mass-hypnosis he had once heard a strange whistling. Sassoon describes how he wakes up to an unexplained tappin... his room. The apparitions seem as though they can't understand why he is in hos...

Sassoon hands Rivers a poem he has written, describing his dream. The poem ex... France. When Rivers finishes reading, Sassoon turns to see him trying to hold ba... be the first to know that he intended to return to the war.



Wreckage of a destroye...

Sassoon's Decision

In the pivotal moment in the novel, that occurs at the end of this chapter, we are ... interaction of day-to-day life in the hospital has created an almost symbiotic rela... his patients. As Sassoon reads out his final poem that expresses his wish to retur... how Rivers has not only deeply affected his patients, but has absorbed certain qu... Rivers can barely hold back the tears as he reads Sassoon's poem:

> … Rivers was not capable of saying anything. He'd taken off his glasses and w... round his eyes. Sassoon didn't know what to do. (p. 189)

Rivers weeps because he has become aware of the intense effect that each man h... Rivers' questioning and anthropological exploration of the reasoning behind his pr... come to terms with the fact that his higher feelings – his moral protest against the ... toward his men. He realises that although he is offended by the principles of war, ... hospital and to refuse to come to the aid of his fellow soldiers would be an act of h... contempt. He recognises that any protest made from ... the hospital would be ...

Rivers' Enlightenment: A...ropological Comments on ...

Rivers, on the other hand, ... qualities from Sassoon that his archaic up... Though in the ... century, as Rivers was brought up, society's preconcep... upheld abo... higher feelings, through questioning Sassoon's stubborn protes... new genera... perspective on morality. This, coupled with the various memo... the horrific extent of the slaughter, has enabled Rivers to realise that compassio... weight as the notion of duty. As a scientist and an anthropologist, Rivers has at l... provide him with more material than formerly he could ever have fathomed:

> … he no longer thought of his work here as an interruption of his 'real' work. ... thought, spreading his hands across his desk. The work he did in this room w... meant to do, and as always, this recognition brought peace. (p. 186)

The cohesion between the doctor and patient bring to mind a well-known prove
appropriately, by the poet Donne:

> No man is an island, entire of itself; every man is a piece of the continent, a pa
> (John Donne, 'Meditation 17: Devotions upon Emergent Occasions', 1624)

Through the alteration and merging of each man's views and values, we are able
concept. Barker appears to comment that for any society or community to withs
it must work together, not as a group of individuals with their own personal valu
whole. Barker presents us with her view of several microcosms of society, from
the relationship between patient and doctor in Craiglockhart. Even on this small
another's views and absorb one another's values are able to change and to refor
be a supremely effective metaphor for the unjustifiable nature of war itself. Bar
societies choose to deny their liability for one another, mankind invariably contin
idiocy and hypocrisy of war.

Questions on Chapter 16

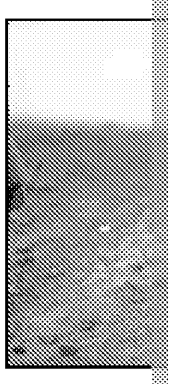
1. Rivers is clearly upset as Sassoon explains his wish to return to the front. W
   doctor–patient relationship that has affected him so deeply?
2. We might say that the relationships between the patients and doctors in t
   of the trenches. Is this true? Explain why.
3. Discuss together with a partner why Sassoon might think his protest would
   returned to his men.

PART 4

CHAPTER 17

Summary

While window shopping in Edinburgh, Sarah's mother Ada hears the full story of Billy Prior. She is highly disapproving of premarital sex, telling her daughter that condoms are purposely defective. Much like Prior's father, Ada had tried to bring up her daughter with vastly different qualities so that she might make her way in society. She denies the existence of love, believing all attraction to be sexual. Sarah then makes plans to introduce Billy to her mother, though Ada remains suspicious.



Sassoon and Graves meet in a pub. Sassoon has demanded that he will only return to the fighting if he is allowed to rejoin his men in France. He thinks Graves a coward for refusing to protest against the war, but Graves thinks that the only way Sassoon's protest will gain attention is if he also keeps his promise to serve. Graves then en is not a homosexual. Since an old friend was arrested for his homosexuality, he h surprised to hear that the man in question was sent to Rivers to be cured.

Sarah and her colleagues return to work on the night shift. Her friend Madge tel homosexuals, because of their lack of exposure to women. After a while, Sarah r She has been taken to hospital for attempting a home abortion, leaving herself w

Rivers visits Sassoon the night before meeting the Medical Board. Sassoon discus homosexuality, which left him feeling as though his own homosexuality was som explains that although the war has brought about a great love between men, the penal code for homosexuality to stop this love developing further than comrades despite Rivers' worry that he is only hurting himself.

Hypocrisy in War: Gender Roles

During many of these later chapters, Barker seems to criticise certain social preju explicitly. As Sarah and her colleagues discuss Betty's attempt at abortion, it is i use of context highlights the hypocrisies of attitudes toward abortion during the

> 'Oh, and she says the doctor didn't half railroad her.... He says, "You should b yourself... It's not just an inconvenience you've got in there"...' (p. 202)

Barker's criticism lies in the fact that Betty is condemned for her actions *because* the context of the discussion to maximum effect, as the topic crops up just as the of constructing bullet belts. These are belts that are to be fed into machine guns after line of youths and schoolboys with the sole purpose of prolonging the horr

> Sarah and Madge [illegible] to know more, but the supervisor had noticed the work [illegible] for [illegible] silence and bowed heads and feverishly working fingers bullets in place inside glittering belts. (p. 202)

This is an intentional display of societal hypocrisy. For centuries past, it had beer of disputes it was socially acceptable for one man to take the life of another, be i recently, the machine gun. However, at this early stage of the twentieth century that they had never known before, prejudices against women from these former disappearing. Women were considered in the most part as the lesser sex; the fe and juvenile, not suited to the grave responsibilities that were traditionally given full state of mental consciousness, could therefore be trusted with such an impo of her unborn child.

This is why the doctor's reaction to the injured girl almost echoes that of a man a
Barker's criticism of social injustice is twofold. Firstly, she criticises the hypocrisy
of men were causing the destruction of thousands of youths, yet a woman was c
child. Secondly, the writer criticises a society so stubborn and intolerant that it c
responsible for her own actions, even when women had categorically proved the
society by taking on the responsibilities of men.

Societal Prejudices: Homosexuality in Wartime

Another of the issues challenged by the writer lies in the munitions workers' disc
relationships between men on the front. It is interesting at this stage how Barke
susceptible to societal prejudice and intolerances. This is displayed by Lizzie's de
front line officers:

> 'They're not all like that,' Sarah said.
> 'Biggest part are,' said Madge. 'Plac[illegible] to work before the war, the son w
> you know he had no sister[illegible] school, no lasses. Goes to university –
> finally claps eyes on a [illegible]late, isn't it?' (p. 200)

Despite the [illegible]s social prejudice that is present in Madge's generalisation, Ba
important p[illegible]ith this comment. The effect of trench life on the young soldie
close, domesticated relationship with other men. It would be considered an incr
the homosexuality of entrenched soldiers simply to their close exposure to too n
which Barker is commenting is that many of these men had only recently becom
before being thrust into a situation in which exposure to women was impossible
boys forced to live in close-knit same-sex societies would quite often have succu
recognition of this fact, it was important for military officials to ensure that relati
active young men remained platonic. It is just this process that led to the height
are disclosed in the munitions workers' discussion. Sassoon's conversation with
is brought about:

> ... 'it's not very likely, is it, that any movement towards greater tolerance would
> all, in war, you've got this enormous emphasis on love between men... Well, o
> make sure it's the right kind is to make crystal clear what the penalties for the o

The concept to which Sassoon alludes is that societal prejudice arises out of fear
Though punishments were certainly in place for homosexuality during the pre-w
documented in the persecution of Oscar Wilde), a great emphasis on comradesh
during peacetime. Homosexual men and women were consequently able to forn
them to at least gesture toward their future acceptance in society. However, it i
fate of the nation hangs in the balance that men were deliberately and overtly d
relationships closer than mere comradeship, with the application of political and
persecution against homosexuals in place, it is only natural that the rest of Britai
way to the presence of homosexual love. This is true both at home and in the tr
homosexuality would not only have been viewed with all [illegible]rmer negative con
the added implication of anarchism and antinatio[illegible]m.

Questions on Chapter [illegible]

1. 'Oh, and she say[illegible] or didn't half railroad her.' (p. 202) In light of th
this t[illegible]in, [illegible]ughtered by the thousand, the doctor's reaction to Bett
hypo[illegible]society. What is this hypocrisy? At whom does Barker aim he
2. '"They're not all like that," Sarah said. "Biggest part are," said Madge.' (p
homosexuality. Why might the working classes have thought this of the y
3. Is there any element of truth to this preconception? Explain your answer.
4. It becomes clear from Sassoon's discussion with Rivers at the end of the ch
became even more of a taboo during wartime, but how could the legal an
public prejudice?

CHAPTER 18

Summary

Awaiting the decision on whether he will be sent back to France, Prior's mutism r his inner compulsion to survive. Sassoon, while awaiting his turn before the Med sent to him by a friend in France. His friend tells him to walk out and go to Parlia out of the hospital. Later, Rivers visits Prior, who has been crying. Prior was give is deeply ashamed. He explains how from an early age he wanted to prove himse of his companions, but is now prevented from doing so. He complains that Rivers always protecting him from anything challenging. At last, the former patient and friends.

At dinner, Rivers thinks of Sassoon's disappearance from the Board. He does not wis be part of the group that declares him insane. That night, Sassoon arri his office. He explains that he did not want to face the Medical Board, who were being so discourteous as to be late to send him to his death. He tells Rivers that he wanted a second opinion on his fitness for duty to ensure that he wouldn't be returned to the hospital for continuing his protest. However, his loyalty to Rivers prevented him from doing so. Confused but acquiescent, Rivers sends him to see Bryce.

Russian wounded in a p

Emasculation and Parentalisation: Prior's Home Servic

The main focus of this chapter is the fictional Billy Prior's orders for home service news. Barker portrays Prior's emotions at this stage as a turmoil of anger, frustra of a man who holds strong preconceptions about the responsibilities of the male circumstances to pass out of his control:

> 'If *you* were a patient here, don't you think you'd feel ashamed?'
> 'Probably. Because I've been brought up the same way everybody else. Bu *sense*... to see how unjustified it was.' (p. 210)

Barker appears to comment that n the outbreak of such a barbaric conflic all societies, Britain include actively forced to question their most deeply preconceptions. It natural that young men such as Prior, who looked tow the nineteen century for guidance, would react in such a negative way when fo This new ge ion was faced with not only the uniquely stressful circumstance but was also forced to undergo one of the greatest and most rapid alterations of centuries. Prior appears to harbour many preconceptions based on archaic sent aversion to failure:

> ... 'Not possible. The hoop's there, you jump through it. If you question it, y taken away from you, you've failed.' (p. 210)

In former generations, the British male ideal would have been one that persever
costs. The truly masculine built the great Empire, worked on great structures of
revolution, fought the battle of Trafalgar and, despite all forms of hardship, forge
world. To use Prior's analogy, should the 'hoop' – a metaphor for one's duty to b
force, this hypothetical male would rather die fighting to reclaim his honour than

For this new generation, to break down, or to allow oneself to be emotionally ex
of other men, would therefore have been synonymous with the most abject 'fail
and bear any hardship and by extension, failure to behave as a 'man'. From Bark
in the 1990s, putting oneself under the care of a psychiatrist may not have repre
experience. However, what the writer is attempting to portray is just how overw
society's intrinsically held beliefs and values would have ha[illegible] to the first genera

Questions on Chapter [illegible]

1. Think about the c[illegible] Britain around the outbreak of the Great War. [illegible] upset [illegible]ng [illegible] permanent home service. Refer to societal preconcep[illegible] discu[illegible]e topic.
2. We might describe Prior as having been 'emotionally castrated' by the war
3. Why do you think Barker chooses to include the theme of emasculation in questioning the justifiability of war?

CHAPTER 19

Summary

Prior visits Sarah's house at night. The experience reminds him of patrolling in Fr in. Before they make love, Sarah's mention of France conjures images of Billy's e about his thoughts, because he feels that at least one of them should remain ign from the horror. Going against the prejudices of Sarah's mother, she and Billy pr

At the Conservative Club, Owen and Sassoon are in high spirits as they laugh ove by its writer. Sassoon makes a gift of the book to Owen, as it is their last night to made clear his intention to leave to the patients, though Sassoon does not like to Craiglockhart without him, or Owen. As they leave S[illegible] hands a letter of int Robert Ross. They part without even a good[illegible] and Owen sits alone to read his l

Use of Fictional Ch[illegible]s: Billy's Dilemma

It is interesti[illegible] b[illegible] of the interplay between Billy and Sarah, who are the the novel. [illegible] of the fact that each character is a fictional creation, Barker i develop the [illegible] complex aspects of their personalities, which in the case of su Sassoon would prove difficult from the outset. In developing a caring relationshi therefore allows herself the opportunity to question and challenge certain eleme left unspoken:

> Men said they didn't tell their women about France because they didn't want to was more than that. He needed her ignorance to hide in. Yet, at the same tim and be known as deeply as possible. And the two desires were irreconcilable.

Sarah, having never witnessed the horrors of battle, exists in another world: a w exist and have never existed, a world in which emotions such as love and affecti resents this world because of its deliberate ignorance of reality, and wishes to de understanding of war. However, his desire for a caring relationship is antagonist therefore actively make the choice – either to join his lover in her ignorance and to face the systematic destruction of every caring relationship he is ever to enco

As she is reputed to have commented in her own words, one of Barker's initial in to unearth those elements of the war that were left unchallenged, censored fro With the creation of the fictional Billy Prior, she is able to comment on the emot soldiers who survived, in a manner which prejudice would have prevented until l war. The fact that a man could undergo any form of dilemma beyond the simply dilemma in which he must choose between his love for a woman and a desire to considered in 1917 to be fundamentally feminine. This is one of the reasons tha considered to be so characteristically different from [illegible] war novels, which cha violence and brutality of front-line battle, while leaving the surface of emotions broken.

Questi[illegible]n Chapter 19

1. It is in[illegible]tant at this stage that Prior has allowed himself to begin a long-t Lumb. Why had he resisted until now? What has changed?

CHAPTER 20

Summary

Rivers prepares to leave. He has miraculously 'cured' Willard, though he dislikes the consequent respect he receives from his patient and the less knowledgeable of his staff. On his last round, he visits Sassoon. Rivers feels that he is responsible for subduing Sassoon's spirit, as he no longer shows any outward emotion or spark of anger at the war.

Rivers travels to his new lodgings in a crowded apartment block. The psychiatrist takes eagerly to his work, which often entails more severe cases than those at Craiglockhart, chiefly in those who did not [illegible] the trenches. This reinforces his view that neuroses stem from long periods of anxiety, rather than isolated incidents. The day before he is due back in Craiglockhart, he visits Dr Yealland. He is taken on the morning rounds and is taken aback by Yealland's harsh methods. Yealland treats his patients' physical illnesses and returns them to duty, the whole process taking under a week.

They stop at a patient who is contorted beyond recognition. After a shell exploded near to him, he has gradually become unable to use his muscles. Yealland intends to perform experimental electric shock therapy on this man, refusing to believe that his suffering can be anything other than merely physical pain. They continue to [illegible] fought in every major battle of the war. His treatment is brutal and includes both ele[illegible] application of lighted cigarettes to his tongue. Yealland believes that a man who doe[illegible] recover, effectively torturing the men into submission. Callan has so far resisted 'trea[illegible] Callan's next treatment, to which Yealland reluctantly agrees as they go to lunch.

Motif – Silencing: Rivers and Sassoon

As we have observed in previous chapters, Rivers recognises how the suffering e[illegible] the manifestation of a form of protest against the war. Barker seems to commen[illegible] hospital, metaphorically speaking, involves the 'muting' of this unconscious prote[illegible] regain his ability to speak or to move. Those who cannot move are afraid of an i[illegible] would question the morality of the orders that send them to their deaths. Those[illegible] saying something that they should not, knowing that to do so would again challe[illegible] Sassoon's case, the protest was more literal. Sassoon arrived, overtly critical of t[illegible] making his protest known to the world, but now Rivers observes a change has co[illegible] he ultimately feels responsible:

> He'd given up hope of influencing events. Or perhaps he'd just given up hope[illegible] Rivers' mind was the fear that Craiglockhart had done to Sassoon what the Son[illegible] failed to do. And if that were so, he couldn't escape responsibility. (p. 221)

It is at this stage that Rivers begins to wonder whether his treatments at Craiglock[illegible] protest. Where Rivers' treatments of his other patients consists of bringing their[illegible] and into reality, in Sassoon's case Rivers [illegible] to question the less concrete a[illegible] appealing to his inner nature – his values and morals about the suffering of his m[illegible] just this, Rivers now fears, has taken a man, who was sane enough to outs[illegible] war, and en[illegible]ge [illegible] to cease questioning why thousands of men should be[illegible] that Siegfri[illegible]een silenced.

... and Yealland's Attitude

Another notable occasion on which this theme occurs is when Dr Yealland discus[illegible] on the ward, with the contorted patient whom Rivers first saw in the corridor. H[illegible] and brisk:

> 'Will it hurt?' he asked.
> Yealland said: 'I realize you did not intend to ask that question so I will overloo[illegible] and foremost; tongue, last and least; questions, never...' (p. 226)

When the patient questions the pain that may be caused by the treatment, Yeall the morality and humanity of his methods. He simply chooses to 'overlook' the characterised as a 'foil' to Rivers; where Rivers is able to question his duty, to Ye He believes that it is essential for him to perform his duty by whatever means ne patients back to the front in the shortest possible time. At the same time, he be that it is their duty to undergo the painful treatment process and to return to the consequences may be. This is why Yealland rejects the patient's question. He is healthy man would not question his treatment and that it is merely the man's af

It is important to note the order in which Yealland treats his patients. First, the p by force, so that all physical manifestations of his unspoken 'protest' are remove turned to his tongue, to give the patient back his freedom of speech. Having unc treatments to his body, the patient at this stage would b[illegible] afraid to raise a qu repeated session of treatment. Using such a chill[illegible]ption of Yealland's me 'silencing' of Sassoon, Barker appears to [illegible] how, during wartime, the focus on the mental health of their sol[illegible]ers [illegible]n ensuring that all manifestations of immediately smothered.

Dr Yeal[illegible]s Treatments: Rivers' Dilemma Develops

Barker continues in this chapter to develop her characterisation of Rivers, as he process of psychological regeneration. Rivers' interactions with his patients have personal values and ideals about duty, morality and the effectiveness of his own now, when he is able to observe the experimental treatments of real-life counte able to recognise the fundamental reasons behind his dilemma. As Rivers listens treatments that have been applied to a particularly stubborn patient, he is taken that has been used:

> Hot plates had been applied repeatedly to the back of the throat, and lighted ci
> 'I'm sorry?' Rivers said. 'What was that?'
> 'Lighted cigarettes to the tongue, Sir.'
> 'None of it persevered with,' Yealland said. '… because the electricity's been tri thinks he knows – that it doesn't work.' (p. 227)

Rivers' own personal dilemma is reflected in Yealland's self-assurance that these must remind ourselves that in the context of the novel, neurology and psychiatry science, quite open to debate and criticism. Both Rivers' and Yealland's methods 'experimental'; neither had developed a consistent formula for success. Althoug the more effective, for Yealland, the anomaly lies in Callan's stubborn rejection o

We can therefore observe how Rivers' shock at such a barbaric technique reflect own methods. Yealland's treatments may appear barbarous and damaging to th but Rivers seems to be internally battling with the notion that his own experimer visible psychological distress. The issue is raised of the bala[illegible]e between the effe treatment and the lasting damage that it may cause.

Questions on Cha[illegible]r 20

1. Think ab[illegible]t t[illegible]ying premise of the novel. Why might Barker have and t[illegible]s' [illegible]perimental cures in her treatment of the subject of war?
2. Consi[illegible]alland's unsympathetic attitude as it is portrayed in this chapte condition of his patients. In what way could he be said to be conforming t prejudices of the time?

CHAPTER 21

Summary

In the electrical treatment room, Yealland brings in Callan and fits him with electrodes in the mouth, telling him that he must talk before he is allowed to leave. Rivers watches the horrific electric shock treatment for an hour before Callan is able to make a sound. After an hour and a half of similar treatment, Callan is exhausted and freed from the chair, but makes a dash for the locked door. Finding it locked, he submits to more treatment, but Yealland states that he will receive the treatment whether or not he chooses, not when he chooses.

Soldier su

The second phase of treatment [illegible] applying electrodes to his larynx [illegible] and denies him a drink until he can [illegible] a [illegible]; Rivers watches in horror as Callan once [illegible] rushes for the door and tries to escape. Yealland the[illegible] coaxes him back by referring to his character as a hero and he once again returns to the chair. Eventually, Callan is able to rep stammer and later his voice returns entirely. When asked if he is pleased, Callan smile. After several more 'treatments' to various extremities, Callan is cured, no therapist.

Recurring Motif Continued: Silencing Callan by Return

During the chapter in which Rivers observes Callan's treatment, Barker is able to effective 'silencing' effect that hospitalisation could have on these young men. A submissive attitude, we are able to note one of his most important statements in

> 'Suggestions are not wanted from you; they are not needed. When the time co electricity, you will be given it whether you want it or not.' He paused, then a emphasis:
> 'You must speak, but I shall not listen to anything you have to say.' (p. 231).

Yealland importantly refers to the fact that, in regaining his speech, Callan's psyc against the war will be silenced. This is because, as a mute, Callan's suffering wo witnessed his condition to question the motives and morality of war, observing i were sent to fight and to die. However, should he regain his voice after so short would have proved that he had not only been guilty of a lack of loyalty and self-d protest he had been weak-willed enough to submit to the commands of his supe and the man's reputation irreparably damaged, any further protest, voiced or un lack of self-discipline and routinely ignored. Yealland's words represent those of Callan may regain his power of speech, but he will ha[illegible] h[illegible] voice.

The Distinction between [illegible] Morality: Callan's Cur

As we noted in the previo[illegible] Yealland is characterised as the harsh, inse compassiona[illegible] [illegible] nature. It is made very clear in this chapter that duty are co[illegible] with his character, as when he has apparently been cured, Ca leads to furt[illegible] treatment:

> 'Are you not pleased to be cured?' Yealland asked.
> Callan smiled.
> 'I do not like your smile,'… 'Sit down'
> … When he was finally permitted to stand up again, he no longer smiled.
> 'Are you not pleased to be cured?' Yealland repeated.
> 'Yes, sir.'
> 'Nothing else?'
> A fractional hesitation. Then Callan realized what was required and came smar

Callan's smile is clearly an indication that he is overjoyed that the treatment is at this is not the desired effect. The reason that the doctor is displeased with Calla simply wish the patient to appreciate the cure. Yealland wants Callan to feel tru to do his duty by overcoming his affliction.

The final blow occurs when Yealland asks the patient to show the correct defere not accept mere gratitude, as the service he has performed is to his superiors, n continues what seems to be the underlying dilemma in the novel first seen in Riv Barker presents us with the idea that although duty and loyalty may be a matter the method by which Callan is forced to recognise his duty is, ethically speaking, alongside Rivers' own dilemma, Barker asks us with this scenario to form our ow between the two.

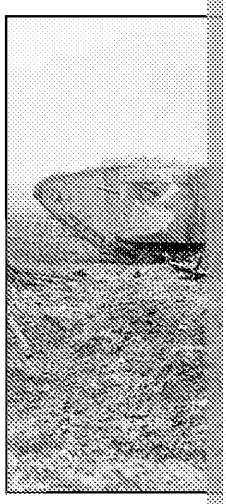
Questions on Chapter 2

1. After the torturo… of electric-shock therapy, Yealland's reactio… nothi… rt … berate cruelty. Think about the purpose of the electri… Calla… it to further treatment after smiling?
2. 'You must speak, but I shall not listen to anything you have to say.' (p. 231) theme of silencing and mutism that runs through the novel. In what way … chilling statement to the way in which Sassoon ultimately perceived his ow…
3. Could we reflect this statement on any of the other patients in the hospita… trenches? Discuss as a class.
4. Thinking about the context of the novel's setting, why do you think Yealla… methods? Think of at least three reasons and present your thoughts to th…
5. It is clear that Yealland's methods and attitude could not be further from R… has doubts that what he does to his own patients may be similarly distress… treatment that he feels might cause similar pain?

CHAPTER 22

Summary

That evening, Rivers is haunted by images of the electric shock treatment. Experiencing what he deems a further relapse of war neurosis, he considers that his encounter with Yealland had been a confrontation rather than a mere formality. He goes for a walk on the heath, continuing to hallucinate, but returns to bed feeling much better. Asleep, he dreams of Sassoon's protest, then of trying to force a horse's bit into a patient's bleeding mouth.



Ta

Waking, he tries to analyse the dream as vaguely Freudian, but cannot see anything sexual about it. He objects that the dream is one of self-accusation. He believes that the dream refers to the fact that he sent men and those at Queen's Square are the same; they are both forced to return soldiers to action that is suicidal in its very nature. He feels that Yealland's forcing Callan to talk effectively silenced him, ridding him of the mutism that formed his protest and forcing him to talk in a voi Rivers then realises that the dream reflects how he was instrumental in silencing

Regeneration: Rivers' Dream

Though Barker explicitly analyses Rivers' chilling nightmare throughout the bulk through the doctor's self-analysis we are able to notice that despite its presence moral regeneration is left largely unchallenged. Note how once again, Rivers wa seizures to those experienced at Craiglockhart, before the incident with Burns:

> He was sweating, his heart pounded, pulses all over his body throbbed, and he extraordinary sensation of blood squeezing through his veins. (p. 234)

We are here reminded of a statement made by Rivers in Chapter 15, that someti cure may mimic deterioration' (p. 184). Each time Rivers suffers one of these ep enlightening episode is never far away. In this instance, the final stages of Rivers begin, with the dream concerning Yealland's brutal methods of treatment:

> He saw the moist, pink interior, the delicately quivering uvula… He slipped th and tried to apply the electrode, but the electrode, for some reason, wouldn't fit it… and, looking down, he saw that the object he was holding was a horse's bi

Aside from the analysis of the dream given by the writer on subsequent pages, w violent forcing of a horse's bit into the unknown patient's open mouth, Rivers se destructive effects of hospitalisation and treatment when forced upon such a de man's protest against the war. It is quite clear that the man in the chair is suppo of course the symbol for the patient's voice; the horse's bit a symbol of Rivers' duty voice of protest. The mutilation that is caused to the patient's mouth is certain sees unwarranted hospitalisation and psychological treatment on men who have be

At the same time, we are able to note that the bit does not fit the mouth and mu because Rivers, as he has continued to undergo a moral regeneration throughou terms with the fact that his duty to drive these men back to the front is no longe when confronted with certain issues, a man's human compassion must take prec horse's bit, described by Rivers as an 'instrument of control' (p. 238), will not fit t compulsion to force his treatments upon psychologically protesting patients (the longer corresponds with his personal values and ideals.

Motif: Light and Darkness

Note how once again this motif appears, very subtly and often invisible to the ca
outside to try to freshen his mind after his fit of neurosis, we are able to see that
change not only to Rivers' perspective, but also to the ordinarily well-lit streets o

> It was something new this darkness, like the deep darkness of the countryside.
> where normally London was spread out before you in a blaze of light, there w
> again darkness. (p. 235)

We could suppose this use of light and darkness to be emblematic of the fundam
Rivers seems to be seeking answers and solutions to his internal dilemma, yet all
illuminated situations is the confusion of darkness. The st e lack of lighting o
symbolic of the struggle of an enlightened mind t as been brought up hard a
task. Rivers is an intelligent, pragmatic m t despite the fact that he could u
him, this time his search for ans n only with uncertainty.

Similarly, Ba do rovide any explicit answers to the questions that are
various sub allenged, such as morality, duty, sexuality, personal values an
unclear wha ight and what is wrong. The writer merely places the evidence b
readers to question these issues for themselves and to try to take from the nove
necessary.

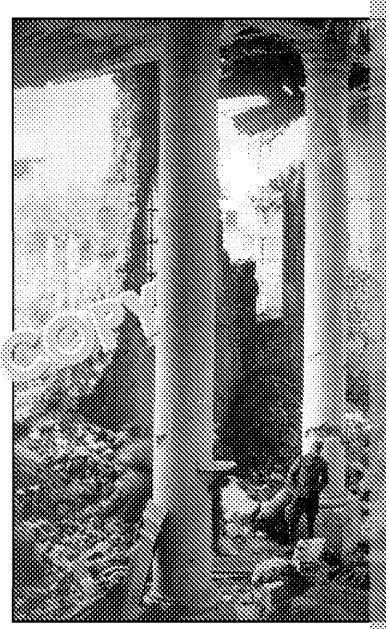
Questions on Chapter 22

1. In Rivers' dream, if we consider the open mouth to be that of Sassoon, wh
   horse's bit?
2. Which of the novel's major themes are being challenged in the dream? Tr
   of these.
3. What could the patient's bleeding mouth represent? How about Rivers' st
   a pair.
4. As Rivers wanders on the heath, how might Barker's use of a 'light' motif s
   and inner turmoil?

CHAPTER 23

Summary

Rivers tells Head about his dream, but Head dismisses it, deciding that Sassoon's decision was his own. When Head tells him that his whole character has changed, Rivers relates a tale of his experience on a mission boat, when he was given mental freedom by the realisation that his own society was just as bizarre to the Solomon Island villagers as theirs was to him. The next day at Craiglockhart, Rivers visits Sassoon. The soldier has been receiving constant letters from Owen and now realises that his respect entailed more than mere hero-worship. Rivers tells him that he has tried his best to delay Sassoon's return to France, but that he must try not to upset the Board.



Temporary shelter for the wo

Rivers then meets with the Board, trying to get Anderson a permanent desk job. After lunch, the Board see Sassoon and are surprised to hear that he has not changed his views, but feels it his duty to return. After some deli Rivers, they pass him fit.

Sassoon goes to see Rivers, feeling no regrets about his decision. On his way out, he looks exactly like Callan, unsmiling and silenced. Alone, Rivers considers how changed in the process of trying to cure Sassoon. He feels that all the patients ha doubts about the war. Rivers goes on to consider how Sassoon will cope fighting believing that it is his firm intention to be killed in protest.

Rivers' Regeneration: Anthropological Observations in

We must note in this final chapter how at last Rivers is able to come to terms wit occurred in his personal code of morality, that is now entirely contrary to the ma and trained. It is interesting how Rivers likens his experiences with his patients t Islands, where the natives would laugh uproariously at the principles of Western

> And do you know that was a moment of the most amazing freedom... It was.. *God* de-throned, I suppose... suddenly I saw not only that we weren't the mea that *there was no measure.* (p. 242)

There are a number of reasons why the doctors should experience this great fre from his own society, freed from its insane propagation of rules and regulatio moral code of a whole other world in which concepts such as valour, ho to one's community have an entirely different balance of validity. It is only up righteous values of the Western world that Rivers was able to return to his forme the intolerance of Western society towards those who challenge its doctrin

> Nothing changed *in England.* And I don't know why. I think partly just the s people's expectations. (p. 242)

Secondly, Rivers experiences this freedom because his values have not merely be ridiculousness has been laid open before him. This is similar to the events that h have led him to 'regenerate' his moral values.

At last, freed from his painstaking, time-consuming duties at Craiglockhart, he is
on a purely anthropological basis:

> As a young man he'd been both by temperament and conviction deeply conser
> middle age, the sheer extent of the *mess* seemed forcing him into a conflict wit
> A society that devours its own young deserves no automatic or unquestioning a

Rivers realises that the world that he has built around himself is one of non-exist
and valour; of duty to one's country, rather than to one's friends. What has occu
external factor has overtly challenged Rivers' personal moral code. Up in Edinbu
from the society of all but his patients and a scattering of MO's. Much like in the
belonged to their own culture, with their own codes of existence, only this time i
under the insanity of front-line combat, only to be [illegible]mad' for their innate
time he has experienced this situation, Rive[illegible]as [illegible]nforced to challenge his vi
sheltered, introverted society in w[illegible]v[illegible]as brought up.

The Unan[illegible]ve[illegible]uestion

Each of the[illegible]rate occurrences has contributed to Rivers' moral regeneratio
freedom of thought that is not constricted by the views and doctrines of a deepl
society. The interesting point that we might make at the end of the novel is that
issue that has been raised with the personal dilemma of one man, we are left to
the validity of this process of enlightenment. The question remains unanswered
final page, whether Rivers will once again return to his former way of life, or whe
by his experiences.

This question remains unanswered because, as with many of the topics challenge
duty, the answer is individual to the specific reader. Barker has merely raised th
some degree of empathy with the individuals who fought, who were not the two
in war records, in propaganda or on the ever-lengthening death-lists. In raising t
effectively raised the bar for the writers of future war novels, begging them not t
aspects of war.

Questions on Chapter 23

1. 'I saw not only that we weren't the measure of all things, but that there w
   Rivers has his own societal preconceptions challenged on the Solomon Isla
   sense of freedom. How does this strange experience display a reflection o
2. 'In Regeneration, Pat Barker raises questions about society and war that sl
   answer.' To what extent do you agree with this statement? Explain your a
   specific questions that are raised.
3. Why might the writer wish to do this?
4. It is frequently commented that Barker's d[illegible]approach the Great W
   even long after its conclusion, is h[illegible]turally significant. What context
   writing of such a novel[illegible]veil[illegible]public reception?
5. Having read the [illegible]w[illegible]t conclusions have you come to? Work as a cla
   wall [illegible]o[illegible]map, with an area for each of the novel's main theme

MAJOR CHARACTER SYN

Dr W H R Rivers

Rivers is one of several real-life characters that appear in the novel. His characte
anthropologist and psychiatrist of the same name who practised at Craiglockhart
and 1917. The chief protagonist throughout much of the narrative, Rivers is a de
treating the patients under his care with an almost paternal sensitivity. Rivers ha
unable to overcome. This is viewed with bitter irony, because of the fact that his
profession.

Before he became a psychiatrist, Rivers spent his [illegible] years studying anthropolo
human behaviour and society. His studi[illegible] a fascination with the fundame
which in the novel are now ex[illegible]ed a[illegible] developed by the outbreak of the most
seen. Rivers tries to en[illegible]ge each patient to come to terms with his experienc
ultimately l[illegible]en towards recovery. Throughout the novel, Rivers suffers sev
knows that [illegible]ured, the men with whom he is so gentle and patient will be se
line France.

Yealland is based on the real-life doctor who came to work at the National Hospi
Yealland, a fresh graduate from Ontario, used experimental techniques to cure h
patients. Yealland is characterised in the novel as a harsh, unyielding young mar
the illnesses suffered by his patients. He believes that shell shock betrays a man
afflicted are simply weak and lacking in self-discipline. In this way he provides th
Rivers' affectionate relationship with his patients. Yealland also experiments wit
both in real life and in the novel.

Wilfred Owen

The well-known war poet Wilfred Owen (1893–1918) appears at Craiglockhart suffering from shell shock. A quietly artistic, reticent young man, Owen practically idolises Sassoon. He approaches the older war poet with his own work, unsure of its quality and its relevance to his audience. Barker subtly explores the possibility that Owen's friendship and idolisation of Sassoon may have been indicative of his latent homosexuality.

Siegfried Sassoon

The novel begins with Sassoon's letter to his superiors, declaring his objections t
is sent to Craiglockhart for treatment of shellshock, though it is believed that this
war views. Sassoon's homosexuality is also revealed in the novel; he shares a clo
Owen, whom he encourages to pursue writing his own poetry and who ultimatel
poet. In real life, Sassoon 'recovered' and was sent into front-line combat towar
survived, dying in 1967 after two world wars.

The fictional character Billy Prior is a lieutenant fr[illegible] w[illegible]king-class family. Em
feels as though his background leads his fe[illegible]ot[illegible]rs to look down on him. Pri
Rivers to handle. During the first [illegible] of the novel he suffers from 'mutism'
communicating using a n[illegible]. Prior is characterised as an awkward and petul
that this may [illegible] suffered a long history of abuse at the hands of his f
Prior often [illegible]ts to reflect Rivers' psychiatry back on the doctor himself and
to the hospit[illegible]staff. Though he is ultimately able to overcome his loss of speech
the Medical Board to send him home, for permanent service with the Home Gua

David Burns

Burns' character finds its origins in a case documented at Craiglockhart, in which
blast of a shell, was thrown head first into the decomposing stomach of a Germa
Burns to compulsive, involuntary vomiting whenever he eats. An emaciated sha
portrayed as having become shy and withdrawn. Initially unwilling to share his e
Burns to attempt to commit suicide later in the novel. After this episode, he is a
horror he experienced at the Somme.

A long-time friend of Siegfried Sassoon, Robert Graves is another of the famous p
Graves is fiercely patriotic and enlisted almost immediately as the war broke out
instrumental in ensuring that Sassoon is declared 'unfit for service', rather than c
that he shares some of Sassoon's views on the injustice of the war, he refuses to
affect his loyal service to his King and Country. Though Graves married after the
strong friendship with Sassoon may also have been heavily based around a laten

Sarah Lumb

The counterpoint for Billy P[illegible] fictional character, Sarah is a young muniti
whose boyfrie[illegible]ha[illegible]been killed in the war. She is initially unwilling to e
with Prior, [illegible]r [illegible] the novel the couple make love during a storm. Sarah is p
headed wo[illegible]she is cynical about relationships, but after Prior's announceme
attempts to overcome her reservations and begins a long-term relationship with
mentioned occasionally in the novel. She too is cynical about relationships and c
can exist. She chides Sarah about her promiscuity when told of her sexual encou

Another of Rivers' patients and a further example of the effects of 'shellshock' (n
practitioner in civilian life, Anderson worries that his experiences as a field surge
resume his work after the war. He now finds the mere sight of blood unbearable
administrative job in the War Office at the end of the novel.

Callan

Towards the end of the novel, Rivers is invited to observe some of Dr Yealland's
techniques at the National Hospital in London. Callan is th bject of Yealland's
An exemplary soldier, Callan has served in every m t le and skirmish in the
mutism. Callan is determined not to allow th le o-shock therapy to work, bu
terrible experience of observing Y n's atal methods later emerges in Rive
wonders whether his ow s are similarly horrific.

Women workers at a munitions factory

RELATIONSHIPS

Rivers and Prior

Of the many doctor-patient dialogues in the novel, the ones between Rivers and relationship between Rivers and Prior is quite strained at first. 'Really, Rivers tho the point where normal conversation became almost impossible' (p. 65). Althou professional and personal compassion for Prior, Prior irritates Rivers. Right from parent and child 'I suppose most of them turn you into Daddy, don't they?' (p. 6 relationship with his father is strained and he seems to seek a parental figure in being like a sulky teenager and wishing to please Rivers. 'I find myself wanting t (p. 64) Like a young person who is almost grown up, he i[illegible]cult, but he is also accept a subordinate role, where the talking cure is [illegible]d by Rivers talking at way dialogue. 'All the questions from *yo*[illegible]e [illegible]swers from *me*. Why can't i psychoanalysis, the patient beha[illegible]e doctor is a parent (or some other s transference. Countertr[illegible]s when the doctor takes part in this role-play about wheth[illegible]s [illegible]he patient. Certainly, transference and countertran very carefu[illegible]e doctor. The presentation of this aspect of their relationship relationship [illegible]ween the psychoanalyst and the patient, but we are also drawn t gender roles. After Prior regains his memory during a session of hypnosis, he bu is reminded of a suckling goat kid butting its mother. That evening when he is th recalls a previous patient who had referred to him as a 'male mother'. In the san the defining boundaries of what it is to be a man, Rivers' nurturing instinct show been considered to be female can be just as easily applied to a man and can be u

As Prior's condition improves, his relationship with Rivers becomes more affecti through withholding the truth and giving very short answers, to engaging fully in asking if Rivers would mind if he visited him after the war.

Aspects of Rivers' relationship with Prior also apply to his relationship with other are good examples.

Rivers and Sassoon

Like Prior, Sassoon is rebellious, but his transference means that he behaves mo manager, or a favoured schoolboy with the headmaster 'His demeanour was ver who knows he's let the headmaster down rather badly' (p. 211). This is partly be members of a similar social class, but Prior is painfully conscious both that he co that class should not matter.

Rivers and Burns

Like Prior, Burns treats Rivers like a parent, but where Prior is like a challenging a parents as equals, Burns is stuck in a much more childlik[illegible]e, as he is much fu mind. Rivers visits him in his family's holiday hom[illegible]e[illegible]urns has left Craiglock books and toys 'a palimpsest of the you[illegible]contained' (p.181), symbolises B for the challenges and responsibi[illegible]ult life.

Prior an[illegible]mb

Prior's deve[illegible]relationship with Sarah shows he is beginning to recover, but gains the impression that the relationship is deeply flawed. Although he appreci object of desire 'what he'd forgotten... was how much he *liked* her' (p. 162), and meet him on equal terms, he is unable to tell her everything about his experienc him, a distraction from the traumas he has experienced, but in holding back som back a part of himself. 'He needed her ignorance to hide in. Yet, at the same tim known as deeply as possible.' (p. 216)

Sassoon and Owen

The novel begins with Sassoon's arrival and because Sassoon and Owen are base
because of their very well-evidenced relationship as mentor and new poet, we c
important in the novel. Because they are both homosexual, we might expect a d
their relationship is not on equal terms and this reminds us that there may be ju
in different homosexual relationships as in any other. When Owen goes back to
private, but in the Conservative Club, and Sassoon's farewell is quite distant 'Sas
and was gone' (p. 219). Owen, however, cares much more deeply for Sassoon th
about the hero-worship, but I'm beginning to think it was rather more than that'
between what we know about them through documented history and what we
and Barker does not attempt to resolve this tension.

GENRE CONVENTION

What is 'Genre'?

Genre means 'type', so you can have three genres of literature: prose, poetry an
are some other types. *Regeneration* is a novel, so it is prose. There are different
romance, historical, detective novels, science fiction, fantasy, gothic, etc.

Which Genre does *Regeneration* Belong To?

Because it is set during the First World War, it is a historical novel. There are all
historical novels, though, and *Regeneration* is fairly unusual in that it explores so
historical novels, like those written by Georgette Heyer or Catherine Cookson, ap
reader's sentimental side or to their interest in the fashions of the time and their
and feminism are explored in a less overt way. It is typical in that it is extremely
writer's note at the end of the novel. Because of the nature of historical novels,
mixture of imagination and research-based fact, so it is not really surprising that
on real people. What is unusual is the way that historical texts are reprodu
Sassoon's o[illegible]on that opens the novel and the poems by Sassoon and Owen

Some historical novels use historical events to comment on contemporary life an
that. Like other writers of historical fiction, Barker comments on themes like the
women, homosexuality and Freudianism by comparing how those things were re
regarded now. For example, Sassoon and Owen's relationship is presented in a n
that both Owen and Sassoon were homosexual is hardly alluded to. By doing thi
person's sexuality is not relevant to whether they are a talented poet, a good sol
principles or a human being deeply affected by the war. When Graves makes a p
relationship with a girl and when we read the story of the young man who is arre
drawn into comparisons between the intolerance shown towards homosexuals i
but still prejudiced stance today.

The fact that Barker uses characters from history means that we may know more
us. This can create an interesting effect. For example, if we know that Sassoon s
not, we will feel differently about the ending of the novel.

There are elements of a bildungsroman (a novel about the development and ma
that we see Owen developing as a poet through Sassoon's mentoring. However,
Bildungsromans more typically show the whole story of all the influences that af
creativity.

THEMES AND MOTIFS IN *REG*

Gender Roles

Throughout the novel, Barker simultaneously explores and challenges the various aspects of masculinity that the greatest conflict ever witnessed would have revealed in society. The very fact that the patients under Rivers' care broke down at all serves to emasculate them, due simply to the nature of their upbringing. This was a time of strict moral values and social prejudices. Recently recovering from the austerity of Victoria's reign and with its empire threatened on all sides, Britain in the early years of the twentieth century was a p[illegible] where the popular male idealism, particularly for soldiers, w[illegible] brave, resilient pillars of society, holding back th[illegible] ne world's armies. Certainly, the psychological break[illegible] ny one of Britain's protectors would have been viewed [illegible]e, not only by the patient's own family, but b[illegible] subsequently the patient himself.

We often se[illegible]ances in which the patients under Rivers' care harbour just such conditions. Billy Prior is an excellent example; initially obtuse and aggressive tow wish to open up to Rivers in the same way as the other men, as he believes that Born of a working-class background, it is easy to see that Billy is a portrayal of the classes serving in the British Army during 1917.

Homosexuality and Masculinity

Continuing the subject of prescribed gender roles and social prejudices, we can o presence of homophobia among the patients and soldiers in the novel. This is of Freudianism (see Context). On several occasions, Rivers reads sexuality into the allowing the patients to do so themselves. A good example is when Prior, in the marching toward the enemy makes him feel 'sexy' (p. 78). Barker here challenge homosexuality, by exploring not merely the fighting and its consequences on the the side of the war that was most frequently omitted from official reports: the e

The decision of these young men to 'join up' would certainly have related strong were brought up; conscription aside, conscientious objectors (those who refused viewed as a disgrace to themselves and to their families, even in many cases ostr and family. It was therefore of high importance to many young boys, even those they 'join up' in order to prove their masculinity.

Naturally, these young men in their teens and early twenties would have reache peak of their own sexual awareness and it was just at this point that they were e Highly sexed and forced together with hundreds of other y[illegible]g men, it was ther powers to keep sexuality from taking its hold on th[illegible]es. For this reason, B certain attitudes against homosexuality wou[illegible]e strengthened during wartim imprisonment, as well as that of a y[illegible]m arrested for 'soliciting' later in the these widely-held social pre[illegible]s. This is also why Sassoon frequently speaks t homosexuality, reve[illegible]ushed tones and often treating his 'abnormal' sexu

Desirable and Undesirable Love between Men

Paradoxically, as Rivers considers during the novel, a certain element of brotherl would have been considered desirable among these boys and young men; thoug sharing of one's sexual feelings, or even one's deepest emotions and fears, woul eradicated, to eliminate the threat of sexual behaviour among the troops. As a c Craiglockhart have effectively been conditioned to treat any emotional expressio concept detested by Rivers. Upon observing the distaste with which his method considers that his treatment may be harming the men as much as the fighting, a discard their most deeply-held values.

The Author: Feminism

In *Regeneration*, the first of Barker's novels that moved outside her highly femin writing for Virago, the writer naturally views the war from the perspective of the twentieth-century feminist. For this reason, Barker examines the various similarities between men and women during war and peacetime. As Rivers comments, the conditions experienced during the trench warfare were surprisin similar to those experienced by the women at home. When these young soldier joined up under the illusion of the idealistic, masculine young soldier, they were often confined in the trenches and forced to wait, estranged from loved ones, fo long stretches despite the intense stress and misery of such conditions.

Homosexuality in Context

A strong theme of homosexuality runs through th ve. This was before the ti public prejudices against homosexuality beginning to fade, were still pre at this time was considered an act of violence, which still carried a prison sen elucidate is the hypocrisy of the way society sees love between men in wa of love and comradeship encouraged during wartime, whereas at the same tim homosexual love strengthened. This becomes apparent when Sassoon rece had been arrested for 'soliciting' (prostitution). In order to prevent the breakdo more rigorous attitudes toward homosexuality are adopted.

Regeneration of Nerves and the Madness of War

Surrounding an underlying motif of the farcicality of war, which is often suggeste but by the horror of the other patients' injuries, we are able to observe a theme 'regeneration', the systematic breaking-down and rejuvenation of a man's 'nerve The theme appears in two forms. Firstly, to depict the farcicality and the negativ brutality of war, Barker refers to the experiment performed on Henry Head, whi and which we discover in Chapter 14 is still painful. Years after the conclusion of suffers pain from the experimental severing of his radial nerve, despite the bene was intended to have on regenerating nerves in future patients. This appears to clinical attempt to break down and rebuild a man's 'nerves', (at this stage, the te than the nervous system), can be damaging both emotionally and physically whe term. Rivers has doubts that his own methods of 'regenerating' the nerves of th and long-lasting as Head's suffering. Where Head still feels the after-effects of h he sends his patients away not entirely free from theirs.

From here stems the theme of madness in the very nature and methodology of v humanity and compassion. Rivers believes that it may be better in the long term as they are, to come to terms with their illness outside war rather than force the that allow them to be sent back to the horrors of the front. At the end of the no effects of Burns' suffering, post-treatment, in the Martello Tower moat, he resol worth forcing a man to relive such traumatic experiences. When Rivers sympath horrific treatment of patients in Chapter 21, his im th t war is simply ins

'Regeneration' of Valu Ideals

At the same time, throu novel we are able to trace Rivers' own 'regene Sassoon's p w impartiality required of him as a military psychiatrist, own suppre ubts about the war. We witness his experiences around the p an utter tran ormation in the complexity of his character by the end of the nove standpoints become both enlightened and renewed. It is interesting to observe process to that through which he tries to bring his patients.

At first, he deliberately denies his doubts, thinking them unnecessary to his duty innermost feelings. This eventually causes the psychiatrist to experience a mild f by his constant interviews and conversations with Sassoon, Burns and Prior that his doubts head-on and come to terms with the brutality and stupidity of war. In patients that undergo regenerative therapy; Rivers himself, under the charge of break down and reconstruct his own values and views and question the nature o

ATTITUDES AND VALU

War

The novel begins with Sassoon's 'A Soldier's Declaration', which suggests that the expressed by it. Sassoon states in clear terms that he is speaking for other soldie too long and for the wrong reasons. He is not against war itself, in fact he states was fighting for a good and noble cause: that of defence and liberation. The dec attack on 'the majority of those at home', using alliteration on hard sounding co 'continuance' to express his disgust, ejecting them from his throat like the action (p. 1). He feels they are stupid and uncaring.

Because the novel is set in a military hospital, rather t[illegible] t[illegible]e front, it examine individuals. The overwhelming effect is not so m[illegible]ror (although there is th that triggered Prior's and Burns' me[illegible]e[illegible] problems), but more of pity at the patients at the hospital and [illegible]on has a different story. In most cases, it is th them the most [illegible]ath[illegible]s single, horrifying event. For example, Anderson, w had becom[illegible]e [illegible] tolerate the sight of blood. The pity we feel is not encour identify with [illegible]haracters: many of them are difficult to like, for example the m although he has won medals and honorary degrees for his conduct in the war, is leave by subtly threatening that he will behave badly 'This is *extremely* bad for m happens.' (p. 60)). He is described as 'a limp, etiolated youth, with a pallid comp handshake' (p. 60). Sassoon is arrogant, Prior has a chip on his shoulder about cl pity the people they come into contact with because they are unable to conduct

Class

Through Prior, we see the injustice of the class system. He is working class, but b the triviality of the things that separate the classes. For example, having a good right shade of khaki are signs that one is middle class. The officers get as long as the privates' time with them is rationed, and there is the intriguing fact that offic stammer and the privates mutism as a symptom of their shellshock. Prior is clev himself as middle class. He can do everything an officer can do, and he can do it upbringing and in spite of his asthma. This undermines class differences, sugges

Class is also addressed in the depiction of Sarah Lumb, who enjoys the camarade economic freedom that her wages bring, but who works long hours in dangerous shows awareness of class distinction 'You don't say "what", Sarah. You say "pard women you work with... they're *rough*' (p. 194).

Gender Roles

Women

There are very few women in the novel, apart fro[illegible]ra[illegible]umb and her mother. women, who show that they are equal if [illegible]nt to men. Sarah represents the gained independence through th[illegible]up[illegible]unity to work that the war brought. Sh and has the yellow skin [illegible]a that is the documented effect of working with th used. She i[illegible]ou[illegible] convention to be sexually modest and she does not us completely [illegible] about how she feels. Her financial independence means that relationship with Prior and this helps Prior to heal, showing that independence fe

Men

The novel questions the boundaries between male and female gender roles. Sas and this is presented as simply another way for people to become close to each instincts more often associated with women and his becoming a 'male mother' h a soldier is traditionally a male role, the reality of trench warfare is that the soldi passively waiting, like women, and when they are shellshocked, they literally and so that, like women in a patriarchal society, they are silenced.

Rivers refers to 'a scold's bridle' (p. 238) when he is analysing a dream he had ha
mutism is a means of expression more articulate than speech. Anderson dreams
(p. 28), a garment that is as restrictive as it is sexually suggestive. The war is cau
women: on the one hand kinder and more able to express love, and on the other
movement are restricted as women's would have been at the time. The novel de
gender are more often learned than inherent and that these differences are rest
the men for the way they are emasculated by the war. The opportunities to be l
gender roles are outweighed by the men's loss of power.

History

The fact that Barker uses a mixture of conclusions drawn from historical docume
the characters and stories in the novel causes us to quest[illegible]ow much of histor
created from incomplete or biased evidence. It r[illegible]s the postmodern idea
story based on texts, and that texts are [illegible]pen to interpretation.

Freudianism

Freud's ide[illegible] c[illegible]troversial because he said that sex was an important part
related to m[illegible]ings that had previously been considered to have nothing to d
the sex drive was responsible for ambition at work, because we use the energy w
and enjoying sex in order to progress in our careers. He also said that we can rea
we might read a text, to find things out about ourselves. He developed 'the talki
people to find a way out of mental health problems by bringing out thoughts, fee
repressed. Rivers uses Freudian methods to cure his patients. These methods a
methods, for example electrocution, and shown to be kinder. Dreams feature pr
often contain Freudian symbolism, for example the corsets and the stick wound
dream. As seen in Freud's ideas about psychology, sex is seen to be a large part
Prior says he feels 'sexy' (p. 78) when going into battle.

Dr Rivers was a remarkable person in real life and deserves to be more well-know
methods of treating trauma as well as anthropological research. His inclusion in
apply a psychoanalytical reading. Dreams feature strongly and are full of typical
dream where his father-in-law holds a stick with a snake wound around it (p. 28)
father figure in a child's life is associated with symbolic penises, which also funct
discipline. Anderson was a doctor, and the practice of medicine is often symboli
demigod of medicine, Asclepius, which is a walking stick with a snake around it.
relate to the patients' condition. When Rivers dreams of the scold's bridle (p. 23
relates to the emasculation of the men during wartime and Rivers' own guilty su
denying the men a voice, making them like women and even with perpetuating t
to fight.

The title also refers to the regeneration of nerves, the [illegible] which was part of
Rivers was involved in. It becomes a simile fo[illegible]th re[illegible]eration of his patients' p
the psychological damage they exper[illegible]ed as result of the war.

PAT BARKER'S USE OF LA

Creating an Emotional Response in the Reader

The subject matter of this novel is very emotive. You might expect that writing a
who have reacted to trauma by becoming mentally ill would invite the use of orn
Barker's language is quite sparse: she tends to use short, declarative sentences a
esoteric lexis (words known only by a select few). There are a few exceptions, ar
characterisation, or where they are needed because psychoanalytic techniques a
her language sparse and simple, Barker allows the suffering of the men to speak

Humour

In spite of the emotive subject matter, there is some understated humour. For e
between Rivers and Campbell, Sass[illegible] ro[illegible]-mate:

> 'That fella they[illegible] n[illegible] room.'
> 'Sass[illegible]es.'
> 'Don't [illegible]he's a German spy, do you?'
> Rivers gave the matter careful consideration. 'No, I don't think so. They *neve*
> "Siegfried".' (pp. 26–27)

The humour here is created by the stereotypical Captain, speaking in a stage whi
towards anyone with a German name and by the irony in the formal language 'm
careful consideration'. Rivers' politeness in taking Campbell's question seriously
we are also aware that Rivers finds this amusing, even in his comically despairing
his head'. The Captain, with his middle-class ignorance, reminds us of the Major
with his 'puffy petulant face'. One of the things that makes this novel unusual is
texts from literature, like the well-known poems of Sassoon and Owen, as well a
Sassoon's notebooks.

Close Reading

In the exam it is important that you closely analyse the language used. This will s
a good grasp of the text, are able to carry out incisive analysis and, by quoting fr
evidence for each of your points.

✍ Task

As you read the following examples, annotate them to identify how the writer is
marks. What has the writer done well in each example? Where could they be in

A close reading of a passage about Burns

Burns is the character most likely to cause the reader to feel pity, and yet the pas
(p. 19, 'Burns.' To 'when he said it was a joke.') avoids th[illegible] of exaggerated or
seems as objective as a doctor's report. The reas[illegible] sparseness of the lan
from Rivers' point of view and so it takes [illegible]ects of what the speech of this cl
with characterisation. The sente[illegible]ort, in fact the passage begins with a
'Burns.', giving the impre[illegible]eading in a report, or the thought processes
scientist. It i[illegible]roi[illegible]moving paragraph, though, and it is the bare facts of
than any se[illegible]ious attempts by Barker to create a response in the reader, th
controlled, c[illegible]al formality of the word 'decomposing' rather than 'rotting' in 'v
was decomposing human flesh' lends authority, as does the knowledge that this
writer, but the result of well-evidenced research. The most disturbing aspect of
joke, and this reminder is kept until the end of the paragraph for greater impact.
chronologically, further emphasising the restraint shown in recounting the story
way possible.

The only two examples of more literary language features are the patterning tha
clinical domain of language: 'ruptured', 'alimentary canal' and the tautology in 's
adjectives that mean a similar thing. The use of words from a clinical domain of
passage is told from Rivers' point of view. As he is a doctor, you would expect hi
However, it also reminds us that part of Burns' tragedy is that he has become rec
parts, rather than a complete human being. The use of two adjectives to expres
outburst of emotion than carefully contained logical thought processes and beca
from the rest of the passage, it shows that Rivers' emotional response is there, b
professionalism.

A close reading of a passage about Prior

Barker is very subtle in her creation of only slightly different tones of voice to rel
characters from their point of view. Another emotive pa[illegible]g is the one about t
mutism (p. 101 'He woke to a dugout smell' to p. 103 'the lower half of his face.'
view, which differs from Rivers'. The sen[illegible]are still mostly short and simple,
However, a number of descriptive techniques are used, which makes the passage le
Use of the senses makes [illegible]very immediate. This is apt, because Prior is
hypnosis and [illegible]b[illegible]the sense of smell is considered to be particularly pov
memories. [illegible]as with the smell of 'wet sandbags and stale farts', the repetiti
noun) emph[illegible]es how everyday this scene is, almost domestic, and we are remi
with the use of the down-to-earth Germanic word 'fart'. From smells, the passag
'wet boots', hints at sounds 'creak and sag' and goes on to describe what Prior c
black-boxed field telephone, a couple of revolvers', the listing adding to the impr
to find comfort in male domesticity. In contrast, the candlelight and the coming
tension. 'Funk holes' and 'duckboards' are specific to trench life, soldier's slang,
understand these terms involves us as peers. We know Prior is resisting the tire
and that he puts his men before himself because he makes the effort of 'stretchi
smile'. The reference to what lies under the skin: 'muscles' reminds us of his vul

The comforting familiarity of 'chlorine-tasting tea' and 'bacon frying', along with
comparison of Towers' helmet to a mushroom makes the scene seem harmless.
with 'A quiet day, he thought'. The contrast between the domestic scene and th
Towers when the shell hits is emphasised by 'Of the kettle, the frying-pan, the ca
sign' with the listed domestic items placed at the beginning of the sentence to in
and after.

The horror of the passage increases rapidly as Prior automatically begins the task
listing of ways in which Logan swears shows appreciation of Logan's pragmatic sk
way to help him continue in his almost intolerable duty. It also adds a sense of r
his work. Time seems to slow down (like it does during a traumatic experience) a
Prior finding the eye. A sense of utter revulsion is created by the simile compari
someone 'selecting a particularly choice morsel from a plate'. The idea of eating
repellent texture is described, using sibilance to emphasise the sliminess: 'smoot
disgusting. In spite of this trauma, which is reinforced by Logan's recognition of
Prior goes back, Prior continues his gruesome task. The reader is moved by his a
carrying out of this everyday duty. Barker acknowledges the soldiers' everyday e
unrecognised kind of courage like charging the enemy or taking risks in battle.

Mixing [illegible]ative Voices

The two clos[illegible]dings above show two examples of different points of view (Riv
narrative voices, and there are more. Telling a story from a number of different
postmodern text. Doing this could make the novel's structure too complicated, b
because of the central figure of Rivers. The novel is written in third person, but b
characters through Rivers' eyes, it is Rivers' objective, tightly restrained voice tha
structuring, short sentences and avoidance of emotive or exaggerated language.

FORM

The novel is in third person and is mainly written from Rivers' point of view, alth
sometimes switches to one of the other characters. For example, when Burns g
some dead animals tied to a tree (p. 37–39). His actions, although strange, are d
using very simple, childlike language which contains many references to the sens
bus, the slime he feels on his cheek when he first discovers the mole) and well-k
three 'Branches clipped his face, twigs tore at him, roots tripped him' (p. 38). W
referred to as his 'companions' (p. 39) it is clear that this is his perception, not ne
Rivers'.

The effect of this is that we never completely sympathise with one single charact
perspective the horror of picking up the boy's head during that passage, the technic
very immediate and personal, but when the point of view changes to Rivers and
sulky Prior can be, our loyalties change and we are less inclined to accept Prior's
means that we retain some distance from the characters, which makes us respon
subjectively to respond emotionally to the horrors of war, but continue to thin
raised in the novel.

Many different types of text are used: Sassoon's declaration; different conversat
place during therapy sessions; well-known war poems and references to them; a

This use of a variety of different viewpoints and forms is typical of postmodern t
history can never be composed of facts but only of what we can work out by loo
evidence, that history is a story and therefore open to interpretation and that a
same event will perceive it in different ways.

STRUCTURE

Chronological

The novel is structured chronologically and the chapters follow stages in Rivers' s
take place are presented in the order in which they occur and this, along with its
adds to the feeling that the emotions in the novel are carefully controlled and th
logically, like a psychologist's report. This is not to say, however, that each story
order. We find out about Prior's story in different ways and in a different order.
childhood was difficult and his relationship with his parents was strained through
with each of his parents. At this point in the novel, the character of Prior has alr
him as a character who is difficult to like: Sister Rogers, w[illegible]kes most people, d
having a 'supercilious expression' (p. 41). Althou[illegible]derstandable that he
his habit of writing in capital letters appe[illegible]ri, defensive or even aggressive.
childhood, this provides some ex[illegible]or his apparent rudeness and is perh
prejudge. The tension be[illegible]natural inclination to sympathise with the ch
techniques th[illegible]make us read them like Rivers does, subjectively. Pr
condition. [illegible], the trauma of discovering the eye (which took place before
revealed thr[illegible]a session of hypnosis.

The Ending

One critic (Samuel Hynes) felt that the novel would have been better if it had en
rather than when Sassoon was sent back to the front: "Why there, when the rest
dramatic and moving?"[1] The novel does seem to come to an abrupt end, even th
Craiglockhart is complete. The ending might be explained by the fact that the no
that we do not discover in the other two novels what happened to Sassoon or O
front. In this way, historical context can change our reading of the novel. If we a
them, there is no point Barker outlining it for us, since it does nothing to inform
feminism, and the differences (or lack of them) between the sexes. Furthermore
the uncertainty that surrounded all soldiers' returns to the front. We know, now
Sassoon, but they are unaware of their fate and must return to possibly die.

How the Structure of *Regeneration* Differs from That of

Traditionally, a plot will at the very least have 1) an introduction, where we are i
Dave, who is in love with a pretty blonde) and setting (the 1970s), 2) a complicat
the blonde is unimpressed when she finds Dave can't swim), 3) a denouement, w
resolved (Dave learns to swim) or, because it isn't resolved, there is a tragedy, ar

Regeneration does not follow this pattern. The introduction to the characters co
and we still don't really feel like we understand them by the end of the novel. Th
Rivers becomes far too tired and the tensions between healing his patients and
war that made them ill in the first place has become unb[illegible]le; Sassoon wants
understand his reservations about the war; Prior [illegible]d c[illegible]munication very diffic
fully resolved, but we are not aware of a [illegible]ng [illegible]gedy. Rivers takes a rest, b
role. He sends Sassoon back to th[illegible]t is still unhappy about it. Sassoon e
not succeed in directly ch[illegible]e government. Prior is cured of his mutism
defensive a[illegible]re[illegible]p with Sarah seems unlikely to succeed. The text rai
what are th[illegible]ifferences between men and women, are there situations wh
and women [illegible]e together as equals, can anyone ever be said to be completely
are not answered. The result is an uncomfortable feeling at the end of the novel
difficult questions would also be disappointing. If Barker had neatly tied up all o
perhaps have been providing an unrealistic and trivialising view of the war? For
accept that the questions will be explored more fully in the next part of the trilo

[1] *https://www.nytimes.com/books/99/05/16/specials/barker-regeneration.html*

CONTEXT

Events in History

War literature

Writings about the First World War have been studied now for many years, so th
Siegfried Sassoon and Wilfred Owen's poems, Robert Graves' accounts of the wa
that show the horror and pity of war. There is a popular idea that before the So
ideas that to fight could be chivalrous and that war could be glorious, but the So
there is nothing glorious about dying in the trenches. Barker avoids this oversim
of the war, rather than the war itself.

Social change and the class system

The title of the novel could refer to the u[illegible]ration that was ongoing thr
improve social conditions by findi[illegible]es for factories and docks in the cent
Salford and Liverpool. It [illegible]that this regeneration would benefit the wo
divisions bet[illegible]ut this was not always the case. The novel addresses
Prior, who [illegible]s an officer in spite of his working-class background and who
outside the [illegible]system. He does not fit in with the other officers, but did not fi
playmates his mother wanted to shield him from when he was growing up.

The war blurred the boundaries between classes as the huge workforce necessar
was reduced when gardeners, chauffeurs and butlers went to war. Many worke
difference between classes, but this began to change when they returned. Settin
World War makes it possible for Barker to comment on the pointlessness of class

One of the things that makes the novel interesting is its implicit comparison of th
it was published and those of 1917, when it was set. Time has passed and now w
that persist today. In times of austerity, the demonisation of the poor often resu
so the exploration of class in the novel remains relevant. Acceptance that sexua
advanced rapidly in the years since the novel was published, but intolerance pers
difference being less and different than we imagined is still one that needs to be

Barker's Own Life

Barker was interested in class because, although she was born in a working class
which was traditionally more accessible to the middle and upper classes. She wa
been very much frowned on at the time, and her mother brought her up as her s
grandmother and her husband, Barker's step-grandfather. This man had been w
and he would not speak about his experiences of the war. This is reflected in Ba
mutism in its different forms.

LITERARY APPROACH

During Barker's development as a writer, new and exciting approaches to the stu
Among them were feminist literary theory and psychoanalytic literary theory.

Psychoanalytic Literary Theory

Psychoanalytic literary theory uses similar methods of interpreting a text to thos
Interpretation of Dreams. It works on the belief that writers reveal their uncons
writing, but more importantly, that readers project their unconscious onto a text
understand ourselves in a roundabout way, through symbols and metaphor, rath
explanation. In *Regeneration*, Rivers gains partial, im[illegible]t understanding of his
making partial, imperfect discoveries about th[illegible]m[illegible]l[illegible]s.

It is unusual to learn about t[illegible]e[illegible]s of war on the men who were sent back ho
or post-traumatic st[illegible]s[illegible]der. By setting her novel in a military hospital, Bark
war on indi[illegible]r[illegible]her than making a general and rather clichéd statement th

Postmodernism

The most important idea in postmodernism is that a lot of the things we are taug
and science are not facts, but stories. This means that we can interpret them ou
evidence we have available. Because of this, postmodern novels often present a
a number of different forms. No single interpretation is suggested and if the rea
unlikely to be answered in a single, straightforward way.

Regeneration deconstructs the belief that sanity and insanity, male and female, r
boundaries separating them: a belief that has traditionally been presented as fac

Sanity and Insanity

Rivers' role is to help his patients become sane enough to go back to the war. He
breakdown in the course of the novel and his own sanity is questionable 'It'd rea
up in the morning feeling almost as exhausted as when he went to bed' (p 106).
boundary between doctor and patient, so that he interviews Rivers as much as R
becomes unclear who is treating whom. When Willard believes himself to be cu
psychosomatic inability to walk, it is clear from the other medical officers' reacti
and he does not understand how he can avoid a similar problem in the future. T
cures, especially Sassoon, who may or may not have been mentally ill when he w
The whole idea of sanity and insanity becomes a nonsense in the context of a mi
implies that the patient will no longer engage in behaviour that is clearly self-des
circumstances, recovery meant the resumption of duties [illegible]were... positively s

Male and Female

Many of the men show traits [illegible]are traditionally female. Rivers shows nurturin
with mothers. When Prior [illegible]ass-butts him like a kid seeking its mother's udder, h
patient wh[illegible]h[illegible]s a 'male mother' (p. 107). This idea is continued when Pri
'probably w[illegible]ever wanted you to be *Daddy*. I'd got you lined up for a worse
he tries to force a horse's bit into a patient's mouth and in his analysis of the dre
scold's bridle (p. 238). He is colluding with a feminisation of the men. In the tren
life is about waiting passively. In this way, they are like the women at home, wh
take action and are forced to wait for their men to return.

Anderson dreams that he is naked and that his father-in-law tries to tie him up wit
undergarment (p. 28). His own analysis of his dream is that it is a reaction to the 'e
'locked up in a loony bin' (p. 29) but it could be read as his family obligations forcin

The motif of the stays returns in the novel when Sarah Lumb is trying to remove Pr
like stays (p. 216). This reinforces the idea that the men, in conforming to the con
submitting to authority are like women.

The character of Sarah also helps to disrupt the boundaries between male and fe
might be considered masculine. She earns her own living, speaks her mind and i
say a woman should be passive in her sexuality. She is undressing Prior, not the

The homosexual characters also help to disrupt these boundaries between gend
camp parodies of extreme masculinity or femininity, but just as people who happ
of the same sex.

Feminism

The deconstruction of the boundaries between male and female has feminist co
critics have said that women are underrepresented in literature, so Sarah and h
in this novel, by a writer known for her novels about women, t
this imbala he strong, independent, opinionated women.

Feminist literary theory has its roots in 1960s second-wave feminism and is still c
literature seemed to be dominated by male writers, publishers and critics. This r
less likely to be seen as important and a female view of the world was less likely
than a male one. Most of the characters in *Regeneration* are male, but by includ
address feminist ideas. Since *Scars upon my Heart* by Catherine Reilly and the re
Testimony of Youth, the role of women in war has become better known, but on
from the First World War tends to concentrate on the experiences of the men at
nurses, munitionettes, land girls, wives, sisters and girlfriends has not been fully
to the women at home through her depiction of Sarah's workmates, who are fan
One of them says, 'on August 4th 1914... *Peace* broke out' (p. 110). For these wo
place of physical violence. By drawing a link between the horrors of war and dor
the level of violence that some women are subjected to on a daily basis.

A feminist reading of *Regeneration* would focus not only on the female character
female boundaries are broken down in the text. For example, Rivers must take c
mother' in order to nurture his patients to recovery. This suggests that a blurrin
as provider, woman as mother and carer) is a positive force for society. The fact
hospital struggle with what they see as emasculation shows the inevitable resista
activists have traditionally confronted.

Marxism

The thought behind Marxist criticism is that literature is simply a product of histo
looking at the social and material conditions in which it was constructed. The no
is the obvious thing to look at in this light. Prior's uncomfortable relationship wi
mother's overprotectiveness and his rise to officer level in spite of his working-cl
nor fowl' (p. 57), gives Barker the opportunity to address the silliness of class diff
markers that show that Prior is of the officer class: a good seat, and a shirt in
pointless. He has a good seat in spite of his working-class origins and scorned to
right colour rejects the whole idea of class. When he explained to Rivers ho
street for the opportunity to spend two minutes in a brothel while the officers ha
(p. 67). He is a Marxist hero, rejecting both capitalism and the class system it pe

New Historicism

New historicism places great importance on historical context and views the text background it came from: events in the writer's personal life and what was happ A new historicist would see the fact that Barker's step-grandfather did not like to First World War as a reason for Barker creating the character Prior, who reacted becoming mute. The novel was published in 1991, in the period following the re 1970s, and Barker had already written a number of novels about the lives of wor surprising, then, that the novel takes a feminist stance and celebrates the streng and her mother and workmates. Mirroring the feminist theories that were preva freedom for women also creates freedom for men, who are able to celebrate mo natures without appearing weak, and for homosexuals, who are no longer expec stereotypes. Its themes are the themes that, at the time it was written, were be and students of literature: class, the nature of the self, the way writing reflects o gender and its boundaries, etc.

GLOSSARY

Adjective	Describing word, e.g. 'vile', 'disgusting', 'gas-filled'.
Countertransference	When a psychoanalyst behaves as if they are the pa that their patient imagines they are.
Declarative sentences	Sentences that exist just to tell you something (as o exclaiming over something or giving orders).
Semantic field	Words from the same semanti field / domain of lan common, for example wig', 'root', 'branch' a language relati o s. Another example is 'rupt which rs from a clinical domain of language
Esoteric lexis	Lexis' means words and 'esoteric' means known on esoteric lexis is words that only some people know. that only students of language or literature would k
Genre	The type of text. For example, genres of novel inclu horror, etc.
Historical novel	A novel that is set in a historical time and that imagi might have felt and behaved based on what we kno times.
Narrative voice	The style of language of the character telling the sto
Person (first, second, third)	In language, we refer to 'I' as the first person, 'you' 'he/she/it' as the third person. In literature, a write characters tell the story in first person, for example the story in third person, for example 'she opened t story told in second person.
Postmodern	The cultural period we are in now and which differs before it and focused on making things as plain as p comes naturally from making objects that work wel postmodernity are: telling a story from a number of outcomes, mixing up styles and questioning 'truths' history.
Tautology	Repeating an idea by using t more words that vile, so disgusting'.
Transference	Whe r behaves as if their psychoanalyst is

ADDITIONAL QUESTIONS FOR

1. a) Read Chapter 17. To what extent do you feel societal prejudice against
heightened by the outbreak of war?
b) Why do you think your answer to a) may have been the case?
c) Using contextual information to help you, explain why you feel Barker
as the societal prejudices against homosexuality in wartime.

2. In Chapter 15, Rivers considers how '... the early sta change or cure ca
185). How is this observation significant in relation to Rivers' own experien

3. As Prior and Sarah walking the beach in Chapter 12, what do you feel the
there is another symbolism in this chapter that represents a similar idea?

4. a) Why do you feel the patients at Craiglockhart are so mistrustful of Rive
information in your answer.
b) In what way is this attitude reflected back on to Rivers by the end of th

5. Work together as a class. Throughout the novel, Barker gives the impressio
toward reversing accepted gender roles. Using Chapters 10 and 11 as a guid
perceive this to have happened.

6. In Chapter 22, how are the motifs of light and darkness used to symbolise R

7. Hospitalisation is frequently described in the novel as an 'emasculating' exp
might be deemed 'emasculating', particularly during wartime.

8. There is a strong theme of 'silencing' in the novel, primarily represented by
mutism. In what way does the writer create the impression that curing a m
him? Use quotations from the final three chapters to support your answer.

9. Barker's characterisation of Dr Yealland in Chapters 21–22 is fundamental t
Use an Internet search engine to find contextual information about Freud's
electro-therapy. Describe one idea. Give reasons why observing Yealland migh
dilemma.

10. Barker uses the relationship between Wilfred Owen and Siegfried Sassoon t
his patients. Separately discuss the benefits and pitfalls of each relationship
groups. When **every person** in the class has found something interesting to

IDEAS TO EXPLORE IN AN

- The role and function of Sarah Lumb in *Regeneration*
- The presentation of fathers in *Regeneration*
- An exploration of the way Barker presents the sacrifice of the young in *Rege*
- The presentation of Billy Prior and his function in *Regeneration*
- An exploration of the ways in which Barker prese[illegible]e relationship betwe *Regeneration*
- An exploration of the w[illegible] which Barker presents the relationship betwe *Regeneration*
- An exp[illegible]n of the ways in which Barker presents the issue of homosexua
- The presentation of gender roles in *Regeneration*
- An exploration of the ways in which Barker shows that there was no escape
- An examination of the ways in which Barker shows Rivers' growing understa young to die
- The role and function of Burns in exploring the effects of the First World Wa
- The exploration of class issues in *Regeneration*
- An exploration of the ways in which Barker deals with 'entrapment' in *Rege*
- The presentation of youth in *Regeneration*
- An exploration of the ways in which Barker presents emasculation in *Regen*

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Front Cover Photograph:

'Approaching storm' – taken by the writer in 2008

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POSSIBLE ANSWERS TO QU

Questions on Chapter 1

1. It seems unlikely that Barker is criticising Sassoon, although it could be argued that [illegible] have saved him from court martial. It is more likely that she is criticising the govern[illegible] the war cannot be challenged.
2. The metaphor used is of surrender. Sassoon has been persuaded to give up his bat[illegible] apt metaphor because it relates to war.
3. The effect on Rivers is most clear on p. 6 where he rubs his eyes.
4. Using real-life characters – lends authority, shows importance and also unreliable n[illegible] post-modernism)

Questions on Chapter 2

1. Dilemma – genuinely cares about patients
2. Effective simile – as it is a military hospital, the men have not truly escaped from th[illegible]
3. Burns exper[illegible] n its head any idea about glory and heroism, not a joke

Questions on Chapter 3

1. Sassoon and Rivers are both paternal.
2. Regeneration and paternal attitude – Sassoon needs to be healed so he can return [illegible] to help the regeneration of his patients' identities but he is bound to be torn becau[illegible] return to danger. There is a danger for both of being in a position of authority but [illegible] they have a responsibility to.
3. One example would be the quotation: 'The way I see it, when you put the uniform on, i[illegible]
4. The pacifists used Sassoon. He didn't fully agree with him, but they made it seem li[illegible] show a detailed exploration of all aspects of the war. The careful avoidance of emo[illegible] gives the impression that Barker is trying to give as balanced a view as possible. Th[illegible] anti-war novel, it is important to show that the pacifists could also be manipulative[illegible]

Questions on Chapter 4

1. Six elements – wet wool like damp uniforms, branch rattled like machine gun fire, b[illegible] dead animals, crucifixion. He's at peace because he is fulfilling a death-wish: he's w[illegible]
2. Anderson is distrustful because he sees Freudian methods as being purely about se[illegible] the other aspects of Freud's work. The fact that he's a doctor lends this some irony[illegible]
3. One of the themes of the novel is that questions remain and hierarchies do not ma[illegible] dictate to the reader and encourages the reader to look for answers themselves an[illegible] answers to questions like why there is war.
4. Richard Dadd murdered his father. Sassoon is beginning to regard Rivers as a fathe[illegible] as they are a figure of authority, hate or fear them as well.

Questions on Chapter 5

1. Rivers is under great stress and must remain strong in [illegible] help his patients.
2. Patients are often resistant to change. He has suppressed his memories because th[illegible] regenerating those memories.
3. The dream symbolises Rivers' dilemma. We are not left with an answer, because th[illegible] answer.
4. As an [illegible] responsible for his men. As a member of the upper middle-class[illegible] privileg[illegible] less well-bred) than he is.

Questions on Chapter 6

1. Prior already sees Rivers as a father figure. Traditionally, a father figure would repr[illegible] fault. Admitting fault is a feminine trait. Rivers is not so much emasculated as lear[illegible] nurturing qualities.
2. Prior is willing to undergo hypnosis because he wants a quick way to solve his probl[illegible] uncomfortable process of answering questions and unearthing suppressed memori[illegible]
3. Prior's parents fit the traditional roles of mother and father. Prior wants to be a ma[illegible] like his father.

Questions on Chapter 7

1. Yes – madness of class distinction, but also hierarchies in general, e.g. relationship b
2. Colour of Rivers' shirt, 'Rivers started to speak, then stopped' (p. 68), stammer (p. 7
3. The war began to break down some of the class divisions. Other examples of chang as they gained paid employment and were freed from sometimes abusive or didact

Questions on Chapter 8

1. Concept of hierarchies breaking down. Absolute authority doesn't work in this con
2. Women often seen as passive and waiting for men to return. Sarah is active sexual She works hard and enjoys the camaraderie of her fellow workers and she doesn't f Munitionettes worked in dangerous conditions with chemicals that coloured their s
3. Changes – class and the role of women.
4. Women are left out of literature generally, partly because women writers tend not partly because it is harder for women to have the opportunity to write. Class is still middle and upper classes whose voices are heeded to be heard. The famous war poets upper classes, for exa

Questions on Chapter 9

1. He does not want to relinquish his authority. Irritation is often felt by a patient sho changing and learning.
2. They depend on each other. This can be a bad thing, as codependency can lead to are caring for dependent on them, so that the relationship can continue on the sam when a husband looks after an alcoholic wife (or vice versa) he may supply her with behaviour, but sub-consciously, he depends on his wife's helplessness as much as s carefully controlled conditions it can be a good thing, as the talking cure is about ha effective conversation if it is one-sided and breaking down the idea that the doctor a more effective cure for the patient and in some ways, for the doctor. This also su completely sane and that we all have areas in our lives that cause us pain.
3. Rivers feels that he is colluding with authority. That he is required to enforce arbitr camp as those in authority rather than allowing him to support his patients.
4. He feels that it is an oversimplification: there are aspects of being a parent that are men who have symptoms of pregnancy when their wives are pregnant. This is ofte or like the man wanting to be like a woman.

Questions on Chapter 10

1. Some of them had to endure domestic violence at worst, but also an imbalance of p to war 'peace broke out' at home.
2. 'impotent' p. 119. Rivers and Mrs Willard, who is attractive, laugh together and Wi
3. Sassoon is speaking for Barker. She sees it as one's duty to protect others and to sp

Questions on Chapter 11

1. Owen is convinced that Sassoon is a better poet th and well-placed to be his is not so sure. His arrogance is partly just a ha he is not as confident as he likes
2. Theme of hierarchy. Sassoon d it to take a position of authority over Ow
3. Define romantic poetry? a woman writing about trivial sentimentality. Need for addressi e's a regeneration.

Questions on Chapter 12

1. Prior is more at home with Sarah because neither of them is under as much pressu This means they can be more honest with each other.
2. Barker uses fictional characters because she can explore the changing nature of rel
3. Approaching storm – oppressively hot and sticky, everyone wants to escape, brief p 'It'll blow over' – that's what they said about the war.
4. He is afraid of the power of his feelings for her. He is not yet cured of his difficulties

Questions on Chapter 13

1. The bee is like Prior, fighting a pointless battle. Rivers wants to free Prior in the san defining freedom is a real problem. Free to return to battle, or free to escape it an
2. The bee buzzes but Prior's problem was that he didn't produce sound. 'The insister
3. Prior is taken aback because he had assumed that Rivers was superior to him. He is wanting to admire his middle-class attributes.
4. To have a chip on one's shoulder about class means being aware of class. Prior is b to progress beyond his class and his awareness that many of the officers he has see totally misguided.
5. Rivers also needs to regenerate. Like everyone, he has experienced painful inciden relationship with his parents and a subsequent weakening of his mental health, as e makes him like his patients. The speech difficulties are a particularly strong link bet relationship reflects the way society might make progress and be freed of the division hierarchies.
6. Stress is the result of conflicting demands and Rivers is exposed to conflicting dema and curing them so that they can go back to war. This in itself would be enough to suffering of his patients every day, in the same way that soldiers see their comrade endure the suffering of others than to experience that suffering oneself.

Questions on Chapter 14

1. Silencing – Rivers' memories of eavesdropping on his father carrying out speech the stammer. Memories also of a rare occasion when his father listened to what he wa it. Silencing can be done by simply ignoring people. Sassoon and Owen working on working out ways that they can avoid being silenced. Sarah comes across some am who is hospital visiting. She was angry that they were hidden away, in the same wa were hidden away, and angry with herself because simply by being there, she had e wanted to be handsome and strong in front of a pretty girl like her.
2. Rivers realised that his role as a therapist was similar to his father's. Because he ha was obliged to question his own.
3. The tension between looking after Sassoon and sending him back to the front has b throughout the novel. Ruth Head's question is one he has asked himself several tim need to apologise, but he does feel bad.

Questions on Chapter 15

1. Burns is not just a 'fossilized schoolboy', he is also a 'prematurely aged man'. Howe have experienced trauma to revert to a stage in their lives when they had been hap returning to Somerset from school. The war had taken place at a time between boy so he did not have the opportunity to fully make the transition.
2. Barker is criticising the way the war deprived young men of the opportunity to mak manhood. Military discipline would require them to act like men straight away, eve barely past school age.
3. It would be unprofessional of Rivers to regard Burns as a special case. If a trauma is then that trauma, regardless of its details, is a severe trauma.
4. Rivers is also recovering from a mental illness and he can see his weaknesses, his irritat Prior (for example when he corrects Prior's reading (p. 42)). We are encouraged to ide essentially a caring man, so we must conclude that these episodes of weakness are rotting caterpillars.

Questions on Chapter 16

1. Rivers' and Sassoon's doctor–patient relationship – I'm not sure Rivers is 'clearly up front. It appears that he is moved by Sassoon's poem. Rivers is like a father to Sass patients. He loves him, but also recognises his faults.
2. Good officers are like fathers to their men. Good doctors are like fathers to their pa
3. Sassoon's protest would be weakened if it looked as though he was against the war Because he is speaking on behalf of his men, he should be with them.

Questions on Chapter 17

1. Hypocrisy is apparent reverence for life, but this reverence is not applied to the live battlefield. Barker's criticism is not of individual people, but of the type of society t young woman in desperate need of help and which would deny women the right to bodies.
2. The working classes may have thought the majority of young men in the trenches w gone to war before they had the opportunity to meet girls and were likely to have e the all-male environments they had grown up in.
3. There might be a tiny element of truth in this preconception, but the statement is n who has set out to shock and entertain. Homosexuality is not a learned behaviour;
4. The taboo against homosexuality could have fuelled public prejudice in Robert Ross and the public might imagine that pacifism was associated with homosexuality. Pac antinationalist anarchists, so this would all be tied up with h osexuality, which th against.

Questions on Chapter 18

1. If he were given permanent he service, people would think Prior was a coward a to be fighting. More s tly, Prior would feel that he was a coward.
2. The wa ad worse tendencies that Prior already had. He already felt like an e interact h others. He had lost the ability to show affection in the same way th to make love. He is incomplete.
3. Barker chooses to include the theme of emasculation so that she can explore in mo difference between the sexes.

Question on Chapter 19

1. Prior had resisted a long-term relationship because he was not well enough to inter Now, his mutism and all its attendant difficulties with communication is as near to e be.

Questions on Chapter 20

1. Barker focused on Yealland's and Rivers' cures to show that brutal methods might s based on dialogue is better in other ways. In the same way, society's ills could be b down of barriers and on fair discussion.
2. Yealland was conforming to societal prejudices that anyone who did not conform m behaviour. He is not shown treating officers, only ordinary soldiers, so there may b emphasised, that the working classes were inferior. He exemplifies hierarchical aut his patients.

Questions on Chapter 21

1. The purpose of Yealland's electric shock therapy is to 'cure' soldiers so that they ma Callan's case, Yealland might have felt that Callan's smile and lack of respectful add soldier after his treatment. His subsequent salute and 'thank you, sir' (p. 233) are w and the fact that this gesture of respect is more agreeable to Yealland than a smile sending soldiers back to war than with their mental health.
2. Sassoon eventually comes to believe that his protest against the war is not being he to speak because he 'must', but also admits that 'is duty' to the war. The quotatio silencing of Sassoon's protest, sending h k to duty.
3. Ideas might include Prior's muti h being given home service against his will those in the trenches wh out a 'voice'.
4. Ideas might includ
   - Sc pl such as Yealland viewed the soldiers' physical health as more im the y is to get better and serve in the war.
   - Yealland's total belief in his methods and touting of numerous apparent bene sceptical of psychiatric methods such as Rivers'.
   - His treatment is quick, unlike Rivers' – Yealland believes he can cure someone valuable in an overcrowded hospital.
5. Rivers is seen to question his own methods, in that by denying patients the opportu is denying them a means of communication.

Questions on Chapter 22

1. The horse's bit represents control and silencing, mirroring Rivers' influence over his Sassoon to abandon his protest. Rivers acknowledges his own power, despite trying responsible for Sassoon's actions, at the end of the chapter.
2. Themes of silence, regeneration, and psychiatry might be mentioned.
3. The fact that the patient's mouth is bleeding shows a physical rejection of the bit – apply it even though it had inflicted 'a lot of damage' (p. 236). This mirrors how psy the patient. The struggle between Rivers and the patient is also described using equ the patient is 'beneath him', demonstrating the power structure between the two.
4. The lack of light in this chapter shows how Rivers cannot find the answer to his inte forward is unclear. It might also reflect the darkness of Yealland's treatment room.

Questions on Chapter 23

1. Rivers' revelation that 'there was no measure' could [illegible] ntroversial nature conflicting beliefs that he holds about his time there beyond even acknowledging t he has opened himself up to the id[illegible] at [illegible] is no scale by which to measure so
2. Each student will have an individual response. Specific questions might include:
   - Is the war unjust?
   - Is [illegible]ny [illegible] curing soldiers so they can go back to fight in a war?
   - Do [illegible] methods of treatment work?
   - Is Sassoon's protest justified?
3. By asking unanswered questions such as these, Barker encourages the reader to gra using their own judgment and experiences. This is arguably more effective and less answer.
4. An author writing about WWI in the 1990s has a large body of work on the same to a novel such as *Regeneration*, the author must consider this context, as well as the they are writing. Barker explores themes which have not been addressed in many c behind the war, the traumatising psychological effects of it, the presentation of ma roles of women beyond the home. Some of these themes wouldn't have necessaril fiction, and Barker's use of these issues chimes with modern audiences.
5. Each student will have an individual response.

Questions for Students

1. a) Societal prejudice against homosexuals was heightened a great deal by the ou
   b) Because people felt that although camaraderie was important for soldiers, sex
   c) Gender roles changed in the war with the greater freedom for women afforde opportunity for paid employment. In an examination of gender roles, it is nec homosexuals.
2. Rivers' own experiences at Craiglockhart mirror those of his patients in that he bec regeneration in his cure.
3. The coming storm symbolises the coming of the war and the changes brought abou changes that will be brought about in them by their relationship. His conquest of Sa hurt her through his story about the censored letters is like a conquest in battle. Th war and disputes and imbalances between countries remained unresolved by it.
4. a) Freudianism was completely new. Those who knew [illegible] thing about it misun mistrusted it because it went against everyt[illegible]h[illegible] new about motivation and patient.
   b) Rivers questions his own mot[illegible]at [illegible] end of the novel in his usual self-eval course of the novel [illegible] come to realise that the talking cure is a true dialo as much as the [illegible]t. He does not conclude that his methods are wrong, bu w[illegible] his [illegible]s completely ethical, given that by curing Sassoon, he has ma wa[illegible] turning to the war, Sassoon would put himself in an intolerable dile only by being killed. If he is not killed, he is likely to have a serious breakdown believe in the war and yet he is fighting in it.
5. Sarah's colleagues' greater freedom. Sarah's own attributes – her honesty and the Willard not free: stuck in the traditional gender role so unable to look at himself ho cure. Sassoon and Rivers talking to each other with a tacit recognition of each othe
6. The darkness is like the silence that it is his responsibility to cure. There are many a 234) and 'the deep darkness of the countryside' (p. 235). The darkness of the coun deprivation can be therapeutic. Like silence, the darkness may actually be a good t not try to change. At the end of the chapter, Rivers sees the dawn. Dawn often syn and by now Rivers has decided what he will do.

7. To be injured. To be waiting and passive rather than active. To be unable to see or help with day-to-day tasks. To know that one's job, previously considered a masculi woman. To be required to submit to the absolute authority of a commanding office

8. 'Bits. The scold's bridle used to silence recalcitrant women'. 'nothing Callan could than his silence'. 'so, in an infinitely more gentle way, *he* silenced *his* patients' (p 2

9. Yealland achieves results, very quickly and in a measurable way. He may not have c that he has cured his patients' symptoms. It is never clear that Rivers has cured his many of them still suffer some symptoms, for example Sassoon still has a death wis However, it can never be clear that a patient is cured, since the boundaries betwee It would be impossible to define normality in a human being, unless it is to take an experiences anxieties and difficulties all the time.

10. Benefits – more effective cures from a relationship that is based on loving parentho Rivers' relationship with his patients following the develop[illegible]ts in his relationship Rivers is not 'empathic wallpaper' but is willing to [illegible] decisions himself and to he wants Prior to. Pitfalls – the dangers of transference and countertransference, l Sassoon and Owen – is Sassoon a h[illegible] p[illegible] enough to guide Owen? Does Sasso and does Owen even try?