



Representations of Civil War Violence in Liam O'Flaherty's "The Sniper" and Saah Millimono's "Boy, Interrupted": A Comparative Study

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Abstract in English

This study conducts a comparative literary analysis of Liam O'Flaherty's short tale "The Sniper" (1923) and Saah Millimono's novel "Boy, Interrupted" (2015), exploring their unique yet complimentary representations of civil war. O'Flaherty's piece, which emerged out of the Irish Civil War, is a short, symbolic look at how individuals fight, emphasizing on the psychological damage done to one soldier and the tragic irony of killing your brother. Millimono's novel, an extensive account of the Liberian Civil War, offers a vivid and immersive portrayal of modern "total war," especially with the systemic mistreatment of women and children.

This paper's methodology is based on the American School of Comparative Literature and a cultural studies framework that includes trauma theory, gender studies, and postcolonial critique. It looks at the different ways that each literature tells its story, the themes that are important to it, and the historical settings that affect how it shows violence. The research shows how O'Flaherty uses simple language and dramatic irony to criticize the ideas that make people less human during a nationalist fight. Millimono, on the other hand, tells the story of how society fell apart and a generation was lost in a raw, first-person approach. The study asserts that, despite their markedly distinct scales and cultural origins, both novels function as vital representations of cultural memory, challenging sanitized historical narratives and highlighting the considerable human cost of civil war. This research is significant for its cross-cultural comparison of European and African war narratives, its application of a multifaceted theoretical framework to analyze violence in literature, and its contribution to the understanding of how literature

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1. Introduction

Civil war is one of the most personal and harmful kinds of conflict between people. It is a political and social sickness that makes people fight each other viciously. Civil war is different from conflicts against an outside adversary because it splits people apart, making neighbors fight each other and brothers fight each other. It also turns areas they know into battlefields of enmity between brothers. In Spain and Ireland, people battled over ideals, while in Liberia and Sierra Leone, they fought over resources. Historical records give us data and facts, such as the number of individuals who died, the dates of events, and political interpretations. But literature often gives us a better and more permanent picture of how people lived through these battles. Literature can look at the psychological harm, moral corruption, and deep, permanent scars that civil war leaves on people and societies in a way that cold facts of history can't. We can start to grasp the texture of terror, the structure of violence, and the burden of memory through a short story, a novel, or a fictionalized narrative.

This paper performs a comparative analysis of two notable literary representations of civil war from markedly divergent historical and cultural contexts: Liam O'Flaherty's seminal short story "The Sniper" (1923), originating from the Irish Civil War, and Saah Millimono's evocative novel *Boy, Interrupted* (2015), chronicling the Liberian Civil War. At first, the texts seem to be utterly different from each other. "The Sniper" is a great example of modernist compression. It is a short, symbolic story about an unknown soldier that takes place over a few hours. *Boy, Interrupted* is a long, hard, and engrossing story of a young kid who has to deal with abuse for more than ten years. The two writings are different sizes, styles, and places of origin, but they both talk about how violence affects the human spirit. They are vital cultural records that make us face the brutal reality of civil conflict.

Significance of the Study

This comparative study is important for three reasons: academic, cultural, and theoretical. This study offers a distinctive addition to various domains of literary and cultural studies by facilitating a dialogue between these two disparate works. This study fills a gap in the field of comparative war literature. A significant corpus of scholarship exists on European and African war narratives separately; however, there is a deficiency of studies performing direct comparative analyses, particularly within the framework of the American School of Comparative Literature, which emphasizes literary influence, reception, and analogy across cultural boundaries (Bassnett, 1993). This study juxtaposes a seminal text from the Irish literary renaissance with a contemporary African novel. It accomplishes this to illustrate that literary studies are too narrow and to explain how civil war is depicted in literature in both universal and culturally unique ways. We can't just compare themes; we also need to look at how different historical and material conditions cause people to react to violence in different

ways, both morally and aesthetically. This study enhances our understanding of the global genre of conflict literature.

The cultural significance of this study derives from its emphasis on the processes of recollection and observation. People are often told by society to "move on" and forget about bad things that have happened in the past. This can make victims quiet and erase history. Reading books like "The Sniper" and "Boy, Interrupted" can help you remember things better. This interpretation increases their cultural importance by seeing them as historical and moral objects. It underscores their importance in recounting the experiences of the most marginalized victims of conflict, such as the child soldier, the raped woman, and the displaced family, whose stories are often excluded from official, state-sponsored histories. This paper improves public memory by looking at how shame and suffering are shown in these works of literature that deal with their disagreements. This practice is necessary for any genuine process of healing and reconciliation after a conflict. It also illustrates how essential the arts are for helping people from different cultures understand each other and how political violence can hurt people in a huge way.

This study demonstrates the efficacy of a holistic cultural studies framework for the analysis of war literature. It goes beyond traditional formalist readings by putting the writings in their material, political, and psychological contexts. It helps us comprehend how these stories cope with situations that are hard to explain effectively by using trauma theory. The viewpoint of gender studies frequently obscures the gendered experience of battle. Using a cultural materialist framework to improve the analysis, it connects literary representations with the actual power structures and economic factors that led to the wars. This multi-layered strategy, based on the work of theorists like Lois Tyson (2015) and Charles Bressler (2011), is a strong and complicated way to look at literature that is both theoretically sound and closely related to the moral and political issues that the texts talk about. It shows that literary theory is not only something that academics undertake; it is a crucial way to understand how literature affects society and culture on a deeper level.

Historical Context

You need to know about the different historical events that led to the making of "The Sniper" and "Boy, Interrupted" in order to completely comprehend their depth and purpose. Even though they occurred seven decades and thousands of miles apart, the Irish Civil War and the Liberian Civil War were both terrible wars between groups in the same country. There were extremely varied stories created about each war since they had various motivations, features, and effects..

The Irish Civil War (1922–1923)

Th (1922–1923) (1922–1923) The Irish Civil War was a short but violent war that ended the Irish War of Independence (1919–1921) in a sad way. The Anglo-Irish Treaty of December 1921 was the beginning of the conflict. It gave Ireland some independence as the "Irish Free State" (1922–1923), but it also required its elected officials to swear an oath of loyalty to the British monarch and accepted the division of the island, with

six counties in Northern Ireland still under British rule (Dorney, 2012). For some people, like Michael Collins, the Treaty was a practical way to get to full independence. For some people, like Éamon de Valera and a large part of the Irish Republican Army (IRA), it was a huge betrayal of the republican ideal they had fought for. This ideological split split the nationalist movement in two and threw the new state into a war of "brother against brother." The war, which lasted from June 1922 to May 1923, was marked by guerrilla warfare, assassinations, and a level of anger that was often worse than the war against the British. The British gave the pro-Treaty National Army weapons and trained them to hunt down the anti-Treaty IRA, which became known as the "Irregulars." Many important leaders on both sides died in the war, including Michael Collins himself. The Free State government also carried out summary executions of captured Irregulars. Liam O'Flaherty was born on the Aran Islands and fought for the British Army in World War I. He was a strong supporter of socialism and republicanism. He was on the anti-Treaty side for a short time during the Irish Civil War. This experience likely shaped the dark, disillusioned tone of his early writing (Jefferson, 1993). "The Sniper," "Irregulars," "Irregulars," which came out in 1923, is a direct result of this time. It is a stark, symbolic picture of a war where the lines between friend and enemy had become tragically blurred, and where killing a fellow Irishman was the worst, most devastating sign of the country's political failure.

The Civil Wars in Liberia (1989–2003)

The Liberian conflict was much longer and more chaotic; it was made up of two major wars and many smaller ones that destroyed the country over the course of fourteen years. The First Liberian Civil War (1989-1997) started when Charles Taylor's National Patriotic Front of Liberia (NPFL) invaded from Côte d'Ivoire to get rid of the corrupt and authoritarian government of Samuel Doe. However, Taylor's rebellion quickly turned into a free-for-all with many factions, with different warlords carving out fiefdoms and terrorizing "Sniper," the people (Ellis, 1999). This was not a war with clear ideological sides; it was a predatory war driven by the desire to control Liberia's huge resources of diamonds, timber, and rubber. It was marked by extreme violence, ethnic killings, and the widespread use of child soldiers. In 1994, Human Rights Watch wrote a horrifying report about how groups like the NPFL forcibly recruited thousands of children, drugged them, and turned them into ruthless killers in their infamous "Small Boys Units."

The election of Taylor as president started a tumultuous and violent time that culminated to the Second Liberian Civil War (1999–2003). The election of Taylor threw the country back into instability. During this second phase of the war, a lot of horrific things happened, like the planned use of sexual violence against women. People on all sides used rape, sexual enslavement, and mutilation on purpose to intimidate, humiliate, and control them. Saah Millimono's *Boy, Interrupted* is based on the full terrible history. Millimono was born in 1981 and grew up during a moment of absolute war, when the government had completely fallen apart and people were scared. His novel is a fabricated but very intimate story about what it was like to be a youngster in a world when all moral and social order had broken down. It is a story that comes from

real-life trauma that is hard to imagine, not from losing confidence in an idea.

Summaries of the Texts

Liam O'Flaherty's "The Sniper"

"The Sniper" by Liam O'Flaherty is a great example of how to tell a tale quickly. It happens on a rooftop in Dublin during the height of the Irish Civil War. The story is written in the third person from the point of view of a young Republican sniper. The sniper, who is believed to have the face of a student but the eyes of someone who has seen a lot of death, eats a sandwich and then lights a cigarette. A sniper on a rooftop across the street rapidly fires at the flash of the match. A fictitious armored car from the Free State forces rolls up, and an old woman who is an informant tells a soldier in the car's turret where the Republican sniper is. The sniper shoots the soldier and the old woman with deadly accuracy. Then, the enemy sniper shoots him in the arm. The injured sniper puts his hat over his rifle, lifts it, arms it, and lets it fall to the street in a smart and desperate move that makes his opponent assume he is dead. The Republican fires and kills the enemy sniper when he gets up. He feels horrible about what he did, and all of a sudden he wants to see the face of the man he killed. He crosses the street while dodging machine-gun fire, and when he flips over the body, he sees "his brother's face."

Boy, Interrupted by Saah Millimono

Saah Millimono's *Boy, Interrupted* is a long and powerful book about the main character, Tarnue, growing up in the middle of the brutal chaos of the Liberian Civil Wars. The story starts with Tarnue's blissful childhood in a small village. Tarnue's happy childhood ends when his uncle sends him to live in the capital city of Monrovia. There, his aunt beats him up badly, which is a traumatic experience that foreshadows the bigger violence that will happen later. When the war starts, Tarnue's life becomes a whirlwind of fear and displacement. He sees massacres, is separated from his family, and is finally caught by a group of rebels. The book doesn't hold back when it shows how he was forced to become a child soldier, where he was drugged, beaten, and made to do terrible things. He was given the nickname "Rebel Baby." "Face." "Baby." "Baby." A similar and equally heartbreaking story follows the fate of Kou, Tarnue's childhood love. She is captured by another warlord, raped over and over again, and gets pregnant when she is fourteen. Her life shows how the war used sexual violence as a weapon. The book is a never-ending list of pain, following Tarnue and other characters as they move from one temporary safe place to another, constantly searching for a place to be safe that isn't there. It is a tale of lost innocence, the destruction of social and moral order, and the lasting psychological wounds inflicted by a war that devastated a generation.

Review of Literature

This study resides at the intersection of several significant theoretical domains, including comparative war literature, cultural studies, trauma theory, and gender studies. A review of the relevant literature clarifies the academic discourse to which this paper contributes and outlines the theoretical frameworks necessary for its analysis.

Theoretical Frameworks

The principal theoretical framework for this research is a cultural studies perspective. Lois Tyson (2015) asserts that this approach perceives a literary text as a cultural artifact intricately connected to the material conditions and power structures of its era. This method rejects solely formalist readings and examines how a work simultaneously mirrors and influences the beliefs of its day. Within this extensive framework, numerous distinct ideas are essential. Trauma theory, as elucidated by authors such as Cathy Caruth (1996) and Dominick LaCapra (2001), offers a vital paradigm for the analysis of the depiction of catastrophic and violent events. Caruth's notion of trauma as a "unclaimed experience" expressed through flashbacks and compulsive repeats is especially relevant to the psychological situations of the protagonists in both "The Sniper" and "Boy, Interrupted." LaCapra's examination of the difficulties inherent in "writing trauma" contextualizes the narrative techniques employed by O'Flaherty and Millimono as endeavors to validate experiences that transcend the boundaries of representation.

Additionally, a gender studies perspective is crucial for a comprehensive analysis of these war narratives. Susan Brownmiller's foundational work (1975) on rape as a systematic instrument of war, along with Cynthia Enloe's recent scholarship (2014) on the gendered dimensions of militarization, a "unclaimed militarization," provides the framework for understanding the specific manifestations of violence against women in *Boy, Interrupted*. This perspective illustrates that the suffering of female characters is not merely a consequence, but a fundamental aspect of the conflict's justification. Finally, essential texts on literary criticism, such as M.H. Abrams' *A Glossary of Literary Terms* (2015) and Charles Bressler's *Literary Criticism* (2011), equip us with the necessary tools for close reading and narrative technique analysis, ensuring that theoretical examination is grounded in the texts' formal attributes.

Previous Studies on Civil War Literature

There is a lot of research on war literature, but not as much on stories about civil wars in places like Ireland and Liberia. A lot of the writing about the Irish Civil War has been about "brother against brother" and how people felt let down after the War of Independence. George Jefferson's (1993) descriptive bibliography of O'Flaherty's work gives a full look at how critics reacted to his early, politically charged stories. There is a growing body of work on the "postcolonial state of siege" in African literature. This work looks at stories that come from the continent's many civil wars. There has been a lot of research on stories about child soldiers and how sexual violence is shown in African literature. This research is very important for looking at Millimono's novel. This study identifies a gap in the existing literature: the need for a direct, theoretically informed comparative analysis that links the European and African traditions of civil war writing. Scholars have acknowledged militarism and the overarching themes of trauma and violence; yet, this study seeks to offer a more nuanced comparison that takes into account the specific historical, cultural, and artistic differences between the two books. It aims to go beyond a simple thematic comparison and look deeply at how the different material conditions of each conflict—one a relatively limited ideological fight and the other a long, resource-driven "total war"—led to very different ways of writing about them.

Methodology

This study employs a recognized qualitative research design centered on a comparative literary analysis of the two primary texts. The methodology is grounded in the principles of the American School of Comparative Literature. Susan Bassnett (1993) and other scholars contend that this academic discipline primarily investigates literary works within their historical and cultural contexts, examining the transference of ideas and forms across cultures while emphasizing their similarities and differences. This approach is particularly effective for a study aiming to integrate two distinct literary traditions.

The main part of the plan is to read "The Sniper" and "Boy, Interrupted" very closely. This means going through important parts of the text line by line and paying attention to things like point of view, character development, imagery, tone, and style. Each text will have five paragraphs of analysis, each one talking about a different theme or type of work and using direct quotes to back it up. This methodical approach makes sure that each text is thoroughly and properly analyzed in its own context before doing the comparative analysis.

The cultural studies perspective in the literature review directly informs the analytical framework. This implies that the close reading will consistently connect to the historical, political, and psychological contexts of the Irish and Liberian civil wars. The analysis will employ trauma theory to elucidate the psychological states of the characters, a gender studies framework to scrutinize the portrayal of female characters and sexual violence, and a cultural materialist approach to link the narratives to the fundamental power structures and economic dynamics of their respective societies. Finally, comparative analysis will compile the findings from the individual text analyses. It will identify and compare the dominant themes present in both texts, such as dehumanization, the loss of innocence, and the trauma of violence. It will then compare the different ways that O'Flaherty and Millimono represent things, linking these differences to their historical contexts and the authors' goals. This comparative stage represents the apex of the methodology, moving from the particular to the universal to draw broader conclusions about the nature of civil war literature and the ability of narrative to portray historical trauma. The data for this study consists of two primary texts and a comprehensive collection of secondary sources, including academic books and journal articles from platforms such as JSTOR, SAGE, and Google Scholar, which provide the theoretical and historical framework for the analysis.

Analysis

Liam O'Flaherty is the author of "The Sniper."

Liam O'Flaherty's "The Sniper" is a great example of how to tell a story quickly and with a lot of depth. The story goes beyond its specific historical context to become a timeless allegory of how civil war can destroy people. This is because the writing is basic and the ending is very shocking. A close look at O'Flaherty's work shows how she uses character development, narrative style, and dramatic irony to criticize the dehumanizing logic of political violence.

O'Flaherty's story is a wonderful example of psychological realism. It uses the small space of a Dublin rooftop to penetrate a soldier's head. The first description of the sniper as a "student" with the "cold gleam of the fanatic" is a deliberate contrast that sums up the main tragedy of civil war: how violent ideology takes over you. Boy, Interrupted by Saah Millimono Saah Millimono's Boy, Interrupted presents a very different but just as strong picture of civil war. Its long, immersive story takes the reader into the anarchic "total war" of Liberia, challenging the notion of truthful idealism. This character is not a professional soldier; he is a young man whose education and future have been taken away by the war. This description subtly reflects O'Flaherty's socialist views. The sniper is a product of a system that takes advantage of young, passionate people and turns them into parts of a machine of nationalist violence that only benefits political elites, not the average person. We depict the sniper's asceticism and fanaticism not as virtues, but as manifestations of ideological possession, a condition that necessitates the repression of his individuality.

The clinical, almost procedural, nature of the violence further shows how this suppression works. O'Flaherty's writing is cold and unemotional when the sniper shoots the old woman, which shows how detached the sniper is. It is not a moral crisis; it is a tactical necessity. This detachment is like armor for his mind; it's a way for him to deal with a lot of stress and violence. But O'Flaherty is a master at showing the flaws in this armor. armorarmor. armor The choice to smoke a cigarette, which seems like a small thing, is a momentary loss of self-control, a flash of human desire that almost kills him. This small detail shows that the sniper's humanity, even though it is hidden, is not completely gone. This small spark of selfhood that stays with him makes his eventual breakdown unbearable and unavoidable. The war wants him to be a machine, but his human nature doesn't want him to be one.

The story quickly shows that the sniper is a young person who is stuck between being young and the harsh realities of war. O'Flaherty writes, "His face was thin and ascetic, like a student, but his eyes had the cold gleam of a fanatic." The man's eyes, accustomed to observing death, were profound and contemplative. This description is crucial. It suggests that a man who is a "student" in terms of his mind or personal life has become a "fanatic" in terms of his political role. He is no longer a person; he is now a weapon in a bigger ideological fight. He needs to go through this process of dehumanization armor to do his job. He can't see the enemy as people; he can only see them as targets. According to trauma theory, this mental state is a form of dissociation, which is a necessary way to survive when there is too much violence. However, it ultimately causes deeper moral and psychological harm.

O'Flaherty's writing is like the sniper's mind. The story is detached, clinical, and focused on the practical side of war. The sniper shot the old woman and the soldier in the armored dehumanization car again. There was no emotion in the description. The woman turned around and fell into the gutter with a scream. The author presents the act of killing as a technical problem that requires resolution. The sniper's wound, his trick with the cap, and his last, deadly shot are all described in terms of strategy and accuracy. This stylistic choice immerses the reader in the sniper's combat-focused mind. It shows how war turns human interaction into a deadly math problem involving angles, risks,

and trajectories. To make the violence happen, the victims' humanity must be taken away.

The Moment of Breakdown:

The story's psychological turning point happens right after the sniper kills his opponent. The adrenaline from battle fades, and the protagonist's suppressed humanity comes back. O'Flaherty says, "He lost his desire to fight." He was filled with regret. There were beads of sweat on his forehead. He was weak from his wound and the long summer day of fasting and watching on the roof. When he saw the broken body of his dead enemy, he couldn't take it. He cursed the war, he cursed himself, and he cursed everyone else. This circumstance is a classic example of what happens after a traumatic event. The dissociative state breaks down, and the sniper is overwhelmed by the horror of what he has done. Sweating and chattering teeth are physical signs of how deeply psychological trauma affects the body. This moment of breakdown isn't just about guilt; it's a rebellion of the sniper's whole self against the dehumanizing armored role he has to play.

The story's famous and tragic ending is the best example of its main idea. The sniper's desire to see his victim's face is an unconscious effort to make the enemy more human again, to undo the psychological damage of the war. The last line, "Then the sniper turned over the dead body and looked into his brother's face," is a moment of horrible anagnorisis, or recognition. The figurative becomes real. The "brother" he was fighting in a political sense turns out to be his real brother. This revelation changes the story from a simple war scene into a strong and universal symbol of the personal tragedy of civil war. It indicates that the enemy is not a horrible "other" in all these wars. In a civil war, the enemy is always, in some way, a brother.

The strength of "The Sniper" comes from how well it uses narrative economy and dramatic irony. The story is free of any extra details. We don't know anything about the sniper's family, his past, or his political beliefs. This abstraction makes him a universal figure, a soldier that everyone can relate to. The story is simple, with a single, contained action as its main focus. This minimalism makes the story's themes stronger, which makes the final ironic twist hit harder. The irony is not only situational (killing one's brother) but also deeply political. It implies that the ideological rifts precipitating civil war are ultimately contrived, obscuring the more fundamental connections of shared humanity and kinship. O'Flaherty, a socialist, uses this personal tragedy to criticize the dehumanizing nationalist fervor that makes working-class men fight each other for the benefit of the political elite.

Boy, Interrupted by Saah Millimono

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Comparative Analysis

You can see how civil war is a universal truth and how different historical and cultural contexts can change how literature is shown when you read Liam O'Flaherty's "The Sniper" and Saah Millimono's "Boy, Interrupted." The American School of Comparative Literature's method, which focuses on thematic similarities and formal differences, shows that these two texts are trying to do the same thing: they are trying to break down violence in literature.

Common Themes: The Universal Grammar of Civil War

At their core, both texts share a set of strong, recurring themes that make up a sort of "universal grammar" of civil war. Dehumanization traumatized Dehumanization is the most well-known of these. O'Flaherty's sniper must turn his enemy into a target, and this only happens in the last, terrible moment of recognition. In the same way, the child soldiers in Millimono's book are systematically stripped of their humanity, drugged, and beaten until they become mindless tools of death. Both stories say that this kind of violence can only happen when the person who did it is mentally cut off from the victim's humanity. Another strong theme that runs through them all is the loss of innocence. O'Flaherty's sniper is a "student," dehumanized, and he gave up his youth to

the craziness of war. This theme is amplified to an intolerable extent in *Boy, Interrupted*, where the primary tragedy is the total and systematic destruction of childhood. Both texts indicate that the initial victim of civil war is the future, represented by a generation of youth compelled to become killers before experiencing life. Lastly, both stories look at the mental trauma that the person who did it went through. The sniper's moment of regret and Tarnue's ongoing guilt are examples of moral injury. These examples demonstrate that the act of killing, even in warfare, inflicts an indelible scar on the human psyche, creating a historical shame that persists within the individual, the student, and ultimately, the nation.

Different Ways of Representing: From Allegory to Archive

The thematic concerns are analogous, yet the representational strategies utilized by the two authors are markedly distinct, a divergence directly linked to their respective historical contexts and literary traditions. O'Flaherty, who wrote in the modernist style and was reacting to a small, ideological conflict, made a very controlled allegory. "The Sniper" is very simple and abstract. Its strength comes from the way it resonates with symbols. The unknown sniper and his hidden brother stand for all the broken families and loyalties that were part of the Irish Civil War. The story is mostly about what's going on inside the characters' heads, which is a small version of a national tragedy. Millimono, on the other hand, is writing after a long, chaotic "total war" and is working on a project to record and preserve history. *Boy, Interrupted* is not a story with a deeper meaning; it is a long, real-life story. Its strength comes from how it keeps adding details and refusing to look away from the most horrible acts of violence. O'Flaherty's writing is cold and clinical, while Millimono's is raw and immersive. This difference is also shown in the way the story is told: O'Flaherty's third-person limited view affords the reader a sense of critical distance, while Millimono's first-person narration puts the reader right in the middle of the chaotic, traumatized mind of his main character. O'Flaherty's story is a warning, while Millimono's is a testimony.

This difference is also clear in how they deal with gender and the violence they show. The only important female character in "The Sniper" is the informant, who is killed quickly and without emotion. The conflict is depicted as a male-centric issue. Violence against women is a major theme that comes up again and again in *Boy, Interrupted*. *Boy, Interrupted* demonstrates the strategic employment of rape as an essential element of the war's rationale. The book shows how warfare has changed over time, from the more traditional (but still brutal) fighting in Ireland in the 1920s to the "new wars" of the late 20th century, where civilians, especially women, are the main targets. O'Flaherty's story shows how a political ideal can go wrong, while Millimono's story shows how all social and moral order can fall apart.

Conclusion

This comparative analysis of Liam O'Flaherty's "The Sniper" and Saah Millimono's *Boy, Interrupted* has elucidated the intricate and diverse representations of civil war trauma in literature. By juxtaposing a classic of Irish modernism with a contemporary African novel, we can identify both the universal pathologies of internecine conflict

and the culturally specific manifestations they assume. Both texts serve as vital acts of cultural memory, contesting the sanitizing, traumatizing tendencies of official history and compelling an acknowledgement of the significant human toll of political violence.

Our analysis has shown that, even though the two stories are very different in terms of scale and style, they both revolve around a core set of themes: the dehumanizing logic of war, the tragic loss of innocence, and the lasting psychological effects on the perpetrator. O'Flaherty's allegorical story about fratricide is a timeless warning and a clear and concise attack on nationalist ideas that can turn brothers against each other. Millimono's long history of the Liberian wars is an important piece of evidence, a fearless literary record of the horrors of modern "total war," which systematically targets women and children. The first is an experiment in psychological compression, and the second is an exercise in narrative immersion. One whispers its terror in a final, horrible line; the other yells it across hundreds of pages.

This comparison methodology is valuable because it helps us understand the different moral and artistic decisions each author made based on the time and place they lived. Cultural, political, and literary circumstances profoundly shape the expressions of the universal suffering associated with civil war. This research demonstrates that a comprehensive theoretical framework encompassing cultural studies, trauma theory, and gender studies may elucidate the intricate social and political functions of these narratives. It has also emphasized the significance of the American School of Comparative Literature in bridging cultural and historical divides, facilitating a more global and nuanced comprehension of conflict literature. Further study could improve this comparative model by include additional civil war tales, such as those from the Spanish Civil War or the conflicts in the former Yugoslavia, to create a more comprehensive typology of civil war representation. This study currently indicates that "The Sniper" and "Boy, Interrupted," when read in conjunction, offer a powerful and complementary perspective on the tragedy of civil war. They remind us that literature isn't merely a record of history; it's also a part of the debate over what it means. These stories teach us about the terrible things that have happened in our past, but they also give us a little bit of hope that things will get better and more peaceful in the future.

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Abstract in Arabic

تقدم هذه الدراسة تحليلاً أدبياً مقارناً للقصة القصيرة "القناص" (1923) للكاتب ليام أوفليرتي ورواية "صبي متقطع" (2015) للكاتب ساه ميليمونو، مستكشفة تمثيلاتهم المتباينة والمتكاملة للحرب الأهلية. نص أوفليرتي، وهو نتاج الحرب الأهلية الأيرلندية، يعمل كنموذج مصغر ومجازي للصراع الداخلي، مركزاً على الصدمة النفسية لمقاتل واحد والمفارقة المأساوية لقتل الأخ. أما رواية ميليمونو، وهي سجل أحداث واسع للحرب الأهلية الليبيرية، فتقدم شهادة حية وغامرة لواقع "الحرب الشاملة" الحديثة، مع تركيز خاص على العنف المنهجي ضد النساء والأطفال. باستخدام منهجية تركز على المدرسة الأمريكية للأدب المقارن ومستنيرة بإطار الدراسات الثقافية الذي يدمج نظرية الصدمة، ودراسات النوع الاجتماعي، والنقد ما بعد الاستعماري، تبحث هذه الورقة في الاستراتيجيات السردية المتميزة، والاهتمامات الموضوعية، والسياقات التاريخية التي تشكل تصوير كل نص للعنف. يكشف التحليل كيف يستخدم أوفليرتي النثر البسيط والمفارقة الدرامية لنقد الأيديولوجيات اللإنسانية للصراع القومي، بينما يستخدم ميليمونو سرداً خاماً بضمير المتكلم لتوثيق الانهيار المجتمعي الكامل وتفكيك جيل بأكمله. تجادل الدراسة بأنه على الرغم من اختلافاتهما الواسعة في النطاق والأصل الثقافي، فإن كلا النصين يعملان كأفعال حيوية للذاكرة الثقافية، متحدتين الروايات التاريخية المنقحة وشاهدين على التكلفة البشرية العميقة للحرب الأهلية. تكمن أهمية هذا البحث في تجاوزه بين السرديات الحربية الأوروبية والأفريقية، وتطبيقه لإطار نظري متعدد الطبقات لدراسة العنف في الأدب، ومساهمته في فهم أكثر دقة لكيفية قيام الأدب بأرشفة ومعالجة والاعتراض على صدمة الصراع الداخلي.
