



The Concept of Commiseration with the "Enemy" Within War Literature

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ARTICLE INFO

Article History:

Received: 31/3/2024

Accepted: 12/5/2024

Published: Winter 2024

Keywords:

War, Literature, Enemy, soldier, culture, Moral Duty, Commiseration.

Doi:

10.25212/lfu.qzj.9.4.51

ABSTRACT

The subject of war and literature has garnered a great deal of critical attention; nevertheless, this special issue concentrates on literary texts that examine the concept of commiseration with the "enemy" within war literature. Texts that depict authors and/or literary characters attempting to comprehend the motives, beliefs, cultural values, and of those who have been labelled as enemies by their nations often indicate that the soldier has begun a process of reflection about why he or she is a part of the war experience. These writings also demonstrate how political authorities frequently use propaganda and myth-making strategies to convince soldiers that they are fighting opponents that are terrible, subhuman, and hence are their direct foes. Literary works that demonstrate an author and/or literary character reflecting on state-supported definitions of good/evil, right/wrong, ally/enemy can provide a chance to reassess the aims of war, as well as one's moral role during combat. With the fear of war, a constant reality in the modern period, it is crucial to recognize literary texts that reflect on the political manipulation of belief during warfare that drives one to accept intolerance against others by maintaining a designation that they are the enemy. This issue is particularly interested in receiving pieces that explore writings produced from the perspective of troops considering why they are fighting. Texts that center on a soldier's meditation on what their opponent may be like, who they are, what they believe, and so on are popular are much desired.



INTRODUCTION

Joe Woodward, in his article ‘The Literature of War’, wrote, “as long as there has been war, there have been writers trying to understand it.” War literature has existed from the beginning of written history. Scholars have quickly recognized that battle is a major factor in the works of the three ancient cultures: Greek, Roman, and Hebrew. Homer's *The Iliad* and *The Odyssey*, as well as Virgil's *The Aeneid* and the *Hebrew Bible*, represent a culture of battle. Even the ancient Sumerian epic *Gilgamesh* has an epic struggle against an opposing power that must be overcome. These literary masterpieces, along with many others from the ancient era, remind us that war is a constant in society and a topic that will continue to spark debate. It is as universal as themes of love, death, time, and humanity (Pratt, 1991, 53).

The plethora of modern study on war simply serves to remind us that war is still a very current subject and that war literature is a popular topic for publishing. Since 1890, the literature of war has produced nearly 23,000 books, essays, theses, dissertations, and other materials, far too numerous to list in this selective article, as well as special collections of war materials at many universities, journals and journal issues, and numerous conference sessions (Cronin, 1991, 32).

A century after the first studies published, an increasing number of academics began writing seriously about war and literature, particularly in the 1980s and 1990s, and their efforts have continued into the twenty-first century, the wars they cover are often widely recognized to the general public. There is a substantial corpus of literary criticism on the American Civil War, the Spanish American War, World War I, World War II and the Holocaust, the Cold War and the nuclear age, the Korean War, the Vietnam War, and the continuing wars in Iraq and Afghanistan, for example. Along with less well-known battles like the Chaco War, Zimbabwe's War of Liberation, and the New Zealand Wars, scholars have also studied the Boer War, the Hundred Years War, the English Civil Wars, the American Revolution, the War of 1812, and the US-Mexican War. In its quest to understand the war experience, the literature of war employs a wide range of methods and includes scholarly works in a number of genres, including poetry, theater, short stories, novels, journals, diaries, oral histories, memoirs, and letters (Ambrose, 1981, 151). Early scholarship



concentrated primarily on white male soldiers, but it has gradually expanded to include gender and minority studies, Trauma Studies, bicultural studies, the effects of war on the Home Front, the importance of the human body, and even graphic novels and comics (Beverly Hills, Cal.1978). A new corpus of writing that examines the War on Terror has emerged as a result of the assaults on the World Trade Center in New York City on September 11, 2001, as well as other terrorist activities worldwide.

1- Literature as a Part of War

The Battle of Waterloo, the American Civil War, and the Russian Napoleonic Wars were all depicted in the 1800s, which is when the war book as we know it today really got its start. The classic war literature themes of realism, the vivid depiction of combat scenes, the investigation of moral considerations, and existentialism are all prominently included in Leo Tolstoy's *War and Peace*, which is a well-known example of this gradual evolution.

But it was during World War I that war writing truly rose to fame. *Le Feu Under Fire*, published by Henri Barbusse in 1916, is sometimes acknowledged as one of the earliest and most significant works on the topic. It served as the catalyst for the literary anti-war revolution, with many authors following in the footsteps of the French soldier.

Many people give the 1920s credit for the "War Book Boom," which saw a large number of books created when people were still reeling from the tragedy, heroism, and anarchy of World War One (Confino, Alon.1997) p. 130.

Some war books, like Sebastian Faulks' *Bird Song* and Erich Maria Remarque's *All Quiet on the Western Front*, have concentrated very particularly on the fight itself, horrible injuries, and soldiers themselves. Others, like Pat Barker's *Regeneration* and Virginia Woolf's *Mrs. Dalloway*, however, have concentrated on the outcomes of war, the knock-on consequences, estrangement, and broken society and families. These trauma-focused war books frequently present a new viewpoint, such as that of a therapist, mother, or wife. These characters are pretty unique instances of war literature since even if they haven't been to battle, the narrative is nevertheless recounted from their perspective. Virginia Woolf thought she was one of the few



authors providing a female viewpoint on war, power, and struggle. Many critics have concurred that Virginia Woolf made significant literary achievements because of this.

The writings that came out of World War I were largely European-centric, but World War II saw a new generation of American novelists emerge, like Herman Wouk, whose *The Caine Mutiny* focused on a single conflict rather than covering the entirety of a conflict. Others focused specifically on certain engagements or times of a conflict, such as James Hanley's *No Direction*, which relates the tale of the Blitz. *The Heat of the Day*, written by Elizabeth Bowen, avoided the overt violence of World War II; instead, it focused on the characters and the effects the conflict had on their stories. It provided a slightly modified framework for war literature by building on the tradition of trauma-centric literature (Meredith, 1999).

The Holocaust was a hot literary theme in the immediate post-war years and continues to be so, with titles like "The Tattooist of Auschwitz" enjoying enormous success.

Vietnam, the Cold Conflict, Iran-Iraq, the Gaza Conflict, and the War on Terror after 9/11 are less well-known subjects, yet they have all sparked intriguing works of writing about war. Today, some people who live in conflict areas publish blogs or magazines about their experiences, often compiling those of others as well. An example of this is Colby Buzzell's hugely famous blog *My War*, where a soldier details his time in Iraq.

Over the years, poetry has played a significant role in literature and history. It is frequently used to depict a soldier's experience during a battle, allowing the reader to observe the progressive toll that fighting has on the poet. Of course, the most well-known war poets were writing during World War I: Siegfried Sassoon and Wilfred Owen captured the rage, frustration, and fear that soldiers were experiencing while also delving into abstract, moral ambiguities, while Rupert Brooke was renowned for his idealism and enthusiasm for war (Meredith, 1999).

"WWI impacted European literature forever," Dana Gioia wrote. Poets in Europe were traumatized by the tragedy of mechanized combat and the deaths of nineteen million young men and innocent bystanders. Individual bravery, military glory, and honorable leadership were all destroyed by the extraordinary level of bloodshed.

Gioia's quotation exemplifies the impact World Military I had on war poets. For instance, Lord Tennyson's "Charge of the Light Brigade" was mostly about glory, triumph, valor, and King and Country. Many poets believed such themes to be genuine before entering war, only to discover that they had been gravely deceived by obvious propaganda created by poets who weren't even there on the battlefield, Thomas Hardy, who had written war poems in the 1800s and is best known for his poem "Drummer Hodge" about the Boer War, served as an inspiration for war poets during World War I. He used colloquialisms to help characterize and humanize the soldiers, demonstrating the connections and almost generational heritage of war poem characteristics (Bates, 1996) p. 16.

Within the realm of WWI poetry, Kipling is another intriguing figure to take into account. He was incredibly patriotic and expressed that in his writing, but as the war dragged on and his son was murdered, he grew increasingly critical. His poetry started to take on a tone you wouldn't have anticipated at all from reading his early poems because he was angry with the government and the inept generals. The poets of World War I were so well-known, particularly in the 1920s and 1930s, that the war poets of World War II were actually predicted, to the extent that the *Times* published an article headed "Where are the war poets?" in 1940. Though some stand out, such as Richard Wilbur, who had strong feelings for conscientious objectors and saw the war as a just one fought against deserving foes, it's not widely viewed of as a poet's war.

2- The Brutality of War in Literature

A decade of war marked the twentieth century. There have not been so many countries at battle with one another, warring with such huge armies and destructive weaponry. The two World Wars and the conflict between East and West over ideologies had a significant influence on the social and political landscape. The great wars and the years that followed them, in which the participating countries sought to establish a new equilibrium and global order, are the source of many of today's problems.

The Americans, which participated in a number of historic conflicts, is currently the world's only surviving nation. The two American involvements in wars that are most



clearly acknowledged are the Second World War and the Vietnam War. People create and presented a feeling of their history, their historical consciousness, and cultural understanding via pieces of art across humanity (Zapf, 2004) p. 28.

Some of the world's finest literary masterpieces are about armies and wars, and war has long been a recurring topic in literature. The countless confrontations between war and peace have given rise to authors who occasionally decide to focus their writing on the horrific consequences and pointlessness of war. These authors wrote about the brutality of war and they expose its grim reality. They produced some excellent literature that really captured the emotions of the populace at the time. Because so many of their loved ones were fighting and losing their lives, the conflicts had an impact on individuals and their daily lives. The subject of war is handled in a variety of ways in three separate literary works by three different authors.

Bright imagery is used in Wilfred Owen's "Dulce et Decorum Est" to refute the patriotic notion that dying for one's country is sweet and noble. In "The Death of the Ball Turret Gunner," by Randall Jarrell, ambiguity is used to contrast the end of war with an abortion. However, Tim O'Brien uses irony to demonstrate the ambiguity in "The Things They Carried" to show that one of life's most difficult challenges is death. Each piece depicts a warrior dying for his country, and it aims to let readers experience the emotion by letting them witness with their own eyes the struggle that the dying soldier faces. At the same time, using a different manner, convey the misery and pointlessness of dying for a cause.

Wilfred Owen makes extensive use of details in "Dulce et Decorum Est." First, he uses the vividly imagined phrase "knock-kneed, coughing like hags, we cursed through mud" to characterize troops as "beggars" striving towards a terrible goal and as a bunch of sick and fatigued warriors crawling through the battlefield on their knees. Owen portrays troops in a way that is far from a patriotic picture of combat "Sleepy men marched. Many walked with blood-shod feet despite losing their footwear. " (Stewart, 1990) p. 103.

The fighters are poorly qualified and do not have sufficient tools to make them arranged for the warfare.

Following that, Owen portrays the approaching dread and horror of war by portraying the troops as "all became lame, all blind, intoxicated with exhaustion, and deaf even to the hoots of weary." When describing the fighters trying to place on their smoke covers, for example, Owen uses alternative literary method like a grin to describe the men. He also used a dramatic fictitious character to portray images of hell as a misfortunate soldier who is "flound' ring like a man in fire or lime." Own from these Images' major objective is to convey to the reader that they should not even consider going through something like this. Throughout the entire poem, Owen uses the same tone.

Regarding the impact of war on young men, this tone is one of grief and regret. The poem's final few words demonstrate Owen's compassion for those like himself who were misled about what war was and are now imprisoned by its unending psychological ramifications (Hansen, J. T.1990) P. 112.

Jarrell, like Owen, depicts the awful side of war in his poetry and provides us with insight into it. Randall Jarrell's "The Death of the Ball Turret Gunner" discusses both the pointlessness and brutality of war. The shooter exits the security and warmth of his mother's womb saying, "From my mother's slumber I dropped into the State- And I hunkered in its belly till my wet fur chilled." to plunge into a high-altitude bomber's icy belly, a dangerous situation. Jarrell is saying that everyone born into the world must ultimately confront death, some sooner than others, by equating the sight of actual delivery to battle. These warriors can sometimes be quite young and undertrained. In this poem, Jarrell expresses the anxiety felt by many young males who were removed from their mothers' safety and placed in this heinous circumstance, so the people and events of World War II are commonly found in Jarrell's poetry, this poem is unique for its lack of wit. Indeed, the gloomy tone of this poem places it firmly in the modernist literary movement. Many modernist works have addressed the repulsive influences on the individual in automated and impersonal society. The death depicted here is certainly a mechanical and impersonal death. (Confino, Alon.1997) P 11. Both Owen and Jarrell share the pain of war. Use literary tools such as diction, images and inner thoughts. Besides the basics of literary tools, poets also use their close association with war to help

express real disasters that many people did not know. They possessed an extraordinary sensitivity.

3- The Reality in War in Literature

As an apparently small foot soldier learns in Charles Harrison's novel *Generals Die in Bed*, one must merely endure in order to survive. Harrison eliminates any potential glorification that would have previously been there in the majority of combat stories with this figure. Charles Harrison does not seek to romanticize the concept of great conflicts; instead, he exposes the reality of combat. According to Harrison's artwork, war is an unappealing, shallow, and useless activity that nations have a bad tendency of inventing and reinventing throughout history. *Generals Die in Bed* creates a picture of war that leverages the full force of a grim reality without providing the illusion of security that earlier works achieved by sugar coating conflict. Harrison uses the structure of the novel to paint a vivid picture of combat. More particularly, Harrison is able to convey the striking contrast between the reality of war and the widespread idea of chivalry in combat by the deft use of structure, story, characters, language, and point of view (Bates, Milton.1996).

The book depicts war in a dramatic and terrifying way, staying true to its anti-war image. Since the premise and justification of war are frequently questioned, this is readily apparent. Many of the reasoning for these opinions become obvious when the dislike of war emerges as a recurring subject in *Generals Die in Bed*. Unnecessary casualties and ongoing dread, in addition to emotional pain and trauma, frequently occur in conflict, which adds to people's dislike of it. Deaths and suffering don't need to be explained; they just are. The damning character of wars that have no moral purpose is only strengthened by these everyday tragedies.

By eschewing the typical eight points arch and choosing for a protracted tension and struggle instead of the required, apparently significant ending, the story further emphasizes the inexplicable aspects of war. Instead of using this standard framework, Harrison's book constructs one with two primary parts: rest and action. The protagonist and his fellow soldiers' time spent away from the front lines during those moments and times is a representation of the "rest." On the one hand, the

"activity" symbolizes the troops' experiences during the "trench periods," including raids and bombardments (Evans, Richard J.1997) P 49.

This choice in structural organization increases the reader's sense of immediateness and engagement and makes the account of conflict seem more plausible. *Generals Die in Bed* disproves the idealized idea that war is a duel and a lavish conflict in this way. There are times of inaction even in conflict. The several pauses that punctuate the life of the troops during the war are created by the dispatch, the months and weeks spent away from the trenches, the trip to London, and the friendly exchanges between soldiers. Harrison is not attempting to depict a time without strife by inserting these idle intervals.

By incorporating features of the conflict into every area of life, Harrison really accomplishes the exact opposite. For instance, the conflict was felt when the protagonist was on holiday in London. Even if he makes an effort to leave the battle behind him, it nevertheless hangs over him like the sound of distant guns. The protagonist is unable to change his worldview, despite his best efforts to flee the horrors of war. For instance, the unidentified soldier observes that the play and the audience trivialize the war while he is at the theater and "feels they have no right to laugh at jokes about the war." (Kovic, Ron.2005) P 67.

Warfare does more than only add to the impression that the lives around it are being slowly consumed by war. The novel's depiction of the war functions as a significant development. Harrison enables the protagonist to communicate his sense of bewilderment by flitting between significant events. The soldier seems to travel across time like a lost spirit. Although unconventional, this effect gives the reader a better understanding of the psychological impact that combat may have and adds to the picture of a bewildered soldier (Pratt, John Clark. 1991) P 83.

The abruptness of an occurrence might exacerbate confusion and a lack of control by implying that conflict is incomprehensible. This loss of control can be linked to the inability to halt the negative impacts of war, but it can also be used to illustrate the soldier's situation: The life of a soldier is not his own; rather, it is a part of the hierarchy of war. Harrison's decision to forgo providing a satisfying and conclusive ending to the book contributes to the feeling of being lost and not belonging to oneself. Despite the fact that the protagonist was sent home due to a leg injury, the

reader is aware that the fight follows him even after he leaves the battlefield. An individual who witnessed and endured the war will struggle with these perpetual inner conflicts for the most of his life. In actuality, Harrison's protagonist's final depiction of the destructive impacts of war marks the point at which the young soldier begins to take on a more complex personality (Hellmann, John.1986) P 104. Harrison portrays the majority of the characters as non-heroic with romanticized attachments to war. Every one of them is pragmatic and committed to surviving the conflict. These individuals are everyday folks who view the conflict as an unnecessary disturbance to their daily lives and a terrible annoyance. The protagonist embodies the traits and characteristics of every other character in the narrative, but she also exhibits evidence of a weakened sense of identity. Harrison's portrayal of the masculine, youthful protagonist strives to reflect the true feelings and worries of everyday troops. The main character in the book has no romantic ideas about the conflict. He did not enlist in the war out of a sense of duty or the desire to feel valiant. He had no option but to go there since he was forced there. The protagonist and all the other troops leave Montreal in the opening chapter of the book with sorrowful hearts. They were well aware that their involvement had the potential to result in either life or death (Meredith, James H. 1999) P 37. The fact that the troops in the novel are compelled to recognize the conflict for what it is helps to make Harrison's characters believable. Due to their exposure to the horrors of flying shrapnel and dying lads, their responses to the conflict are sincere. Without pretense or pride, they portray what they see, hear, and feel in the book. The troops have been humbled by the awful deeds necessary to survive, just like the protagonist was after seeing Brownie die. The warriors had no animosity for their foes and merely wanted to live; they had no contempt for the forests. The protagonist was not ashamed to say that their initial feeling was not sympathy, but rather a stinging yearning for protection, but the pressing need to survive and live. The troops' difficult living conditions give them a unique viewpoint on the battle. Due to severe events, the characters, especially the protagonist, gain sharp senses of reality. Similar to the internal battle that the unnamed soldier went through after murdering the young German soldier with his bayonet, this is typically brought on by self-reflection following some form of fight. The protagonist finally understood

that the real enemy in the battle were not the soldiers from the other camp, but rather the problems and hardships they continued to experience due to this and previous wars. More precisely, the main character thinks that "the lice, some of our officers, and death are our adversaries." (Daum, Andreas.2003) P 98.

Along with his fellow troops, the main character came to the conclusion that while they are busy fighting the war, others are profiting off the requirements and demands of war. Each soldier wishes the battle was done, but there are those who don't, trust me. The characters' ideas of war's actual essence are reflected in these perceptions. Their viewpoint is that the conflict is completely harsh and has no advantages. For the soldier, "this business of military pride and arms" notably entails lugging parties, donning fatigues, donning damp clothing, and hiding in a trench while being shelled. The protagonists in the book are adept at removing the war story from its lofty perch and reducing it to the ground so that it may be reduced to facts (Ambrose, Stephen.1981). War literature considers texts addressing the diverse effects of war on those who experience it, be it soldiers or civilians, examines the ways in which war turns through writing.

Any kind of fantasy, Poetry or drama may flourish on a large-scale Death, injury and loss, other than voyeur, exploitative or Simply sadist, this is because, Literature is about portraying life and it encompasses everything that happens.

4- Harrison and the value of words

Harrison only uses words to express the values of his characters. The wording of the book is brief and direct to the point. Harrison uses this on purpose to further develop and promote the concept and meaning of the book. Comradely discussions are seldom drawn out or ostentatious. While many would assume that discussions during a conflict would tend to become philosophical, in reality, troops seldom have lengthy chats. The troops frequently feel the desire to seek respite due to their tense surroundings and the difficult situation they are in. This is evident in their chats, as they frequently fantasize about food and fresh bedding. In reality, troops seldom ever talk philosophy, and they rarely turn to religion except in life-threatening situations. The language employed at these times becomes more abrupt and jarring, heightening the impression of panic (Potts, 1989) P 189.

The abrupt captures the troops' anxiety, worry, and suffering. Harrison is aware of this and uses fragmented, almost monosyllabic, articulations and exchanges to heighten the tension. The sparse use of language can evoke fear and enable readers to get immersed in or participate in the experience of the protagonists. When they were being bombarded in the trenches, the world around them broke into chaos and shards of coherent cognition rather than elaborate, needless trains of thought and emotion (Corning P. 1973) P 201.

"Thousands of elaborate pyrotechnics fill the sky, lighting everything up like a nighttime carnival. The atmosphere hisses and yells. They keep coming. I feel frightened. I hug the ground and stick my fingers into every crack and fissure. A few feet in front of the trench, there was an explosion roar and a dazzling glare. My colon liquefies".

In a time of extreme stress, this impact produces a more direct focus on the fundamental emotions and instincts. This lack of reasoning process provides the protagonist animal-like characteristics and emphasizes the reader's sense of immediacy and uncertainty, which strengthens their bond with the protagonist and elicits an emotional response more like to what one may feel during combat. Though, little judgments are not the solitary manner in which Harrison forms this result.

Harrison uses the first-person point of view and the pronouns "I" and "We" throughout the book to portray the battle in realistic and intimate terms. The usage of "I" and "we" might cause the reader to respond more strongly to the events in the novel since the first-person perspective makes the reality of battle more obvious and convincing. As shown in the extract above, the protagonist uses the pronoun "I" to underline his survival instinct and the scene's action during critical situations. To put it another way, the protagonist's perspective allows him to successfully express the realism that Harrison is going for. The actions, moods, and thoughts limited in the novel take their base on the storyteller having contributed in the warfare himself.

Harrison chose to portray the conflict through the soldier's point of view, which is more effective than just using a first person point of view. Because it fosters a sense



of dependability in the reader and the protagonist, this is a crucial storytelling technique (Bellamy, Michael.1990) P 10.

Charles Harrison criticizes all the romantic and glorifying ideas individuals can have about war in his book *Generals Die in Bed*. His protagonist is a genuine portrayal of the survivor, despite the fact that he is not a hero. The battle that the troops perceive themselves to be in is not glorious, but it does kill, traumatize, and leave scars. As a former soldier, Harrison was able to witness this battle, and this is the impression he wants to leave with his readers. With this visceral experience behind him, he doesn't try to distort the reality of combat. Harrison does not back away from his realistic interpretation of battle in any way throughout his book (Evans, 1997). In reality, Harrison's strategic construction of his book aids in delivering his message to the readers: despite the knowledge that war has no purpose or grandeur, it is nonetheless pursued.

5- Literary Conventions and War

The issue faced by authors who attempted to convey the genuine horrors of contemporary, industrialized warfare was that it just appeared to be beyond language's ability to allude to reality; it failed to signal in the face of tragedy. When compared to the horrifying mounds of decomposing dead-on battlefields, abstract terms like "courage" or "glory" lost all of their previous meaning; it became obvious that literature had to veer away from its customary use of words. The so-called lost generation's writers were disillusioned throughout the war years, which necessitated a departure from conventional modes of writing. It was characterized by a straightforward language, similar to that of Ernest Hemingway, one of the most well-known and possibly finest writers of the day, since abstract terminology had lost their significance in this new society. His writing style calls for reader engagement since the "gaps" are frequently more informative than the sections that are immediately obvious (Potts, Stephen.1989) P 112.

There is a significant distinction between books set during the First and Second World Wars on a different level. The author Ellen Fitzgerald notes that "Overall, second World war novelists expressed their opposition to the conflict in considerably more constrained ways than their forerunners did during the First



World War. Ironically, in 1945, all the clichés from World War I about making the world safe for democracy were more accurate than they had ever been in the mud of France in 1918." As a result, many people saw the Second World War as a necessary evil. As the war might be justified on a political, social, and economic level, a posture of dissent as shown in WW I literature grew complex. This war became "nearly an essential character in its own novels," unlike how it had been the subject of criticism or protest in WW I literature (Aron R. 1966) P 45.

The persistent representation of the Good War in literature also contributed significantly to its dissemination to the populace.

Conclusions

The field of war literature is fascinating because it includes authors from all walks of life and is a worldwide phenomenon. War poets have been writing about battles since the Pre-Islamic Persian Wars up to the present day, and various points of view have been used to write novels that help us remember the horrors of war and the bravery and suffering of the soldiers who fought in it. Such a broad genre exists. As long as there have been wars, there have also been authors who have attempted to comprehend them by weaving stories out of the atrocities they witnessed on the battlefield. Even while it has a less overarching subject and less subdued detail, our war literature now is no less vivid and unsettling. In the past as much as now, war has been a "wellspring from which urgent, dramatic narrative might flow. But in the end, a great battle is like a great book, and a conflict will live through time due to the quality, uniqueness, and energy of the work itself. Writers continue to write about war in order to discover its indisputable purpose, whether or not their battles will endure. And for the same reason, readers read about conflict. It comes as no surprise that this objective will never be accomplished. Writers still struggle to convey the truth, to express genuine thoughts, and to make sense of complex issues.

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چه مکی هاوسۆزی له گهڵ "دوژمن" له ناو ئه ده بیاتی جهنگدا

پوخته:

بابهتی جهنگ و ئه ده ب زۆر سه رنجی ره خه بیی پاكی شاره، له گهڵ ئه وه شدا ئه م بابته تابه ته جهخت له سه ر تیکسته ئه ده بییه کان ده کاته وه که چه مکی باسکردن له گهڵ "دوژمن" له نیو ئه ده بیاتی جهنگدا ده پشکنن ئه و تیکستانه ی که وینای نووسه ران و/یان که سایه تییه ئه ده بییه کان ده که ن که هه ولێ تیگه یشتنیان له پالنه ره کان و باوه ره کان و به ها کولتوو رییه کان ده دن و به و شیوه یه ش ئه وانه ی که له لایه ن نه ته وه کان یانه وه وه ک دوژمن ناو نراون زۆر جار وا له سه ربازه کان ئه کات که بییر له وه بکاته وه که بو وه ک دوژمن سه یرکراون. ئه م نووسینه هه ره وه ها ده ری ده خه ن که چۆن ده سه لاتداریی سیاسی به رده وام له پروپاگه نده و ستراتیژییه تی ئه فسانه دروستکردن که لک وه ره ئه به ن بۆ قایلکردنی سه ربازه کان که شه ری دژبه ره کان ده که ن که ترسناک و نامرۆقانه و به و هۆیه شه وه دوژمنی راسته وخۆی ئه وانن کاره ئه ده بییه کان که کاراکته ریکی نووسه ر و/یان ئه ده بی ده رده خه ن که ره نگدانه وه یان هه یه له سه ر پیناسه کانی پشتیوانی ده ولت بۆ چاکه/خرابه، راست/هه له، هاوپه یمان/دوژمن ده توانیت ده رفه تیک بۆ دووباره هه لدانه وه ی ئامانجه کانی جهنگ و هه ره وه ها پۆلی ئه خلاقی مرۆف له کاتی شه ر به ترسی جهنگ واقیعیکی نه گۆر له سه رده می مۆدیرندا زۆر گرنگه بۆ ناسینه وه ی ئه و تیکسته ئه ده بیانه ی که ره نگدانه وه یان هه یه له سه ر ده ستکاری سیاسی بیروباوه ری له کاتی جهنگدا که که سه یک ده بات بۆ قبوو لکردنی ته حه مولکردن به رامبه ر ئه وانێ تر به هیشته نه وه ی نه خشه یه ک که ئه وان دوژمن.

ئه م کیشه یه به تابه تی هه زی له وه رگرتنی ئه و پارچه یه یه که له پروانگه ی سوپاوه به ره هم ده هینریت به سه رنجدان که بۆچی شه ر ده که ن ئه و تیکستانه ی که ناوهندن له سه ر بییرکردنه وه ی سه ربازیکی له سه ر ئه وه ی که رکابه ره که یان چۆن بییت، کین، ئه وانه ی که باوه رپان پییه تی، وه به و شیوه یه ش زۆر هه زیان لێیه.

مفهوم المواساة مع "العدو" في أدب الحرب**المخلص:**

لقد حظي موضوع الحرب والأدب بقدر كبير من الاهتمام النقدي ؛ ومع ذلك ، يركز هذا العدد الخاص على النصوص الأدبية التي تبحث في مفهوم التعايش مع "العدو" في أدب الحرب. غالبًا ما تشير النصوص التي تصور المؤلفين و / أو الشخصيات الأدبية التي تحاول فهم الدوافع والمعتقدات والقيم الثقافية وما إلى ذلك لأولئك الذين وصفتهم دولهم بأنهم أعداء إلى أن الجندي قد بدأ عملية تفكير حول سبب ذلك. تُظهر هذه الكتابات أيضًا كيف تستخدم السلطات السياسية بشكل متكرر الدعاية واستراتيجيات صنع الأساطير لإقناع الجنود بأنهم يقاتلون خصومًا فطيعين وأقل بشرًا ، وبالتالي هم أعداءهم المباشرين. يمكن للأعمال الأدبية التي تُظهر مؤلفًا و / أو شخصية أدبية تعكس التعاريف المدعومة من الدولة للخير / الشر ، والصواب / الخطأ ، والحليف / العدو ، أن توفر فرصة لإعادة تقييم أهداف الحرب ، فضلاً عن الدور الأخلاقي للفرد أثناء القتال. مع الخوف من الحرب واقعًا ثابتًا في العصر الحديث ، من الضروري التعرف على النصوص الأدبية التي تعكس التلاعب السياسي بالمعتقد أثناء الحرب والذي يدفع المرء إلى قبول التعصب ضد الآخرين من خلال الحفاظ على تصنيفهم بأنهم العدو.

يهتم هذا البحث بشكل خاص بتلقي القطع التي تستكشف الكتابات التي تم إنتاجها من منظور القوات مع الأخذ في الاعتبار سبب قتالهم. النصوص التي تركز على تأمل الجندي حول ما قد يكون عليه خصمه ، ومن هم ، وما يؤمنون به ، وما إلى ذلك ، تحظى بشعبية كبيرة.