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Đamá Nínau

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"Dama Ninao" est une revue scientifique interdisciplinaire qui accepte et publie tous les articles relevant des Lettres, Arts et Sciences Humaines. A cet effet, elle s'intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques. La Revue "Dama Ninao", entendu "L'Entente" en langue kabyè du Nord Togo, est créée dans l'intention de matérialiser la mondialisation ou la globalisation qui s'opère avec l'esprit d'équipe et d'échanges et la désuétude du monde autarcique. Le monde scientifique universitaire ne peut échapper à cet esprit d'équipe qui fonde un creuset où « le fer aiguisé le fer », les échanges se croisent, puis s'entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité.

La Revue Dama Ninao nous renvoie à la Civilisation de l'Universel du poète sénégalais Léopold Sédar Senghor, qui prône la porosité des âmes avec l'acceptation de l'autre, de ce qu'il dispose d'utile pour mon avancement : sa civilisation, sa culture, sa langue ... Elle se fonde notamment sur la philosophie de Paul Ricœur qui préconise la perception de Soi-même comme un autre. Considérer soi-même comme un autre aux yeux de l'autre, nous amènerait à faire taire nos distensions et ressentiments afin de redimensionner notre espace, reconstruire notre histoire et notre société.

La Revue Dama Ninao s'est inspirée de la nature. Des insectes en miniature nous produisent de bels chefs-d'œuvre architecturaux, conjuguent leur génie créateur et leur force dans la patience et dans la tolérance. Ils créent des œuvres monumentales qui dépassent l'entendement humain, les termitières. A cet effet, la nature semble nous parler, nous guider, nous instruire dans le silence. Seules ces créations nous interpellent sans autant faire de nous des disciples. Comme la termitière qui, pour la plupart du temps, est une composante de maillons surgissant de la même matière, la Revue Dama Ninao se veut une termitière scientifique dont les enseignants-chercheurs en sont les maillons.

Au confluent de diverses sciences, la Revue Dama Ninao se propose de promouvoir la recherche scientifique et universitaire en impulsant le dialogue interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

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La taille des articles

Volume : 10 à 15 pages ; interligne 1.5, police 12 pour le corps du texte et les courtes citations ; police 11 pour les longues citations, Times New Roman, les références des citations doivent être incorporées dans le texte. Exemple : Guy Rocher (1968, p. 29), pas de référence en foot-notes à l'exception de quelques commentaires.

Ordre logique du texte

- Un **TITRE** en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
- **Nom et prénom(s)** du contributeur ou des contributeurs, **nom de l'institution** d'appartenance, **adresse mail**
- Un **Résumé (Abstract)** de 8 lignes en français et anglais, en interligne simple, suivi de 6 **Mots clés (Key words)**
- Une **Introduction** : elle doit avoir une problématique, une méthode et une structure.
- Un **Développement** : les articulations du développement du texte doivent-être titrées comme suit :

1-Pour le **Titre** de la première section

1-1-Pour le **Titre** de la première sous-section

1-2- Pour le **Titre** de la deuxième sous-section

2- Pour le **Titre** de la deuxième section

2-1-Pour le **Titre** de la première sous-section

2-2- Pour le **Titre** de la deuxième sous-section

3- Pour le **Titre** de la troisième section (si l'auteur de l'article le souhaite)

-Une **Conclusion** : elle doit être courte, précise et concise en mettant en relief l'authenticité des résultats de la recherche.

- **Références bibliographiques** (Mentionner uniquement les auteurs cités)

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En cas d'utilisation des tableaux, ceux-ci doivent être numérotés en chiffre romains selon l'ordre de leur apparition dans le texte. Ils doivent comporter un titre précis et une source. Les schémas et illustrations doivent être numérotés en chiffres arabes selon l'ordre de leur apparition dans le texte.

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Les instructeurs à qui la revue affecte les articles de leur spécialité, doivent les lire avec rigueur, rejeter tout article dont le contenu est en inadéquation avec le titre et/ou dont le raisonnement n’offre pas une qualité scientifique, faire des propositions pour l’amélioration dudit article, renvoyer l’auteur de l’article à la ligne éditoriale de la revue au cas où elle n’est pas respectée. Ils se doivent notamment de vérifier, par le biais d’internet, si le même article n’est pas déjà publié dans une revue en ligne.

Objectifs et portée

La revue Dama Ninao, de par son nom qui signifie « entente », a pour objectifs :

- de matérialiser le monde universitaire qui est un creuset où « le fer aiguise le fer », les échanges se croisent, puis s’entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité ;
- de promouvoir la recherche scientifique et universitaire en impulsant le dialogue interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

La revue Dama Ninao a une portée scientifique et sociale. A cet effet, elle publie tous les articles relevant des Lettres, Arts et Sciences Humaines et s’intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques sur appel à contribution thématique (colloque) ou varia. Elle est un espace de rencontre, de construction et de reconstruction des réseaux relationnels et scientifiques.

Professeur Koutchoukalo TCHASSIM

Université de Lomé

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THE REALISTIC DEPICTION OF WAR IN *THE RED BADGE OF COURAGE* BY STEPHEN CRANE, *ALL QUIET ON THE WESTERN FRONT* BY ERICH MARIA REMARQUE AND *A RUMOR OF WAR* BY PHILIP CAPUTO

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Abstract: This article studies the realistic depiction of war in *The Red Badge of Courage* (1895), *All Quiet on the Western Front* (1929) and *A Rumor of War* (1977) to show how war is absurd and destructive for the humanity. While some authors used to glorify the idea of warfare, Crane, Remarque, and Caputo choose to portray it realistically, showing the dehumanization, the deaths, the suffering of soldiers, the psychological devastation of soldiers, etc. The analysis is based on a comparative approach that enables a scrutiny of the realistic description of war. It shows that the authors describe the true life of soldiers in war in contrast with the romanticists who depict it as heroic, and glorious. This article studies the novels to illustrate that war is truthfully portrayed by the authors of our focus who endeavor to disclose its atrocious and damaging effects.

Keys words: War, depiction, deaths, realistic, dehumanization, romanticists,

Résumé : Cet article étudie la description réaliste de la guerre dans *The Red Badge of Courage* (1895), *All Quiet on the Western Front* (1929) et *A Rumor of War* (1977) pour montrer à quel point la guerre est absurde et nuisible pour l'humanité. Alors que certains auteurs exaltaient la guerre, Crane, Remarque et Caputo la décrivent de façon réaliste, montrant la déshumanisation, les morts, la peine des soldats, le ravage psychique des soldats, etc. L'analyse repose sur une approche comparative permettant d'examiner la description réaliste de la guerre. Il montre que les auteurs décrivent la vraie vie des soldats en temps de guerre, à l'inverse des romantiques qui la représentent comme étant héroïque, et glorieuse. Cet article étudie les romans pour illustrer que la guerre est décrite avec véracité par les auteurs qui s'efforcent de révéler ses effets atroces et nuisibles.

Mots clés : Guerre, description, morts, réaliste, déshumanisation, romantiques

Introduction

War has for a long time been a dominant theme in literature since Homer's *Iliad*. There are novels relating wars that have a lasting effect on the past of humankind as *The Red Badge of Courage* (1895) by Stephen Crane, *A Farewell to Arms* (1929) by Ernest Hemingway, Norman Mailer's *The Naked and the Dead* (1948), just to name a few. A large number of authors fought during wars such as Erich Maria Remarque and Philip Caputo whereas others composed their works from war documents for example Stephen Crane.

Before the American Civil war, the authors concentrated on a diversity of themes such as patriotism, heroism and courage, and war was frequently glorified. The satirical work of George Bernard Shaw titled *Arms and the Man* dealt vastly on the romanticized ideas of war in the initial pages and broke the mockery behind it at the climax. Set in the Petkoff family in Bulgaria, the play derides romantic ideas about war and heroism. The notions of romanticised war that existed in the 1800s underwent incredible alterations after recurrent wars leading to a sense of depression, opposition and disbelief.

In the first half of the twentieth century, authors romanticised war but realistic authors for instance William Dean Howells, Mark Twain, Henry James, Siegfried Sassoon and Wilfred Owen depicted the true nature of war: the horrors and brutality. Just after the Civil War ended, warfare developed into an opportunity for the accomplishment of manhood of most teenagers as we will see with Caputo, Henry Fleming and Paul Baumer. However, Remarque, Crane and Philip Caputo undertake to destroy these myths through their novels *All Quiet on the Western Front* (1929), *The Red Badge of Courage* (1895) and *A Rumor of War* (1977). These writers endeavour to represent accurately the horrors of war during World War One, the American Civil War and the Vietnam War. They opposed old-fashioned concepts of bravery and patriotism, by presenting the harsh realities of conflict.

From Homer's *The Iliad* and Leo Tolstoy's *War and Peace* to Remarque's *All Quiet on the Western Front*, Crane's *The Red Badge of Courage* and Caputo's *A*

Rumor of War, atrocities of war have always been depicted in every manner. They tell a truthful story because it is a realistic reproduction of what happens on the battlefield. The writers get closer to the action to describe more true to life images hence the use of realism.

Oumar Ndong in the preface of his work *Une guerre et son traumatisme: une étude des romans et films tirés de l'expérience du Vietnams* states: "Writing about war has thus moved away from the idealism of the nineteenth century to take on multiple forms and purposes and to translate the strong emotions it arouses, of which the battlefield serves as a framework for expression and manifestation" (Ndongo, 2017 p. iv). Thus, the writers take different methods to study in their novels themes of absurdity of war, dehumanization, and the condemnation of patriotic propaganda. The prevalent damage from the American Civil War pushed many authors to reconsider war as people began to question the aim and morality of conflicts. Ambrose Bierce depicts the realities of combat from personal experiences. Critics have depicted Bierce's Civil War short stories as the best anti-heroic war fiction before Stephen Crane's *The Red Badge of Courage*. Bierce rejects "the glorious view of war" by focusing on "the irrationality of war." Eric Solomon argues that "He [Bierce] manages to evoke the feeling of reality, a sense of fact and place that makes war not an abstract moral condition but a concrete physical actuality" (Solomon, 1982, p.185). Authors focus more on realistic portrayals of war's physical and psychological toll than its romanticized notions. In war literature, the depiction of war which is extremely brutal on soldiers takes a greater part in their writings. The aftermath of World War I pushed many authors to depict the sad realities of war and their message was to emphasize the physical hardships and war trauma endured by soldiers which made their return to civilian life difficult as we can see with Paul Baumer in *All Quiet on the Western Front*. The depictions of the World War I by authors put emphasis on the serious dehumanizing effects of war and its meaningless slaughter. Such realistic portrayals of war were necessary to react against the romantic descriptions of war because they represent the war events truthfully, but

also to serve a moral purpose: war is harmful for humankind. By highlighting the dehumanizing effects of war, authors believed those who have never been to war would know its slaughters and discourage them of romantic notions of war.

In this article, focusing on a work by Crane, Remarque and Caputo I seek to show that the similar realistic depiction of war in their works displays the true nature of war. To address this issue, through a comparative approach that enables an in-depth study of the realistic description of the theme, I propose to emphasise the similarities and differences in the portrayal of war by the above cited authors. This approach will make it possible to compare how the authors depict the harsh reality of war, stripped of the veneer of heroism. I want to reveal that the authors' depiction suggests the lack of heroism during war, it also emphasizes the condemnation, the horrors, and the harsh reality of war. First, I will give a brief summary of the realism in contrast to the romanticism as defined by some theorists. Then, I will show how Crane, Remarque and Caputo represent realistically war in their novels.

1. A synopsis of Realism

The early period of realism can be given to the French novelist and playwright Honoré de Balzac. His style was different from the romantic belief which was near its summit when he was crafting his stories. His most well-known work, which was left incomplete, was *The Human Comedy*, a mixture of interwoven tales and novels which depict life in early nineteenth century France. He focused on small things, subtle distinction that constitutes the experience of typical French life. In America, Samuel Langhorne Clemens was the early pioneer of realism. Under the pseudonym of Mark Twain, he was remarkable for his realistic imitation of social and regional dialect. *The Adventures of Huckleberry Finn* is one of the most forbidden books in the public school system. One imagines that some words are in fact insulting. Nevertheless, Mark Twain was doing nothing other than portraying honest speech.

William Dean Howells a famous American realist was important in helping the celebrity of literary growing leader, such as Frank Norris and Stephen Crane. Howells was generally regarded as the most talented of all American realists. Several

of his novels are in the first position of American Realism. Howells' *The Rise of Silas Lapham* relates the story of a determined businessman who loses his money through his own fault and poor judgment. The novel shows one of the important ideas of realism which is that of crafting truthful stories rather than romantic dreams.

Defined as “the faithful representation of reality” or “verisimilitude,” realism is a method which describes a diversity of subjects; mostly the portrayal of middle-class life. Realism is a literary movement that began in the mid-19th century and it goes against Romanticism, it emphasised truthful and relatable, also realistic, subject matter. The era of Romanticism was often marked by imaginary stories that were thought by many to be out of touch with real life. Thus, Realism was a reaction against Romanticism as it describes more commonplace situations and stories in literature. Realism in literature was incredibly popular and was demonstrated through the use of relevant, ordinary, characters and situations. The expansion of realism is affected by a reaction against romanticism. William Harmon and Hugh Holman state that:

Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence (Harmon and Holman, 1996, p.428).

This quotation illustrates how realism is about what is happening then and there and the author is not going to make the story seem like a happy ending when it is not. Whereas romanticism pays attention to the inner, spiritual side of human nature; realism focuses on the everyday life of the individual. Besides, the latter concentrates on the principles of true reality and protests against the extreme sentimentality of romanticism. In its approach, realism attempts to focus in literature on the objective, the reality and is often designated as an endeavour to represent things as they are. It is a direct contrast to romanticism, as it does not beautify, or make things more appealing. Romanticism typically shows imaginary situations, whereas Realism uses facts to depict ordinary everyday experiences. Before the rise

of Realism, Romanticists based their works on personal feeling and the act of idealizing.

Furthermore, critics have said that there is no clear distinction between realism and naturalism. The term “realism” as Donald Pizer remarks in his introduction to *The Cambridge Companion to American Realism and Naturalism: Howells to London*, is difficult to define, because it is used in a different way in European circumstances than in American literature. Besides, Pizer states that “whatever was being produced in fiction during the 1870s and 1880s that was new, interesting, and roughly similar in a number of ways can be designated as realism” (Pizer, 1995, p.5).

In American literature, the term “realism” covered from the Civil War to the turn of the century during which William Dean Howells and others wrote fiction dedicated to truthful representation of American lives in various contexts. According to William Dean Howells, “Realism is nothing more and nothing less than the truthful treatment of material” (Howells, 1959, p.36). Realism, from Richard Chase’s *The American Novel and Its Tradition*, aims among other characteristics to:

- Render reality closely and in comprehensive detail. Selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot
- Make characters appear in their real complexity of temperament and motive; they are in explicable relation to nature, to each other, to their social class, to their own past.
- Render the events plausible. Realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances.

During its long history from 1830s to the present; the purpose of realism in war literature has generally been the demystification of war. The idea that war is a romantic scene filled with bravery has existed and continues to persist to a certain extent today. The realist writers represent in an objective way what they perceive and

observe. They try to improve the world around them and sensitize people by accurately representing issues. The realistic narrative is often opposed to the romantic one. Romantic novels describe life as we would have it be that is to say life in romantic tale is more courageous or heroic than the real world whereas realism represents life as it really is. In other words, realism strives to describe the realities as the author viewed them in the moment. It highlights the depiction of everyday people and life within an unbiased lens. We are going to see in the next section how realism is taken into consideration in Crane, Remarque and Caputo's narratives.

2. The realistic depiction of war in the novels

The realistic narrative can be perceived in a large number of works including *The Red Badge of Courage*, *All Quiet on the Western Front* and *A Rumor of War* which have made a realistic portrayal of war. *The Civil War, from which Stephen Crane's The Red Badge is inspired, is the important event in America's historical consciousness*. As a literary realist of the post-war era, Stephen Crane makes an ugly and horrifying representation of the Civil War in *The Red Badge of Courage*. The novel tells the real but previously untold stories of life on the battlefield. These stories encouraged more American writers to use their voices to speak truth to the real conditions of what life was really like, whether at war or in poverty. The novel ever since its publication, numerous critics have continually talked about the way its author has embarked on the treatment of war. One of the most remarkable aspects of Crane's book remains his realistic depiction of the civil war, even though he had never witnessed a battle. Discouraged by the ironically written stories in some magazine about war, Crane affirmed, "I wonder that some of those fellows don't tell how they felt in those scraps. They spout enough of what they did, but they're as emotionless as rocks" (Linson, 1958, p. 37). He later resolved to write a war novel. He subsequently declared that he "had been unconsciously working the detail of the story out through most of his boyhood" and had conceived "war stories ever since he was out of knickerbockers (Davis, 1998, p. 64)."

The *Red Badge* is known for its unique style, which consists of realistic conflict series. In the beginning, Henry Fleming is filled of youthful thoughts of the beauty of war, only before he is disappointed by the war's reality. The novel reveals all the cruelties of war by means of the horrific scenes. The readers see the war from Henry's perspective, but they see a huge variety of horror: soldiers transformed into cadavers or distorted images. Describing the atrocities on the battlefield, the author observes:

The men dropped here and there like bundles. The captain of the youth's company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a shot that made the blood stream widely down his face.... Another grunted suddenly as if a club had struck him in the stomach. He sat down and gazed ruefully. In his eyes there was mute, indefinite reproach. [A] man, standing behind a tree, had had his knee joint splintered by a ball. Immediately he had dropped his rifle and gripped the tree with both arms. And there he remained, clinging desperately and crying for assistance that he might withdraw his hold upon the tree (*The Red Badge* 5).

This passage honestly depicts the realities soldiers are facing on the battlefield. It particularly illustrates the bloody aspect of war characterized by killings and numerous deaths. In fact, these four men have all been injured in the battle they fought. The "captain" is dead; nevertheless, it is the look on his face which is most suggestive of the horrors of war. The last man has been wounded, disabled in the knee and is lamenting for help. The reader can see soldiers die awfully stretching out on the ground. Besides, Crane's realistic representations of soldiers on the battlefield serve to produce an accurate war novel. Therefore, the reader is given the opportunity to see men being shot and dying like animals. Furthermore, Jim Conklin's fear of death and being run over by artillery wagons explains very well the non-heroic portrayal of soldiers. At this point, a critic for the New York press in Weatherford *Stephen Crane: The Critical Heritage* provides a comment about Crane's realistic approach to war:

The description is so vivid as to be almost suffocating. The reader is right down in the midst of it where patriotism is dissolved into its elements. . . . This is war from a new point of view, and it seems more real than when seen with an eye only for large movements and general effects (Weatherford, 1973, p. 86).

This passage shows what more recent critics have explained which is; that Crane alike his impressionist contemporary avoids the use of illusionist techniques. Stephen Crane opposes the romantic treatment of the War and tries to depict it truthfully. He has restructured the real situations of war rather than the views that are found in the earlier novels. That is the reason why the author is considered to be a realist who objects to romantic representations of the war. Still, there are differences in the method in which he decides to depict War. Crane depicts in the novel the realistic events on the battlefield to show the horrors of war but also, he gives real signs to explain the futility of war.

In order to show the true nature of war, Crane contrasts Henry Fleming's romantic beliefs with the reality that he encounters. Henry's departure from home early in the novel marks the contrast between romantic vision and cold reality. This is shown when Henry enlists in the army and says goodbye to his mother with a "light of excitement and expectancy in his eyes" (*The Red Badge* 5). He anticipates a romantic, sentimental departure reminiscent of Spartan times and even goes as far as preparing remarks in advance which he hopes to use "with touching effect" to create "a beautiful scene" (*The Red Badge* 4). At the news of Henry's enlistment, his mother simply says "The Lord's will be done" and continues milking the cow, having previously urged Henry not to be "a fool" by enlisting (*The Red Badge* 3). She then destroys his hopes by offering sensible, practical advice in her good-bye speech.

In his essay titled *A Definition of a War Novel*, Eric Solomon makes comments on Crane's treatment of war. Solomon asserts that:

Crane parodies war fiction in three ways: through direct depiction of the reversal of Henry's romantic stereotypes; through the indirect characterization of Henry as a fallible, egocentric antihero; and, as always in Crane's best fiction, through the sense of reality (Solomon, 1967, p.75.).

The novel is usually perceived as a satire novel which mocks the romantic novels about the Civil War during the second half of nineteenth century. Solomon wants to say that it is only the first part of the book which is a parody while the second is realistic. The first example of parody is in the event when Henry said his mother that he enlisted for the army and his mother instead of talking about principles; talks about “socks” and “shirts”. Even the event in which Henry receives his wound is parody as instead of receiving it in a battle he receives it from a soldier who tries to flee from a battle. Solomon argues that only the first part of the book is a parody while the second part, which begins when Henry returns to his regiment, is realistic.

The difference is evident in Henry’s army experiences before going into battle. His treatment before leaving town only serves to increase his romantic expectations as his former classmates “[throng] about him with wonder and admiration” (*The Red Badge* 5). Henry’s regiment is then treated so well on its journey to Washington that he is led to believe “that he must be a hero” with “the strength to do mighty deeds of arms” (*The Red Badge* 5). In keeping with his romantic beliefs, Henry imagines that his regiment will be involved in “a series of death struggles with small time in between for sleep and meals” (*The Red Badge* 5).

Yet again, Crane presents a more realistic view in Henry’s actual experiences. Instead of “automatically” being a hero, as he had anticipated, Henry faces uncertainty and “a little panic-fear” as to his own ability to withstand battle (*The Red Badge* 6).

In addition, Henry Fleming undergoes “months of monotonous life in a camp,” not the constant action he has anticipated (*The Red Badge* 5). Even when his regiment does leave, it moves “from place to place with apparent aimlessness,” leaving a frustrated Henry to feel that he is simply one element of a “vast blue demonstration” (*The Red Badge* 19). Nevertheless, even during his periods of self-doubt, Henry looks forward to the opportunity to experience the “blaze, blood, and danger” of battle (*The Red Badge* 9). Full of self-doubt, Henry dreams of “a thousand-tongued fear that [will] babble at his back and cause him to flee” (*The Red Badge* 14).

Harold Bloom expresses the lack of courage and the fearful condition of Henry in his words: “The youth ran like a madman to reach the woods before a bullet could discover him” (Bloom, 1987, 4). He adds: “Henry Fleming has been lulled by a sense of his invulnerability and apparent victory and bodily fatigue, so that he is taken by surprise and flees from the battle. He has surrendered to panic” (Bloom, 1987, p. 21). In his novel entitled *Stephen Crane*, Edwin H. Cody talks about Henry Fleming’s experience, “Early in the morning of his first battle day, Fleming dashes, wild with curiosity, upon the scene of what he expects will be immediate combat. He is disappointed when he sees that nothing is happening; and as the regiment presses on into a silently ominous landscape, his courage oozes away” (Cody, 1980, p.127-128). We notice the contrast between the romantic ideas of the main protagonist with the harsh reality of war. What Henry sees in the battlefield is different from what he expects.

Charles Dudley Warner an essayist and novelist in *Editor’s study* interrogates whether the book belongs to realism. He asserts that what worried him was the thought of the verdict of the realists. Would they not call it lurid realism” (Warner, 1896, p. 962). Stephen Crane is against Romanticism which is a movement emphasizing the free expression of feeling, nature and interest in other cultures. That movement was predominant in the nineteenth century characterized by a sentimental, idealistic and emotional writing. Still, Crane prefers to submit a realistic image of life if at all possible. Contrary to romanticists, Crane presents a more realistic view because it is in the scenes of battle and death that Henry’s romantic expectations and his actual experiences are most striking. The main protagonist has dreamed of and longed for seeing battles, those “great affairs of the earth” where men attain glory and perform “breathless deeds.” At that point, in the chapter 2 he looks forward to the opportunity to experience the “blaze, blood, and danger” of battle. However instead of the “vague and bloody conflicts” which he longed to see, Henry encounters the “foul atmosphere” of war, with its choking smoke and deafening noise.

In chapter 5, contrary to what happens in his romantic visions, Henry finds out that in real battle there is “a singular absence of heroic poses”. Death is also portrayed very realistically, with vivid descriptions of the “ghastly forms” which lay motionless, “twisted in fantastic contortions”. The two dead corpses Henry encounters in the text the first being pitiable and the second being disgusting illustrate very well the terror of war. Furthermore, death is omnipresent throughout the story, which affects Jim Conklin and others. Crane conveys significantly how chaotic, startling, confusing, and exaggerated war really is. The first round of fighting suffocates Henry and leaves him “reeling from exhaustion” (*The Red Badge* 30). He witnesses the “cursing, groaning, and wailing” of his fellow soldiers (*The Red Badge* 37) and then is wounded himself; he sinks “writhing to the ground” with “numbing pain”. Death is also portrayed very realistically, with vivid descriptions of the “ghastly forms” which lay motionless, “twisted in fantastic contortions”. Henry experiences the true horror of death as he watches in anguish while his friend Jim suffers and dies.

Similarly, Erich Maria Remarque draws a harshly realistic picture of the horror of battle in his first novel and masterpiece *All Quiet on the Western Front* from his experience of trench warfare during World War I. It is the story of a young German, Paul Bäumer on the German Western Front during World War I. The novel describes the horror of life on the front that the soldiers are enduring. Paul and his friends after a tough training regime under the command of the Corporal Himmelstoss understand shortly the realities of war. They are all victims of war because Paul’s remaining friends are all killed one by one, and he is the only one left before he is killed. The novel offers very detailed and realistic descriptions, but Remarque never reveals particular battles. Critics have suggested that this was an effort to show that the thoughts he describes are applicable to all battles. The novel is full of startling, shocking details which participate in the author’s attempt to persuade readers of the horrors of battle.

Erich Maria Remarque describes the awful reality of the war by focusing on the horrors on the battlefield. The novel portrays an anti-war viewpoint because it raises issues about the futility of war, the deaths of the narrator's friends and the brutality of war. The cruelty of war in the novel is mainly shown through human suffering. It is through the experiences of Paul Bäumer that the reader witnesses the more painful side of battle. It results in the process of idealizing war to its realistic and accurate depiction. At first, Paul volunteers: "during drill-time Kantorek gave us long lectures until the whole of our class went, under his shepherding, to the District Commandant and volunteered" (*All Quiet* 11). When he is in the trenches, Bäumer realizes what war really is; he declares that "no one had the vaguest idea what we were in for" (*All Quiet* 11). Bäumer considers he is doing well by trusting Kantorek to volunteer "but the first death . . . shattered this belief"; "the first bombardment showed us our mistake, and under it the world as they had taught it to us broke in pieces" (*All Quiet* 6).

Moreover, the use of poison gas is a very brutal practice throughout the novel. Bäumer describes this fact while he is in a gassed part, hoping that his gas mask is working. He says, "I know the terrible sights from the field hospital, soldiers who have been gassed, choking for days on end as they spew up their burned-out lungs, bit by bit" (*All Quiet* 48). Furthermore, Paul Bäumer talks about atrocious things that soldiers are just likely to do. He declares, "When you put a bayonet in, it can stick, and you have to give the other man a hefty kick to get it out..." (*All Quiet* 74). Bäumer realizes the horrifying reality and the change it has made to his life. He says, "We have lost all our ability to see things in other ways, because they are artificial. For us, it is only the facts that count" (*All Quiet* 15). The senselessness of the war can be summed up by one of Kropp's remarks: "Shit! Shit! The whole damned thing is a load of shit!" (*All Quiet* 13). The way in which the soldiers have no real control over their destiny also shows the futility of the war. They have to rely on chance to remain alive.

Additionally, Bäumer's arguments as well as the plot of *All Quiet on the Western Front* are a clear illustration of the gap between what one supposes war is and what one actually sees at war. In fact, Remarque shows this gap to make the reader realize the true nature of war because people who have not experienced war cannot understand it. It is from this division between expert and non-expert view of war that Remarque attempts to show what the battlefield is like, what the non-combatant should know. A case in point, the soldiers in the trenches often confronted shelling: "The shelling is stronger than everything. It wipes out the sensibilities." (*All Quiet* 49). Furthermore, Remarque describes the injuries on the combat zone in this passage from the text:

We see men living with their skulls blown open; we see soldiers run with their two feet cut off, they stagger on their splintered stumps into the next shell hole; a lance corporal crawls a mile and a half on his hands dragging his smashed knee behind him; another goes to the dressing station and over his clasped hands bulge his intestines; we see men without mouths, without jaws, without faces; we find one man who has held the artery of his arm in his teeth for two hours in order not to bleed to death (*All Quiet* 91).

This quotation elucidates very well the horrifying ambiance which reigns on the battlefield. The person who reads the novel can see that soldiers on the battleground die in a horrible way. Remarque similar to Crane portrays life in wartime as it is actually experienced, replacing the romantic picture with a slaughter to make a realistic and accurate treatment of war. The novel is basically conceived as an anti-war novel since the author represents the reality of war by giving examples of killings and tragedies. The anti-war novel brings up the issue of the brutality of war, the futility of war and the tragedy of the deaths of the narrator's friends.

Along with Remarque, Philip Caputo has done a remarkable description of the harsh reality of war in his memoir A Rumor of War. More than a testimonial against war, Caputo's memoir offers readers a deep sense of what war is especially the Vietnam War.

Published in 1977, *A Rumor of War* by Caputo takes the form of a memoir which is a record of events written from personal knowledge and experience of the

Vietnam War. The story of the memoir explores the horrifying and sometimes morally shocking conditions of the war. It depicts Caputo's experiences in Vietnam after having enlisted at the tender age of twenty, in the Marine Corps. He enters the war with romantic notions of being a hero, with thoughts of ending the war shortly and returning home to a military procession of patriotic countrymen. Caputo, a naïve 23-year-old man, and his corps mates were sent to an idealised war and they had the hopes of proving their bravery and patriotism. These young men believed that they would be part of a noble cause. However, what they discover is the harsh realities of a battle fought in the middle of the Vietnamese jungle against the Vietcong soldiers. Besides, the author's decision to treat war realistically is shown in the novel's prologue which states:

In general sense, it is simply a story about war, about the things men do in war and the things war does to them. More strictly, it is a soldier's account of our longest conflict, the only one we have ever lost, as well as the record of a long and sometimes painful personal experience (*A Rumor of War* xiii).

This quotation describes very well the real purpose of the author which is to relate the atrocities on the theatre of war. Philip Caputo undertakes to treat the Vietnam War truthfully, as it might have been seen by a spectator. In reality, Marine Lieutenant Philip J. Caputo landed in March of 1965 at Danang with the first ground combat unit committed to fight in Vietnam. Sixteen months later, having served on the line in one of modern history's ugliest wars, he returned home physically whole, emotionally wasted, his youthful idealism devastated. Caputo writes in *A Rumor of War*, "This is simply a story about war, about the things men do in war and the things war does to them" (*A Rumor of War* xiii). At this point we can say that it is far more than that. Actually, it is as Theodore Solotaroff inscribed in The New York Times Book Review, "the troubled conscience of America speaking passionately, truthfully, finally." It was the book that traumatized America's deliberate indifference to the fate of the men it sent to fight in the jungles of Vietnam. Moreover, in the literature of war that dates back to Homer, it has also taken its place as a well-regarded classic. As William Broyles a Marine veteran of Vietnam wrote in Texas Monthly, "Not since

Siegfried Sassoon's classic of World War I, *Memoirs of an Infantry Officer*, has there been a war memoir so obviously true, and so disturbingly honest."

In trying to make sense of U.S. atrocities against the Vietnamese, Caputo visualizes Vietnam's jungle as an expression of nature's cruelty. The jungle of Vietnam turns out to be a place where the Western begins to weaken to the level of the cruel savage. Philip Caputo gives to the reader a sight not only of remarkable bravery and heroism but also of the atrocities perpetrated in Vietnam by men. Besides, soldiers in Vietnam are so anxious to stay alive that their moral distinctions had collapsed. The men living on the front lines are tired, angry, depressed and wet. They have fought long enough and hard enough to see their romance of war vanish into the reality of it. During their moments of madness, they set on fire a village of over two hundred Vietnamese civilians laughing at the flames. The real life on the front is shown when Caputo marches with his platoon through a jungle alongside a river:

The company seemed to be marching into a vacuum, haunted by a presence intangible yet real, a sense of being surrounded by something we could not see. It was the inability to see that vexed us most. In that lies the jungle's power to cause fear: it blinds (*A Rumor of War* 85).

This excerpt is an explanation of what it was actually like to be on the battlefield, where the real horror takes place. Men are troubled by their thoughts, showing their toughness, suffering pain and facing death. It is the human being story of the true war in which Philip Caputo attempts to convey the frustration, confusion, and physical suffering of the soldier. Caputo explains later in the postscript to the 25th anniversary edition of the book that it intends to explode the stereotypes. He forces his readers to face the ethical ambiguities of the war by pushing them "into the confusing, disturbing emotional and moral no-man's-land where we warriors dwelled" (Westmoreland, 1989, p. vi).

Furthermore, when Caputo has a new military title written on a piece of cardboard "1 Lt. P. J. Caputo, Officer in charge of the dead", there is only the body count to show the cruel reality of the war being fought. It is in the second part of the

book, “The Officer in Charge of the Dead” when Lt. Caputo observes enemy corpses being valued as hunting trophies, and displayed proudly to generals. He also depicts American corpses showing confirmation of Viet Cong torture. He affirms that:

Men were killed or wounded, and our patrols kept going out to fight in the same places they had fought the week before and the week before that. The situation remained the same. Only the numbers on the colonel’s scoreboard changed. (*A Rumor of War* 192)

A Rumor of War certainly makes its reader feel uncomfortable in its portrayal of the constant fear and threat of death experiences by America’s youngest citizens. The dread of being in constant threat of mortal attack, the terror of losing friends and the worry produced by knowing every step might be your last from the consequences of setting off a land mine, would make anyone ill at ease. However, the real painful factor of this story of the Vietnam War is the horror known by those who fought a war that many Americans were opposed to. Everyone who has fought in Vietnam continues to carry with them the emotional wounds of its savage realities. Soldiers may commit horrible “things” during war, but war, as we see in *A Rumor of War*, does horrible “things” to young men. Undertaking a combat patrol, Caputo says he feels “light” even though he is burdened by his heavy equipment, because he is no longer afraid to die: “Thousands of people died each week in the war, and the sum of all their deaths did not make any difference” (*A Rumor of War* 261). The style of the memoir is realistic since it shows vividly the atrocious killings on the battlefield. From being an idealist with a profound respect for American ideals and authority to a detractor, Caputo accuses those in power for the death that he sees and perpetuates every day. Most of the soldiers, because of the perpetual view of bodies and distorted cadavers grow less affected by potential death and become indifferent and even more heartless toward the enemy.

Conclusion

Finally, Stephen Crane, Erich Maria Remarque and Philip Caputo have dealt realistically with the theme of war by exposing its devastation, the bloodshed, the

killing and the numerous deaths. They represent war as an event; the result of which never comes as earlier expected and whose means are unequal to its supposed ends, laying bare a hole between what men idealize of war and what men really meet. The representation of the violence and the horrors of war enable the reader to understand the senselessness of the phenomenon of war. Thus Crane, Remarque and Caputo depict accurately the obscure part of war and avoid praising the glory of war and the adventure of soldiers.

The description of war in literature facilitates people to adapt to the effects of war by identifying its consequences in order to make them recognize the reality of war as a basis of the healing procedure. In an effort to eradicate the phenomenon of war, the novels present a realistic depiction of main wars, scenes of war horrors and atrocities, and a glimpse into the nature of courage and ethics in war to show its senselessness.

For this reason, authors such as Stephen Crane, Philip Caputo and Erich Maria Remarque engage themselves to depict the true reality of war so as to reveal its futility. In the novels by Stephen Crane, Philip Caputo and Erich Maria Remarque, the depiction of the true nature of war occupies a significant place. The authors depict the realities of war and the psychological impact it has on soldiers. Caputo provides a vivid and honest story of his experience during the Vietnam War. They refuse to glorify war, instead they disclose the human loss of war through a shift from romanticism to disillusionment.

Stephen Crane does not glorify war through the experiences of Henry Fleming with his frequent contrasts between romantic vision and cold reality. Crane presents a difference when Henry actually experiences battle. Contrary to his romantic visions, he discovers that in real battle there is no heroism. The reality of the war has been also depicted by Erich Maria Remarque in *All Quiet*. He has painted the accurate picture of the battle fields so that the civilians can see what the soldiers went through. It is important to notice that by the end of the novel, almost every major character is dead to exemplify the destructive effect of war. Philip Caputo too increases the

realism of his narrative by giving voice to the soldiers, experiencing and horribly depicting the war as it really happened rather than romanticizing it. He describes the book as a truthful depiction of the events of the Vietnam War.

The authors' realistic depiction of war has shown the horrors and cruelties of warfare. They have tried to demystify war by showing its harsh realities through the horrors and the atmosphere which reign on the battlefield. The aim of the authors of our focus has been to show the unromantic aspects of war which are fear and needless slaughter. This effort to warn people through a description of the atrocities and dehumanizing effect of war is what makes the writers in our focus to craft their narratives.

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