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The Discourse of War and Peace in the Literary Narratives of Conflict Zones

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ABSTRACT

This study aims to analyze how the narratives from the areas of conflict treat the notions of war, with reference to the literary works of “The Red Badge of Courage” authored by Stephen Crane and “All Quiet on the Western Front” authored by Erich Maria Remarque. This study investigates in detail how these novels subvert conventional political and cultural discourses on war through language and other textual strategies. The study adopts a qualitative approach to analyze the data using Norman Fairclough’s three-dimensional framework for discourse analysis, the study

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analyzes both texts at three levels: Textual or New Historicist, social and postcolonial, historical and postmodernist. The present study finds that the myth of war as glorious is challenged by both authors as they conceptualize the psychological and emotional distraught that comes with engaging in combat. Both novels show this by portraying soldier as disillusioned men, who are filled with fear, anxiety, and sorrowing and denying an idealistic heroic image of war, informing the characters and readers that in war, human being need companionship. Both works illustrate that the true beauty of the story lies in the ugliness of war; this paper argues that, therefore, only a genuine struggle could result in achievements, not celebrations of war. The study further concludes that these sorts of literary works rise above traditional sort of warfare, and are more realistic and coming closer to the real human feel of the issues resulting from warfare.

Keywords: dehumanization, discourse analysis, Fairclough's framework, post-colonial, trauma.

خطاب الحرب في السرديات الأدبية لمناطق النزاع

مي تحسين محمود / جامعة ديالى

و

مياده خضر ياس / جامعة ديالى

و

هند تحسين محمود / جامعة ديالى

المستخلص

تهدف هذه الدراسة إلى تحليل كيفية تعامل الروايات من مناطق النزاع مع مفهوم الحرب، مع الإشارة إلى الأعمال الأدبية لـ "شارة الشجاعة الحمراء" من تأليف ستيفن كرين و"كل شيء هادئ على الجبهة الغربية" من تأليف إريك ماريا ريمارك. تبحث هذه الدراسة بالتفصيل في كيفية تخريب هذه الروايات للخطابات السياسية والثقافية التقليدية حول الحرب من خلال اللغة والاستراتيجيات النصية الأخرى. تتبنى الدراسة نهجاً نوعياً لتحليل البيانات باستخدام إطار نورمان فيركلوف ثلاثي الأبعاد لتحليل الخطاب، وتحلل الدراسة كلا النصين على ثلاثة مستويات: النصية أو التاريخية الجديدة، الاجتماعية وما بعد الاستعمارية، التاريخية وما بعد الحداثة. وجدت الدراسة الحالية أن أسطورة

الحرب المجيدة يتم تحديها من قبل كلا المؤلفين لأنهما يتصوران الذهول النفسي والعاطفي الذي يأتي مع الانخراط في القتال. تظهر كلتا الروايتين ذلك من خلال تصوير الجندي على أنه رجال محبطون، مليئون بالخوف والقلق والحزن وإنكار الصورة البطولية المثالية للحرب ، وإبلاغ الشخصيات والقراء أنه في الحرب، يحتاج الإنسان إلى الرفقة. يوضح كلا العملين أن الجمال الحقيقي للقصة يكمن في قبح الحرب. تجادل هذه الدراسة بأنه ، لذلك ، فإن النضال الحقيقي فقط هو الذي يمكن أن يؤدي إلى إنجازات ، وليس الاحتفالات بالحرب. وخلصت الدراسة أيضا إلى أن هذا النوع من الأعمال الأدبية يرتفع فوق النوع التقليدي من الحرب، وهو أكثر واقعية ويقترّب من الشعور الإنساني الحقيقي بالقضايا الناتجة عن الحرب.

الكلمات الدالة: التجريد من الإنسانية، تحليل الخطاب ، إطار فيركلوف ، ما بعد الاستعمار ، الصدمة.

1.INTRODUCTION

An important topic that is easily revealed in such stories raised the question about the war and the peace. Literature is one of the most objective visions of people's true experiences in conflict, comparing to the current situation in many countries experiencing today's ongoing violence and instability to witness the human and social, as well as psychological outcomes of warfare. When conflict areas become a cover of numerous social and political factors such as identity, ethnicity and power, it becomes much more significant how experiences of war and peace are narrated through literature. Thus the narrative that writers from or about these regions have given often challenges the historic model of war, isolating it not simply as a warfare/political affair. These works push the identify, collective, cultural registers of war, and analyze and locate the convergence of trauma, endurance, revolt, and processes to reconciliation (Said, 2003).

In the narratives of the conflict-affected societies the representation of war is a rather elaborate balance between memory history and politics. Both authors convey the fixed idea of the truth in warfare in the works by designing the impossibility of rehabilitation as well as dreaming about it. These texts are relevant to the discourse on war and peace as they provide. Voices of the victims, counter hegemonic narratives, and invite the reader to question dominant ideological frameworks within which wars are fought (Norris, 2007; Felman & Laub, 1992). In close analysis of these texts, it is possible to reveal how individual ideas about war and peace depend on literary language and narrative paradigms which often echo or contest the institutional discourses about war. This research seeks to investigate key themes of war and peace from the narratives of societies affected by conflict with a view to analyzing the language used in detailing the violent aspects of war, as well as the desire for a peaceful existence.

This study aims at addressing the following questions:

- a. How do narratives from conflict regions use language and narrative techniques that construct the discursive war and peace discussions?
- b. In what ways does the nature of these literary representations either subvert or endorse the dominant political and cultural narratives concerning conflict and its likely avenues of mediation?

2. THE FOUNDATION OF DISCOURSE THEORY

Discourse theory is discussed in relation with structuralism, post-structuralism and social theory more broadly. Saussure's course in general linguistics of 1916 posed the concepts of signifier and signified paving the way for a more relational understanding of language as a reflection to reality. This way of looking at meaning indicates that linguistic relativity theory guides how people perceive different things in their surroundings. Later on, Michel Foucault (1972) extended this notion arguing that the reason we have language is not only to convey information, but also to advance power that defines knowledge and the societies' architecture. Using Foucault's hermeneutics of discourse, we come to realize how language discursively constructs the 'truth and normality' of society. Personal and social perception, especially from the cultural perspective while social control is referred to as the norms that shape human behavior. Conflict analysis can be facilitated by discourse theory through providing a focus on the role of language in constructing social realities and indirectly framing conflicts (Yurchenko, 2023).

Discourse analysis (DA) is a method of approaching language in use, analyzing how it operates in terms of sociocultural and communication paradigms. It is a methodological framework for analyzing how discourse constructs as well as indexes relations of context, power, and identities. This analytical method goes beyond the other linguistic approaches that focus on how language builds meaning in context, but instead of media, politics and daily life practices.

It was in the initial years of the 20th century that DA came to occupy a strategic place in strands of investigation or study such as linguistics, sociolinguistics, anthropology and psychology. It has roots in the postmodernist tradition, it owed its emergence to Michel Foucault, Norman Fairclough, and Teun A van Dijk, who explained language and power connections (Foucault, 1972; Fairclough, 1995). These scholars articulated that language as not a tool use to mirror reality but as a tool used in the creation of social structures and identities. Consequently, DA has the potential to go beyond identifying what has been said, and asking how and why? Specific choices have been made at the linguistic level, and the impact these decisions would have on audiences?

One of the peculiarities of discourse analysis is the role it assigns to context. Gee (2014) notes that understanding in which the discourse happens is an essential aspect of comprehending the meaning of discourse. This calls for assessment of the aspects including; the social context, the givers and receivers of communication, the occasions for interaction, and the assumed beliefs. For example, in political language we clearly observe such patterns because the language of politicians is involved, which is charged with reflecting certain power relations and social stratification. DA can show how it is that language is employed for the purposes of persuading, misleading, or exerting

hegemonic power when listening to a politician's speech or watching a news broadcast (van Dijk, 2006).

In his critical discourse analysis (CDA), presented in the work that was published in the middle of the nineties, Fairclough (1995) focuses on the language and social discrimination. CDA deals with understanding how language maintains dominance and oppression in society especially in media, schools and government. This approach is not just about narrating on discourse but also about analysing on the sociopolitical aspects of the use of language. For example, in CDA, critical investigations have been conducted with specific regards to race, gender or class in media as means of constructing models of acceptable behavior (Blommaert, 2005).

On the one hand, it is important to note that discourse analysis encompasses also a number of approaches to the study of language. These can be systematic, where the analyst is concerned with providing elaborate interpretation of texts or body of texts or can use various tools of quantitative analysis to make comparisons with regard to other large corpora Baker, (2006). Discourse analysis can pay attention to such aspects as phonetics, grammar, semantics, and pragmatics and to more extensive topics such as discourse type, story structure, and intertextuality. This flexibility assures the generalizability of DA and places the tool in an advantageous position given the flexibility to apply the tool when formulating research questions and grounding its assessment in disciplinary perspectives.

In the more recent past, DA has evolved from just being able to analyze textual data to being able to handle multimedia data. Thanks to the development of new media, contemporary researchers go further to investigate how language combines with visuals, sounds, and interactive options in web pages, commercials, and social networks (Kress & van Leeuwen, 2020). This has stimulated the formation of what has been referred to as "multimodal discourse analysis", whereby not only the text but other elements such as pictures, movement, sounds and other forms of signification which are thought to contribute towards meaning making are taken into consideration.

3. NARRATOLOGY AND TRAUMA

The so called "narratology," including the study of the functions and forms of narrative, which is a field of knowledge that allows looking at the issues connected with approaching and reflecting on the war through the lens of external reading of texts; the theory of trauma, the set of learnings describing the consequences of different traumas, their influences on people and the memory of society, and their role in writing about warfare. When analyzing the texts, the shape and the form of which mirrors the broken and traumatic experience of the characters the insights into psychological and emotional impact of war can be gained.

While traumatized people struggle to articulate the trauma narrative, scholars like Gerard Genette (1980) have made a contribution through narratology to provide the possibility to examine how the temporal, spatial, and voicing techniques enacted by means of the manipulation of defamiliarization convey the disruption in consciousness. Nonsynchronous or mundane temporal structuration in war texts are thus a result of trauma, which writing itself seeks to resist in its representational form. For example, in the war novels such as *The Things They Carried* by Tim O'Brien, the textual layout changes from one character to another and also one-time period to another; in the same

manner, traumatic memory may surface in a rather random way. These techniques also have some similarity to the “return of the repressed” Freud (1917) – an important concept for both, the Trauma Theory and narratology.

Trauma narratives enable communities that were affected by mass suffering to come together in order to positively process their pain, creating a shared social identity (Piepenbring, 2022). Language is therefore central to the organization and regulation of communication in such risk disaster scenarios as described above. Tocher provides word identification as the first approach to help tell trauma stories without violating the survivor’s dignity (Chin, 2022). For instance, the narrative of the Sanzao Island people suffering during the Japanese occupation serves to disrupt political closure and reopen a discussion of a specific sort of suffering (Konushkin, 2023).

Furthermore, memory in trauma literature is rarely a clear and complete story or a stable and unified subject; instead such kind of memory undermines the concepts of unity and continuity. Paul Ricœur (2004) on memory and narrative identity faithful to their implications indicate that memory is not simply a replay of past events; rather it is constructed as a story. War stories depict characters who are able to entertain questions about the nature of existence and their identities are thwarted by trauma which precludes them from a narrative understanding of who they are. Conflict must be within the context of the fragmented narrative, which itself embodies disintegration, an element seen in novels like ‘All Quiet on the Western Front by Erich Maria Remarque where the breaking down of the traditional protagonist is paralleled by the breakup of the text in to Ephemericis.

Furthermore, the trauma which is sustained during war can also be on a mass level, not an isolated one. By explaining that entire societies can be traumatized, such as through war, genocide or a collective violence; the ‘collective trauma’ concept, as developed by Alexander Jeffrey (2004). Such a collective trauma is usually explored in literature through the use of multiple narrators or narration, as reflecting in novel such as Kurt Vonnegut’s Slaughterhouse-Five. Each of these elements – time travel and the fractured structure – tie directly into the omnipresence of trauma and interconnect traumatic experience with the interpersonal and the historical.

All in all, with the help of narratology and Trauma Theory it is possible to state that the investigated war literature represents the fragmentation of time, subject and story as a result of trauma. In broken temporality, fragmented storylines and multiple focalizations, war novels convey the impact of trauma: for the self and society. Using these strategies, the authors mirror the interrupted and disruptive nature of the warfare and its effects on memory and persona.

3.1 Post-colonial Theory and Contemporary Conflicts

Post-colonial Theory and Contemporary Conflicts

Postcolonial theory deals with the impact of imperialism and colony and postcolonial situations, which again helps to understand the colonization of contemporary wars. Consequently, from discourses analysis point of view, post-colonial theory reveals discursive mechanisms in which language, power and historical representation, impact on communication patterns, resistance and on-going colonial constructs in societies. Critically, through Foucauldian discourse analysis, colonial discourses are identified not

only as instruments used to justify the colonial regimes of domination but as those that set down current global and local practices.

In postcolonial societies, discourse analysis involves how the colonial masters and postcolonial societies talk, and in the process, construct and contest social discourses and relationships. Said, E. (2003) pointed that colonial discourse defined the “Orient” as the inferior ‘Other,’ a move that served to legitimate imperialism. Such depictions remain in the world systems of power after the official acts of decolonization shaping international relations, media and cultural practice. Thus, the colonial prejudicial discourses produce and reinforce race relations in the postcolonial elsewhere; they are manifested in postcolonial public policies and people’s perceptions. To be more concrete, in the modern discussion of migration, the reformed colonial lens still sets the agenda for how people of color from former colonies are perceived in Western societies as either threatening or as lascivious objects according to colonial stereotyping (Bhambra, 2014).

Many of the current conflicts raged in postcolonial states in Africa, the Middle East or South Asia have been attributed to colonial politics, map-making and administration. For instance, the arbitrary demarcations made on the map by European colonial masters have in the present time fueled ethnic and political conflicts like the Israeli-Palestine conflict The division of India Pakistan, and the African civil conflicts (Mamdani, 2001). Such conflicts are not only ethno-religious or national identity in nature, but it is also the discursive dimensions that progressed since the colonial times. Discourse analysis may uncover the reality of colonialism in divide and rule as well as exotic political systems that still shape how people interact within communities as well as with the state.

The other important area where discourse analysis engages with postcolonial studies is in relation to postcolonial subjectivity. Homi Bhabha (2004) as the “Other” argued that postcolonial identities are constituted through the ‘engineering’ of mixing between the colonizers and the colonized. Discourse analysis shows how postcolonial subjects continue to construct their identity in a field defined both by colonialism and the imperative of establishing autonomy. For instance, in postcolonial literature and other cultural texts, writers perform “counter-discourse” battles colonial mappings, and/or discursive de-colonialization of discursive frames on identity, history and power (Loomba, 2015).

Furthermore, Gayatri Spivak in the views that she avows (2010) it is increasingly a major challenge to allow subalterns to speak in postcolonial nations. In the field of subaltern studies Spivak asserts that a Subject-constituted outside the colonial power regime does not have the liberty to engage in the construction of the dominant discursive topoi. Conducting a discourse analysis, it is possible to understand how these marginalized groups subvert the discourse, build new stories, restore history, and demand a seat at the national and international table. This process of ‘giving voice’ to such subaltern subject is indeed important to help us decipher how today’s conflicts are primarily over representation and recognition.

Last but not the least, the global connection between the postcolonial theory and the discourse analysis offers the way of understanding further dealing of the former colony with the modern global power. European ex-colonizers thus continue to impose their dominance on postcolonial societies in determining who controls what, who exercises political authority within a country, or region and who gets to determine how political and economic resources must be utilized. It is argued by Vermeulen (2015) that current

postcolonial wars are not only regional, but also contain global concerns of inequality, neoliberalism, imperialism in them, as discussed by Arundhati Roy (2017). Discourse analysis of how the conflicts in postcolonial societies continue to be shaped by the global powers with help of the International organizations and Media and multinational corporations reflect the imperialist power.

4. RESEARCH METHODOLOGY

This research work adopts a qualitative research approach in the analysis of war discourse in two world war novels: 'All Quiet on the Western Front' by Erich Maria Remarque and 'The Red Badge of Courage' by Stephen Crane using Norman Fairclough's (1995) three-dimensional framework for discourse analysis. The analysis will focus on three levels: At the text level we have the text, or the linguistic procedure or discursive event (the way in which the text is constructed, understood and enacted), and at the social level we have the social procedure or historical-socio-political situation.

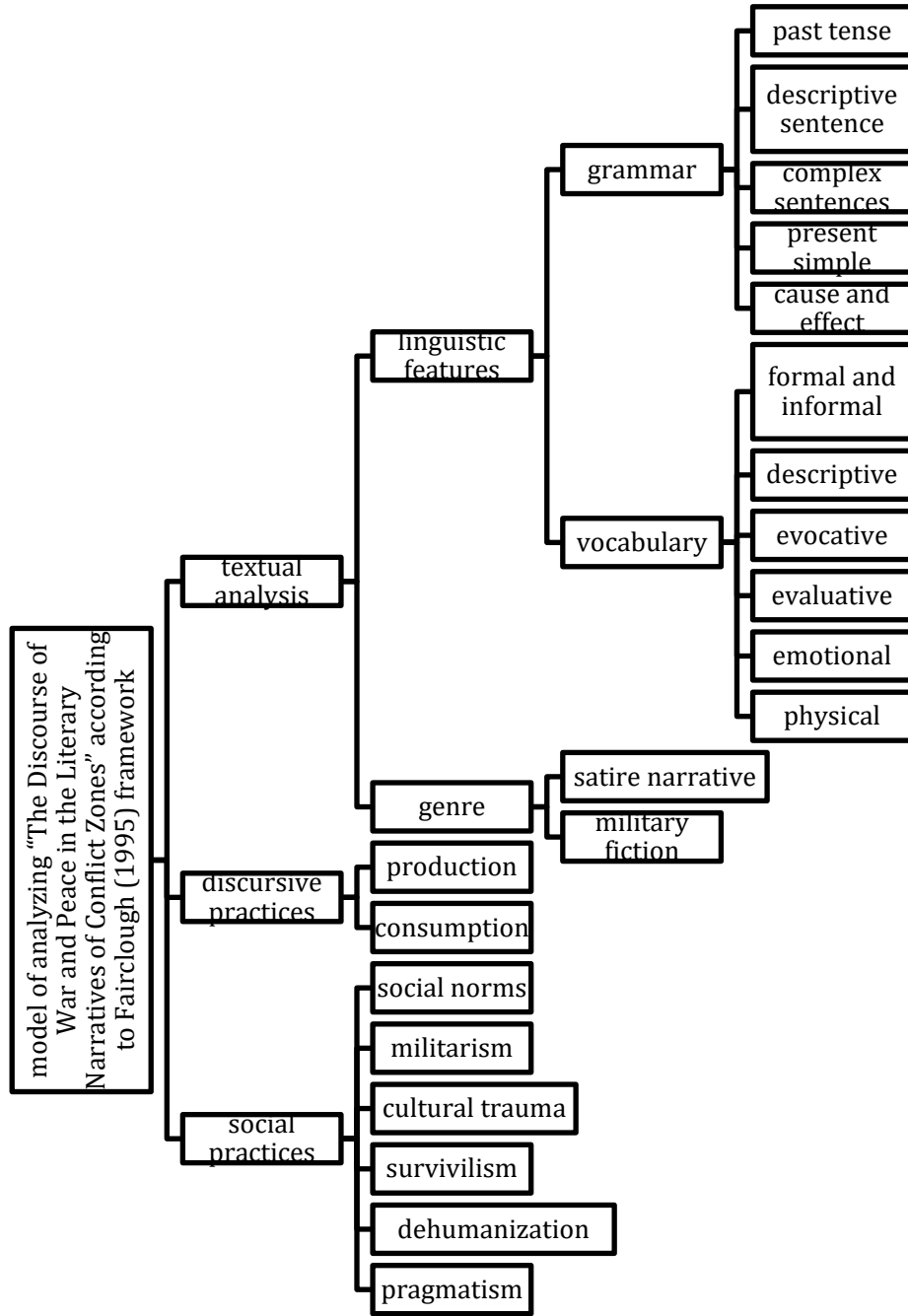


Fig. (1) Model of Analysis

5. DATA ANALYSIS

“The Red Badge of Courage” by Stephen Crane

1. “Once a certain tall soldier developed virtues and went resolutely to wash a shirt. He came flying back from a brook waving his garment bannerlike. He was swelled with a

tale he had heard from a reliable friend, who had heard it from a truthful cavalryman, who had heard it from his trustworthy brother, one of the order lies at division headquarters. He adopted the important air of a herald in red and gold” (p. 12)

Textual analysis

The language expressed in this text contains the elements of both written and spoken language. It jabs a term like ‘resolutely’; ‘swelled’ gives a feeling of pompousness; even ‘important air’.

It is, however, possible to distinguish simple grammatical structure in the text because of simple morphological changes which include spelling of the words. All the words that demonstrate the sequence of events in the narrative are in the past tenses such as develop, came, and swelled. Punctuation and sentence construction changes also add to this difference: prose, running from description (“He was swelled with a tale”) to narration (“He adopted the important air”).

Discursive Analysis

Production

The text is most of all characterized by characterization and playfulness. The hyperbolic language and the extraordinary spelling may imply that the author wants to emphasize the soldier’s private opinion or individual arrogance, or the impossibility of what he wants to achieve.

Some of the possible reasons for a number of influences on the creation of the text may exist in the need to investigate the subject of heroism, or the use of extensive exaggerations and self-promotion, as well as the desire to recreate a certain status of the hero. The author’s decision to make a soldier as a main character can be based on appreciations of military life or a focus on the way a person may act in a given power structure.

Consumption

To the readers it may be seen as a satire whereby the soldier boastfully carries a story gotten from a trustworthy source yet presents it in a royal manner. The reader might see the comedy in the soldier’s caper and see the text as satirical on those people who give a damn about the ranking or the stories of power.

Social Practices

It is also possible that the text in some way captures the realities of a historical time in which militarism and military order could dominate culture. The soldier’s actions may well belong to a time that oral history and storytelling were communicated randomly through casual but effective oral means (gossip spread through different platforms).

The text might be satirical on how societies tell stories and afford value and credibility to wealth and Power. In many cultures, when the stories and rumors passed is relayed to the next generation, extra flavors are always attached to it and this might just be the soldier’s story.

That is why the use of the term “division headquarters” indicates an organizational environment, is evidence of the military hierarchy where information flows from top to bottom, which is a characteristic of the military organization. Perhaps the soldier’s effort to assume the air of a herald and declare himself important in this manner is satirical comment on individuals in an institution who seek to become important simply by affiliating with officialdom or disseminating triumphs that make them look authoritative.

2. *“When another night came the columns, changed to purple streaks, filed across two pontoon bridges. A glaring fire wine tinted the waters of the river. Its rays, shining upon the moving masses of troops, brought forth here and there sudden gleams of silver or gold. Upon the other shore a dark and mysterious range of hills was curved against the sky. The insect voices of the night sang solemnly” (p. 37)*

.Textual analysis

In the text, the nouns used are quite strong and colorful adjectives such as glaring, fire wine, tinted, gleams and mysterious. These depict the creation of an impressive scene that seems almost dreamlike and is a mix of a real nature and a fake addition. nouns such as pontoon bridges, troops, range of hills give a military or strategic tone, movement and sense of mass to the piece.

It contains high-intensity language and the syntax is very complex and descriptive. Many adjectives are used, and their order amplifies their meaning; compare ‘Upon the other shore a dark and mysterious range of hills was curved against the sky.’ That is how present simple tense verbs are used instead of the past tense ones (“came”, “changed”, “filed”) In addition, this enhances the impression of the constant action as a process occurring at present. The text could also belong to the military fiction or the war literature depending with the reference to the troops and pontoon bridges; which are evidently military related.

Discursive practices

Production

The text is co-authored with a style used by a narrative writer or the author who has written scenes involving war or military movements. It is quite formal and at certain place describes poetic which makes it seem like the writer was more of a painter, who painted words on paper. An interesting and creative decision to write ‘insect voices of the night sang solemnly’ Creating and controlling the insect voices is done quite literarily.

The factors promoting the influence on the text could involve such outcome as desire to depict beauty, haunting or otherwise, in military environment. The writer might draw from a more widely understood tradition of war literature which freely intermingles fact with philosophy or with art.

Consumption

The text may well be seen as a stylistically inspired painting of the battle that is meant to bring out an emotional, as well as a psychological response from the audience. This actually makes the reader look at the difference between how war is gruesome or terrible, and how even the plain concept of a battle or an operation may seem muscular, creepy, and pretty.

The audience may consider ‘purple streaks’ ‘glaring fire wine’ and ‘gleams of silver or gold’ – allusions to ravages and carnage, yet also to light, beauty, strength, and success.

The more poetic the sound of the passage, the more readers may decide that it can be viewed as an allegory of human existence – the perambulation of individuals through impenetrable territories, interludes of joy and passion (here embodied by soldiers).

Social practices

The story could be located in a time of war, and may depict the life of soldiers during that war. Sanctioned voting is also justified with military language which means that large scale military operations or battles are ongoing. The description of night, natural beauty, could actually be opposite with violence or harshness associated with war.

The cultural reference which the passage could stimulate concern about the connection between man and environment specifically in conflict. The military march contrasted sharply with the organized action of the military and the moving purpose of march yet juxtaposed it with the concept of mystery of range of hills, insect voices of nature.

In an institutional level, it may be feasible to argue that the ways in which movement and structure of the military is portrayed in the text maybe an institutionalized perception and enactment of war. The soldiers moving across pontoon bridges or shifting across the geography may represent dresses up militaries in style indicating the strategic and totalitarian mindset of management, at the same time, the natural surroundings described in lyrical manner highlight the difference between the world of the institution and the world of the nature.

3. *“The precise gunners were coolly enthusiastic They lifted their eyes every chance to the smoke-wreathed hillock from whence the hostile battery addressed them. The youth pitied them as he ran. Methodical idiots! Ma chine-like fools! The refined joy of planting shells in the midst of the other battery’s formation would appear a little thing when the infantry came swooping out of the woods” (p. 82)*

Textual analysis

A great number of adjectives and remaining parts of speech that are commonly included in evaluative language can be identified in this passage. Some of such words include; ‘precise,’ ‘coolly enthusiastic,’ ‘hostile battery,’ etc which all create a more and military related tension and conflict. The terms “machine-like fools” and “methodical idiots” contrast between the youth’s passionate headedness and the cold manner of the gunners, military – trained professionals. Moreover, refined joy counterpart the joy of destruction with the somewhat darker meaning regarding the nature of wars.

The language is mostly unadorned, with past tense verbs “were,” “pitied,” “came” to present the action in a particular past event. The most important verb tenses are used and the overall sentence formation and length is diverse Some of the sentences are short, such as “The youth pitied them as he ran.” while others are complex “The refined joy of planting shells in the midst of the other battery’s formation would appear a little thing when the infantry came swooping out of the woods.” The use of short and long sentences provides contrast, helping to develop the pace of the thought, fast, active and powerful together with a reflective and a critical thought.

This work can be classified under the military or war novels. It is part descriptive and part stream of consciousness for the reader to get the soldier’s point of view of the military task at hand. The tone and the presence of both, outside actions (the work of the gunners) and inside thoughts (the judgment of the youth) show that the text raises questions of the Human Experience in War and is primarily interested in a psychological detachment imposed by militarization.

Discursive practices

Production

It is, therefore, written by the narrative writer or author, who may have some experience or interest in the psychological effects of war. This refers to an effort to examine the internal struggle that arises due to conforming to the militarized disposition the gunners have of being coolly enthusiastic or the critical viewpoint the youth has. The decision regarding the focus on internal thought with the use of such phrases that refer to the oration of the characters as ‘Methodical idiots!’ Machine-like fools!” spotlights a critique of the emotional blindness many soldiers’re depicted as having in relation to war.

Interpretations of the factors which might have informed the creation of the text could comprise a wish to document the isolating aspects of life in the military, the extent to which soldiers are turned into machines, and the psychological effects this has on the human beings that they are. Owing to the importance of the youthful voice, this might be susceptible to anti-war thought though the clear indicators of analytical reference point can demonstrate a more general critique on military culture and the way in which the instrumentality of war reduces participants to a merely functional baseline.

Consumption

The text might have been understood by the readers as the authors’ commentary on mechanized and dispassionate approach to modern warfare, which is reflected in the soldiers’ behavior. The reader may support the youth’s view and may feel pity or disdain for the gunners inflicting attacks that show no passion in fighting the war. The juxtaposition of the ‘refined pleasure’ which the General receives from destruction with the almost animalistic pleasure that the young man categorically gets out of war challenges the reader to query on the morale and psychological impact of war on the morale of soldiers.

It is quite probable that the audience will read this passage as a criticism of objectification fostered by war. Thus, the attitude that youth depicted in the story has to soldiers as ‘machine like’ and ‘methodical idiots’ underlines how individual and personal emotions are always secondary to organizational process. That the infantry is characterized as ‘swooping out of the woods’ also brings an air of the imminent, and potentially chaotic conflict to the proceedings, as does the implication that the gunners’ precise labor may soon be for naught or even entirely extraneous.

Social practices

The time can be estimated to be of the two World Wars particularly the Second World War when technological advancement flagged off mechanized warfare. The text depicts the transition in the kind of warfare from an individualized and emotional undertaking to mechanical and business like activities whereby the soldiers do not opt for a certain way of killing, but are about ‘how’ they do it. This may well be the young man’s reaction to the post-traumatic disorder, which was characteristic of soldiers of the ‘post heroic’ war, where war was far from heroism, glamour and glory.

In the context of the given culture the subject tackles the issues of militarization of society and the military’s glorification. The youth criticizes the gunners as “methodical idiots” and “machine-like fools” going against the romantic notions generally connected with war – the honor, the duty. Hence, the importance of the eradication of identification of the soldiers with the destructive tasks that they perform can be construed to represent a postmodern critique of militarism where the humanity of soldiers is largely effaced for the efficiency that the culture of military inscribes on service bearers.

It also recreates the military structure and the way it standardizes men treating them almost like machines within the military chain of command. The ‘cool and excited’ gunners execute their task effectively, an effect which shows how the military system dehumanizes individuals into mere tools that act based on instruction given to them. The youth’s internal criticism is oriented on the very functional approach to individuals that military institutions impose – the suppression of emotions and the robotic-like performance of the tasks.

“All Quiet on The Western Front” by Erich Maria Remarque

I. *“Fourteen days ago we had to go up and relieve the front line. It was fairly quiet on our sector, so the quartermaster who remained in the rear had requisitioned the usual quantity of rations and provided for the full company of one hundred and fifty men. But on the last day an astonishing number of English heavies opened up on us with high-explosive, drumming ceaselessly on our position, so that we suffered severely and came back only eighty strong” (p. 10)*

Textual analysis

The choice of words is not very extensive, most distance words, not often used in daily language, are military related like; front line, quartermaster, ration, sector, heavies, high-explosive and the like. These terms are military and their purpose is to characterize the surroundings of military and the conditions that the soldiers are performing in. The usages of such words as astonishing, drumming ceaselessly, suffered severely serve the purpose of increasing the authors’ sense of how bad the bombardment was.

This is because the text is written in the past tense which give it an ex post facto feel- a looking back kind of tone. This recounting of events enables the speaker to depersonalize the events, while at the same time narrating them with the relative feeling that is part and parcel of it all. The sentences are really simple but they follow more of cause and effect. For example, “Fourteen days ago we had to go up and relieve the front line” is used to present the event, while “we suffered severely and came back only eighty strong” emphasize the result that supports the story of the endure suffering.

This text could most authoritatively be classified as military chronicle, or personal testimony. They might be part of a collection of literature related to war or may be memoirs, which are literatures that Discuss the experiences of the warriors during the war. This genre is also useful when it portrays the effects that the battle had both in terms of stakes and in terms of the physical exhaustion of the combatants as well as the unpredictable nature of the war all of which can be illustrated by the shows’ normalcy that is then interrupted by the fight.

Discursive practices

Production

The text is probably written by a man-in-arms or an ex-combatant to give a gist of the events ahead. Minimal use of the third person point of view – narrating based on the soldier’s impressions of the events established strong personal association of the reader with the event. The tone and wording of the narrative appear to be historically formal, almost as if it was produced for the writer to work over or to relate the experience to others orally (or in writing) (presumably the other soldiers as well as the public). It may be psychological influences to the creation of this particular text because the author finds himself needing to depict the reality of warfare. By pointing at the quartermaster, Hughes

contrast the everyday activity of ordering rations and preparing for a regular mission with the brutality of the bombardment..

Consumption

The audience, especially those who watched war or understand the military operation, would relate the text to the author's meditation on randomness of war. That change from a fairly quiet environment, to the presence of an astonishing number of English heavies engaged in fighting indicates the reality of war and the randomness of the combat where otherwise well prepped and what must have been routine missions could turn deadly in a few seconds.

To someone that is not conversant with military life or someone who has never read the military history, the above text can be seen as a brief and rather blunt portrayal of the way that war affects the lives of soldiers – illustrated by the fact that only eighty men return home alive after the war. While the simple arrangements of the soldiers before the battle “a quartermaster who remained in the rear”, “requisitioned the usual quantity of rations” adds the realism to show the horror of bombardment.

Social practices

By the use of words such as front line, quartermaster, as well as high-explosive shells one feels that this text belongs to either World War I or World II. All these reference point to a time when there was rigorous use of blockbuster's in trench warfare. This shock and trauma may be attributed to the wars, which were devastating some time back and where soldiers were caught unawares most of the time. The loss of men, such as saying ‘came back only eighty strong’ also indicates the average man to man fights prevalent in most of such cases particularly the First World War where such frequent.

Traditionally, the text registries military practices of campaigning war, with the opportunities emerging from the fact that war always comes with unknown factors. Presumably the part played by the quartermaster and its surroundings in the background emphasize military microcosm and rather uneventful order of business in contrast to the described front. The loss and pain of the soldiers are the indication of cultural trauma heard with the war as well the erasure of the soldier's experience. This serves to illustrate how war stories are typically divided into the normal, the concern for such things as rations, preparation for battle and the drastic, the killing and the getting killed.

This particular text also indirectly touches on the aspect of institutions especially of the military. The position of a quartermaster, who stays in the rear, while performing logistical assignments (rations, supplies) is juxtaposed to real soldiers who have to endure war's effects. Military, that distills all effort to preparation and principal, can be turned on a head at any point by the chaos of war, illustrating the clash between the mechanistic, orderly aspect of the military and the random, emotional facet of combat.

2. *“A picture comes before me. Burning midday in the barrack-yard. The heat hangs over the square. The barracks are deserted. Everything sleeps. All one hears is the drummers practising; they have installed themselves somewhere and practise brokenly, dully, monotonously. What a concord! Midday heat, barrack square, and drummers beating!” (p. 46)*

Textual analysis

The names of objects and adjectives are representatives of hot and midday, such as burning, midday heat, sleep. The words like “barrack-yard,” “drummers”, “monotonously”, and “concord” contributes to build up a picture of military, which can both physically and mentally depict. Thus the words burning and sleep are placed side by side therefore one is offered an apprehensive impression of heat and the other of stasis of the barracks.

It is not in any past tense but in present tense which help to make the writer be part of the scene that is being depicted. grammatization of imagery is again reflected on the kind of sentence construction which has rhythmic movement similar to drummers working ‘brokenly, dully, monotonously’. The actualized grunt like phrases (“Everything sleeps.”) are coupled with longer and more picturesque phrases, offering reflection and description in equal measure. As have the idealized chronicles of this organization, staying stagnant, mirroring the scenes where time slows down and hours put in a day feel like endless.

The text can be classified as the descriptive piece, although it would have to be placed in the subcategory of the literature fiction or perhaps the war literature as the main goal of the extracts is largely the creating of the mood or paints a scene rather than relating a story. It seems to depict a pose or a scene which looks like nobody is fighting or doing anything and the camera captures the ambiance. This genre could be put in the first person or the internal point of view because the emphasis is made on thoughts, or feelings that are spurred by setting.

Discursive practices

Production

There is a sense of a knowledge player in military life or of an author contemplating the dreariness of military life. Because of the domination of the sensory details and the introspective point of view it would appear the writer may be deliberately using his or her experience, or attempting to explore some psychological aspect of soldiering. In other words, the use of irony when stating “What a concord!” may indicate the author’s pessimistic attitude towards those aspects of military men’s daily life that seem either burdensome or mechanized or repetitive.

The text appears to have been inspired by psychologically and emotionally, the impact of a military lifestyle, most notably, frustration, and the daily grind of military life during the calm before the storm. That is why monotony and heat may indicate the limitation of the so-called war fatigue, physical and mental exhaustion, and the impact on the perception of this scene. It also appears to be driven by the author’s concern to address the psychological and emotional state of soldiers, which, as a rule, remains shrouded by the uneventful existence of military men.

Consumption

The audience would probably watch this scene as the representation of monotonous and psychological aspect of military life. The heat contrasted against the monotonous activity of the drummers argues the depersonalization that military discipline possesses. The word ‘concord’ would be seen as especially ironic here as this usually refers to something that harmonious but here points at the steady unchanging din of what is being practiced and hence radical of the quiet, calm that is associated with the term. This allows

thinking about the dehumanization process in military setting and turning music, which is supposed to be a source of joy into the boring meaningless repetition.

This passage may also be received with approval of this seeming symbolism where the audience might feel the impending hopelessness in military life, where people are stripped off emotions. Drumming is usually seen as something related to war and military organization; rhythm is depicted here as stagnant, as meaning-less as the pigeon-toed marching in military fashion. It causes one feel tired, excluded and even useless, something an audience knowledgeable of the psychological effects of military can relate to.

Social practices

Most probably, the text presents an episode belonging to wartime experience – that is a military camp during ‘peace’ time that is not in active battle. The time is unspecified although from the kind of language used and from the context the author seems to be referring to a period in which big organizational military forces were common especially in the First or the Second World War. These included times of high operational tempo when soldiers were fighting in set battles and times when they were often idle with each period giving cause for reflection on the boredom, the effect of immobile warfare on morale and the impact of war on one’s psychological well-being. The work also vividly associated with the barracks regime, strict schedules, and deliberate idleness that soldiers in such a period had to endure.

On a cultural level, it deals with military culture as a hierarchy of command, order, discipline, punctuality, a set routine” trumping all personal liberties and rights. The monotonous movement of the drummers might be discerned as the revelation of how militarism creates suppressive disciplinary regimes that in a way anesthetize occupants from inner psychic processes. As a concept ‘concord’ also ties into a critique of the cultures of the military system and its mechanistic ways of attempting to order or even bring rhythm and pattern to life (as signified by the drummers’ work being for nothing).

At the organizational level, it mirrors military bureaucracy as soldiers are forced to endure low, monotonous tasks with little or no ability to choose what they want to do. The business like setting of the barrack reflects the organizational or operational structure of the military that trains and prepares the man power for the next battle readiness. I agree that the drummers – which, in previous regimes, were an integral sub-assembly of military steadiness – here appear to be stuck on a remorseless, monotonous loop. This happens in military institutions to the extent that even rejuvenating rhetoric is reduced to its lowest common denominator and emptied of agency.

3. *“Beside us lies a fair-headed recruit in utter terror. He has buried his face in his hands, his helmet has fallen off I fish hold of it and try to put it back on his head. He looks up, pushes the helmet off and like a child creeps under my arm, his head close to my breast. The little shoulders heave. Shoulders just like Kemmerich's. I let him be. So that the helmet should be of some use I stick it on his behind - not for a jest, but out of consideration, since that is his highest part. And though there is plenty of meat there, a shot in it can be damned painful. Besides, a man has to lie for months on his belly in the hospital, and afterwards he would be almost sure to have a limp” (p. 64)*

Textual analysis

Every word used in this passage represents the closest and most sensitive moments of soldiers while under war. Such terms as ‘terror’, ‘buried’, ‘creeps’, ‘heave’ point to

such emotions as well as physical state of the young recruit that is full of terror, buried in the depth of a shell hole and feeling deep creeps and seeing nothing but to heave. Fair headed' here gives the sign of recruit means a new comer or innocent one and which does not fit into a war. Because the terms like "helmet," "shoulders," or "behind" put the text deliberately in the context of military life and physical trauma and lay down a specific type of black humor and practicality of living to tell the tale.

There is one and only persona that this passage describes- this is why it is written in past tense and presents a certain story. The use of the imperative mood of verb ("I fish hold of it, ' I stick it on his behind') simplifies the actions of the speaker giving the readers the impression of the practical and necessary steps. A strong concern is paid to the action-based sentences receding as "he looks up", "pushes the helmet off", etc. those all create sense and concern towards the movements and feeling of the recruit. The more objective description at the end: "not for a jest, but out of consideration" also brings the concentration on the inside after the outside activities.

Accordingly, this text can be classified as a military or war literature, most likely, containing a first-person narrator or developed as memoir-like reflection. This narrative portrays raw sexual desire and interaction between two military men and men, separated from their big physical bodies to show humanity. It discusses effects of post war personal distress and fear as observed in a soldier, and the reflective stance of the speaker that overlooks the pragmatic reality of recruit's position in his struggle

Discursive practices

Production

The origin of the text seems to be from a soldier, or a war diarist and is most probably a first-person narrative. First person narrative makes the text appear almost as an autobiography; the speaker is self-analytical at the most tender age and most emotional state. The writing appears to be a deliberate effort meant at portraying the feelings caused by war, in a human interest manner, considering the care and affection that the soldiers have on each and every other one of them, despite things being terrible around them.

It seems that Derrida derives influence behind this text from the psychological pressure in the war: besides the evident threats, the warriors have to live through the effects on people in pressure-stimulated interaction. This accounts on why the given narration of the movie decides to focus on a recruit in 'utter terror' may be viewed in different sentiments; first one being contrast between the protagonist and the war, or a deeper perverted evil of war more so to the young recruit. The indications of the inter-human relations and rejection of the violent acts state that compassion and compassion are the critical aspects of the survival at the aggressively dangerous world, even during the war.

Consumption

The audience would most probably understand the text as one scene of tenderness and concern in the middle of the dehumanizing war experience. From the description of how the recruit is fearful and how the speaker leniently reacts to it allows reader to have a sympathetic feel on soldiers since they are not only physically under the attack but psychologically inflicted as well by war experience. The audience might get the sardonic joke the narrators makes about the recruit's shoulders being like Kemmerich's – another probable reference to a previous soldier, possibly another exploitable character or a

metaphor for the frailty of soldiers – the cyclical nature of trauma and suffering for soldiers in war.

The positioning of the helmet on the head and particularly behind of the recruit may look ridiculous but has the practical message. It shows the more pragmatic, brutally rational side of the surviving in a war where even fun or compassion is tied with it. The audience might view this act of the speaker as the acts of survivalism—the speaker is trying to protect the recruit but at the same time, show that military life has no frills or cushions, so the actions are interpreted with a sense of survival, not diplomacy. With the intervention of audience, the text empowers one to grasp that at times soldiers find themselves in socially intricate to scenarios that necessitate that they extend understanding to each other in midst of the mayhem of war. This is because the passage demonstrates how soldiers engage with each other—and how they can express feelings of weakness and terror as well as nurture, as well as using comedy or a call to action to grapple with trauma. The audience may also understand that brutalization in war is normalized as the audience all can hear the speaker’s detached, efficient actions, no matter how compassionate they are.

Social practices

This text seems to be written during a world war, probably World War I or II, because of the military references made throughout it. The use of ‘I’ in the poem gives the impression of the speaker as a former military man seeing that mentioning a recruit and the knowledge of the impacts if war trauma is generally viewed as hints of a veteran. The text focuses on the psychological condition of youth at war or more specifically on how they felt in the time of war when they were scared or traumatized. Social aspect of this passage can be read in connection with the experiences of soldiers trapped in the trenches or in any other battle situation, that put a man in face of death and extreme stress which makes him completely change for the worse.

Culturally, this text embraces the military culture of male hardness and the lack of any philosophical kind of sentimentalism. The example of a use of helmet from its position on the recruit’s behind also presents an argument about how soldiers use objects based on necessity regardless the situation can be considered as rather crass. But there is an indictment of war, as well, an indictment of the way warfare pares an individual into a mere being whose existence is solely for the sake of his or her ability to survive, in which an act of kindness – or order for that matter – is posited as being for the sake of necessity.

6. DISCUSSION

Stephen Crane’s *The Red Badge of Courage* and Erich Maria Remarque’s *All Quiet on the Western Front* deal with the theme of war and war’s effects on men, but with definite differences in tone and direction. Crane is more concerned with personal metamorphosis and demoralization of the soldiers in a militarized society, the farce of the military valor and unsustainable masculinity soldiers assume. Whereas Remarque offers nothing of the kind, the author effectively captures the horrific aspects of war based upon its day-to-day unpredictability and the emotional impact that underlying situation has. For both writers the chrome and propaganda image of war is juxtaposed with the more conscientious cruel nature of war and society, where Crane denounces the emulation of the heroic archetype of the military system and Remarque focuses on the psychological strain of wars.

The authors also discuss the issue of boredom and depersonalization of soldiers, though in somewhat different manner. This leads Crane to unveil a sort of light and dark pairing of aesthetics and warfare in a strictly symbiotic relationship with one another. Remarque elaborates about wearying and exhaustion of the soldiers during periods of no action and condemn the monotonous and highly disciplined life of soldiers. The two novels describe soldiers as reduced to being mere machines; in Crane's novel the gunners are portrayed more as machines at war while Remarque gives a real look into life at war with a young recruit's fear. These novels open a wide perspective on the more emotional, psychological, and physical complications of war.

7. CONCLUSIONS

The study reaches the following conclusions:

1. To answer the first research question, in 'The Red Badge of Courage' and 'All Quiet on the Western Front', both Crane and Remarque use language and tell their stories to debunk the myth that war is glorious and move between the past and present tenses while doing so. They refer to military terms, employ folio of strong visuals and change time reference to depict soldiers' psychological and emotional realities with emphasis on the negative impacts of war. Both authors dismiss the concept of war heroes and claim that the only way to have peace is by looking at the ugly side of war. These books tell more about war, but they do not tell typical war stories, instead, they explore the feelings.
2. To answer the second research question, the two books: "The Red Badge of Courage" by Stephen Crane and "All Quiet on the Western Front" by Erich Maria Remarque condemn are represented by the fact that war is depicted as beautiful while it is really chaotic, cruel, and that injuries a person's mind. Through portraying; soldiers' fear, their disappointment and emotional struggles, both novels do not depict the glamour of the war, but depict the more natural, raw, unfiltered bitter, fearful and desperate side of war, the longing of the people to connect and feel human during those terrible times.

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