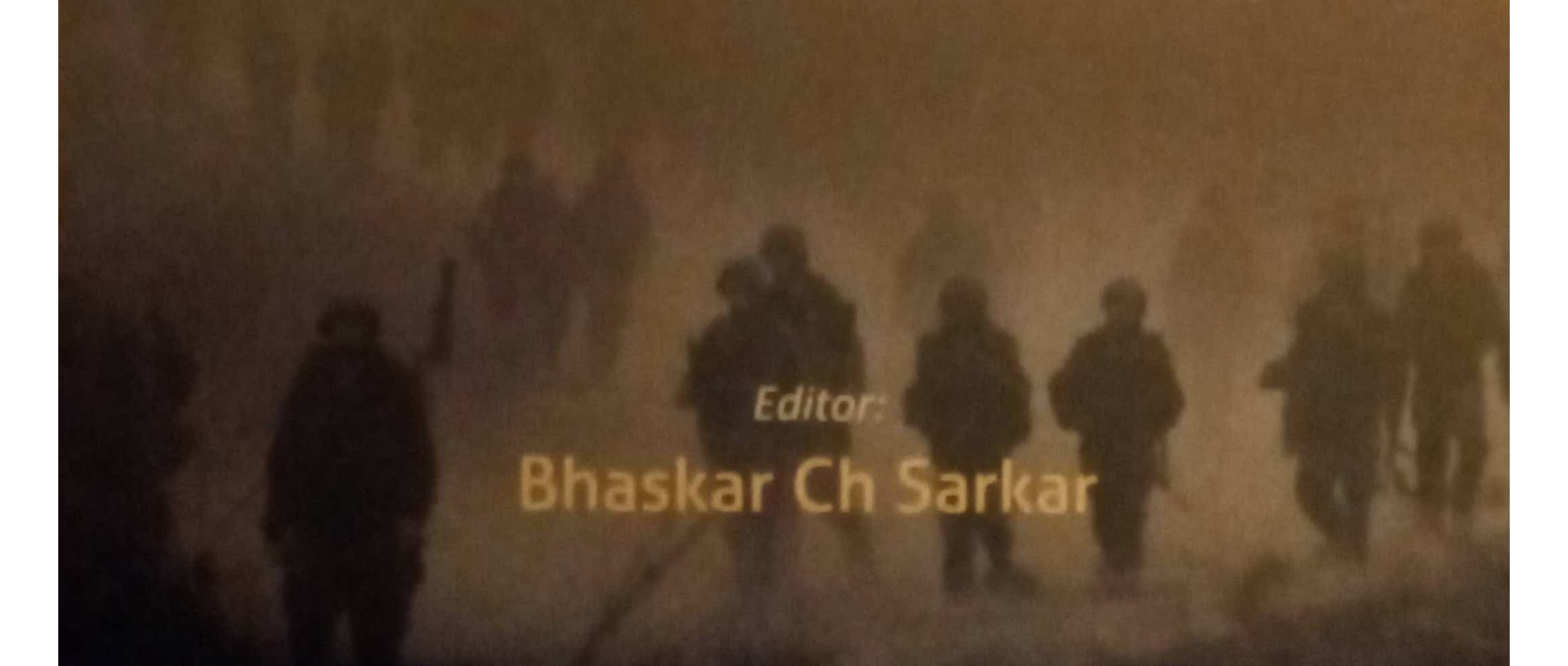


*War*  
and  
*Literature*

CRITICAL PERSPECTIVES



*Editor:*

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# The Survivor Guilt and Trauma of a Soldier in Bao Ninh's *The Sorrow of War*: A Novel of North Vietnam

*Dr Nanduri Raj Gopal*

## 1. Literature on War

War is a means with which politics seeks to achieve its objectives (Rosinski 20). War is thus a means of action, one that is implemented in the pursuit of a political end-and this political end is its *raison d'être* (Schu VII). However, there is a subtle variance between War and Diplomacy. Diplomacy is a well-established strategy of influencing other governments' and peoples' decisions and behavior via communication, negotiation, and other non-violent means. War is also an act of human intercourse (Clausewitz 149). War becomes inevitable when diplomacy forsakes. Throughout history, war has been used to advance the dominance of one state over another and change, preserve, and regulate the conduct of international relations. War has been since early times recorded in chronicles, archives, and histories. However, modern writings on war emphasise empirical and realistic elements. Accordingly, Brosman states:

Fiction, Drama, and Poetry concerning war tend toward recording not simply the causes and conduct of armed conflict or individual battles but the manner in which they are lived, felt, used, and transformed by participants. The subjective element is what readers seek in works in the imaginative mode, as opposed to histories; they bring a type of satisfaction different from that of simply knowing the facts and carry a mark of authenticity and truth that, paradoxically, more objective histories rarely attain. This Authenticity and satisfaction come from a powerful appeal to readers' imaginations through identification with characters and their emotions and through literary language. (86)

In addition, avant-garde war literature tries to de-mystify conflict and promote peace. The writings that arose in the aftermath of the