

**Fear, Combat and Comradeship in the War Narratives of Sebastian
Junger and Vasily Grossman**

Thesis Submitted to the University of Calicut
for the award of the Degree of
Doctor of Philosophy
in
English Language and Literature

By

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University Registration: U.O. No. 12243/2016/Admn dated 18.10.2016

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March 2024

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DECLARATION

I hereby declare that the work presented in the thesis entitled “Fear, Combat and Comradeship in the War Narratives of Sebastian Junger and Vasily Grossman” is based on the original work done by me under the guidance of Dr. Sherly M. D. as my Research Supervisor at the PG Department of English and Research Centre, Vimala College (Autonomous), Thrissur and has not been included in any other thesis submitted previously for the award of any degree. The contents of the thesis have undergone a plagiarism check using iThenticate software at C.H.M.K. Library, and the similarity index was found within the permissible limit. I also declare that the thesis is free from AI-generated content.

Place: Thrissur.

Date: 21.03.2024

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CERTIFICATE

This is to certify that the adjudicators of the PhD thesis titled "**Fear, Combat and Comradeship in the War Narratives of Sebastian Junger and Vasily Grossman.**" submitted by Ms Lovji K N (U. O. No. 12243/2016/ Admn dated 18.10.2016), Part- time Research Scholar, PG Department of English and Research Centre, Vimala College (Autonomous), Thrissur, have not given any directions for corrections or suggestions to change in their reports. This has been confirmed by the Chairman of the Open Defence and Viva Voce. The contents of the hard copy and the soft copy submitted herewith are one and the same.

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Date: 20.03.2025

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CERTIFICATE

This is to certify that the thesis entitled “Fear, Combat and Comradeship in the War Narratives of Sebastian Junger and Vasily Grossman” is a bonafide record of studies and research carried out by Ms. Lovji K.N. under my supervision, and submitted to the University of Calicut for the award of the degree of Doctor of Philosophy in English and has not been included in any other thesis submitted previously for the award of any degree. The contents of the thesis have undergone a plagiarism check using iThenticate software at C.H.M.K. Library, and the similarity index was found within the permissible limit. I also declare that the thesis is free from AI-generated content.

Place: Thrissur
Date: 21.03.2024

Dr. Sherly M. D.
Research Supervisor

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I am thankful to my family, parents, my better half Sathish Kumar K S, and my children Ananya and Avyukth for they kept me moving with their enthusiasm. I am immensely grateful to my dearest friends who stood by me in times of challenges.

Lovji K N

DEDICATION

To the memories of Sijo George Aliyath

ABSTRACT

The common man's experience of war and its realities trigger a disturbance in the minds of the war reporters, which had hitherto gone unpublished due to the hindrance of policies, and find expression in their later writing. Later, these narratives were carefully analysed to find the 'life' of humans at the time of war and how that is transformed into exquisite war narratives that unveil the real war story to the readers. The texts analysed are Vasily Grossman's *Life and Fate*, *A Writer at War*, and Sebastian Junger's *War and Tribe: On Homecoming and Belonging*. The texts *A Writer at War* and *War* are written from the war front as embedded reporters, and the works *Life and Fate* and *Tribe: On Homecoming and Belonging* are about their wartime memories and later reintegration into society. American journalist Sebastian Junger covered the Afghan War, and Russian journalist Vasily Semionovich Grossman covered the Second World War. The research analyses the narrative construction of traumatic memory as an adaptive strategy for post-traumatic growth and examines the psychotraumatological impact of framing the raw elements of war—fear, combat, and comradeship—in war narratives. The study assesses the impact of wartime moral pollution and combat trauma on combatants and explores the emotional landscape of comradeship and the process of soldiering. The texts are subjected to rhetorical framing analysis using the Framing Theory, comparative analysis using the Traditional and Modern Just War Theory and psychological analysis based on Identity Fusion Theory. The research endeavours to comprehend how the analysis of the variables of fear, combat and comradeship in the war narratives using the theories as frames of reference confirms the therapeutic power of the narratives. This analysis of the complex interplay provides an understanding of the wartime human psyche and how it assists the combatants in the process of reintegration into society and psychological healing. War literature and theories of trauma and healing have a long history and frequently overlap to help combatants not only relate to their traumas but also to understand the context of conflict and thereby heal. This fusion of theory and practice creates the opportunity to study the suffering, trauma, and healing of soldiers through literature.

പ്രബന്ധസംഗ്രഹം

യുദ്ധത്തിന്റെ യാഥാർത്ഥ്യങ്ങളും സാധാരണക്കാരന്റെ യുദ്ധാനുഭവങ്ങളും യുദ്ധ റിപ്പോർട്ടർമാരുടെ മനസ്സിൽ അസ്വസ്ഥതയുണ്ടാക്കുക പതിവാണെങ്കിലും സാങ്കേതികതടസ്സങ്ങളാൽ കാരണം ഇതുവരെ പ്രസിദ്ധീകരിക്കപ്പെടാതിരിക്കുകയാണ് പതിവ്. എന്നാൽ അവരുടെ പിൻക്കാല രചനകളിൽ ഇതല്ലാതെ ആവിഷ്കരിക്കപ്പെടുകയും ചെയ്തിട്ടുണ്ട്. യുദ്ധസമയത്തെ മനുഷ്യരുടെ 'യാഥാർത്ഥ ജീവിതം' കണ്ടെത്തുന്നതിനും അത് പിന്നീട് തികച്ചും സ്വാഭാവികമായി വായനക്കാർക്ക് തുറന്നുകാട്ടുന്ന അതിമനോഹരമായ യുദ്ധ വിവരണങ്ങളായി എങ്ങനെ പരിവർത്തനം ചെയ്യപ്പെടുന്നു എന്നതിനും ഈ വിവരണങ്ങൾ ശ്രദ്ധാപൂർവ്വം ഈ പ്രബന്ധം വിശകലനം ചെയ്യുന്നു. വാസിലി ഗ്രോസ്മാൻറെ ലൈഫ് ആൻഡ് ഫേറ്റ്, എ റെറ്റർ അറ്റ് വാർ, സെബാസ്റ്റ്യൻ ജംഗറിൻ്റെ വാർ ആൻഡ് ട്രൈബ് എന്നിവയാണ് വിശകലനം ചെയ്ത ഗ്രന്ഥങ്ങൾ. എ റെറ്റർ അറ്റ് വാർ ആൻഡ് വാർ എന്ന ഗ്രന്ഥം യുദ്ധമുഖത്ത് നിന്ന് ഉൾച്ചേർത്ത റിപ്പോർട്ടർമാരായും ലൈഫ് ആൻഡ് ഫേറ്റ് ആൻഡ് ട്രൈബ്: ഓൺ ഹോംകമിംഗ് ആൻഡ് ബിലോംഗിംഗ് എന്ന കൃതി യുദ്ധകാലത്തെക്കുറിച്ചുള്ള അവരുടെ പിൻക്കാല ഓർമ്മകളെക്കുറിച്ചും പിന്നീട് സമൂഹത്തിലേക്കുള്ള പുനരേകീകരണത്തെക്കുറിച്ചും ഉള്ളതാണ്. അമേരിക്കൻ പത്രപ്രവർത്തകൻ സെബാസ്റ്റ്യൻ ജംഗർ അഫ്ഗാൻ യുദ്ധവും റഷ്യൻ പത്രപ്രവർത്തകൻ വാസിലി സെമിയോണോവിച്ച് ഗ്രോസ്മാൻ രണ്ടാം ലോകമഹായുദ്ധവുമാണ് റിപ്പോർട്ട് ചെയ്തത്. പോസ്റ്റ് ട്രോമാറ്റിക് വളർച്ചയ്ക്കുള്ള ഒരു അഡാപ്റ്റീവ് സ്ട്രാറ്റജിയായി ട്രോമാറ്റിക് മെമ്മറിയുടെ ആഖ്യാന നിർമ്മാണത്തെ ഈ ഗവേഷണം വിശകലനം ചെയ്യുകയും യുദ്ധ വിവരണങ്ങളിൽ യുദ്ധത്തിന്റെ അസംസ്കൃത ഘടകങ്ങളായ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവ രൂപപ്പെടുത്തുന്നതിന്റെ സൈക്കോ ട്രോമാറ്റോളജിക്കൽ സ്വാധീനം പരിശോധിക്കുകയും ചെയ്യുന്നു. യുദ്ധകാലത്തെ ധാർമ്മിക മലിനീകരണത്തിൻ്റെയും പോരാട്ടത്തിൻ്റെയും ആഘാതം പോരാളികളിൽ ചെലുത്തുന്ന സ്വാധീനം ഈ പഠനം വിലയിരുത്തുകയും സാഹോദര്യത്തിൻ്റെ വൈകാരിക ഭൂപ്രകൃതിയും സൈനികത്വത്തിൻ്റെ പ്രക്രിയയും പര്യവേക്ഷണം ചെയ്യുകയും ചെയ്യുന്നു. ഫ്രെയിമിംഗ് സിദ്ധാന്തം ഉപയോഗിച്ച് വാമൊഴി ഫ്രെയിമിംഗ് വിശകലനം, പരമ്പരാഗതവും ആധുനികവുമായ ജസ്റ്റ് വാർ സിദ്ധാന്തം ഉപയോഗിച്ച് താരതമ്യ വിശകലനം, ഐഡന്റിറ്റി ഫ്യൂഷൻ സിദ്ധാന്തത്തെ അടിസ്ഥാനമാക്കി, മനഃശാസ്ത്രപരമായ വിശകലനം എന്നിവയ്ക്ക് ഈ ഗ്രന്ഥങ്ങൾ പഠനവിധേയമാക്കുന്നു. ഈ സിദ്ധാന്തങ്ങളെ റഫറൻസ് ഫ്രെയിമുകളായി ഉപയോഗിച്ച് യുദ്ധ വിവരണങ്ങളിലെ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവയുടെ ഘടകങ്ങളുടെ വിശകലനം, ആഖ്യാനങ്ങളുടെ ചികിത്സാ ശക്തി എന്നിവ എങ്ങനെ സ്ഥിരീകരിച്ചുവെന്ന് മനസിലാക്കാൻ ഗവേഷണം ശ്രമിക്കുന്നു. പഠനത്തിന് കീഴിലുള്ള തിരഞ്ഞെടുത്ത യുദ്ധ വിവരണങ്ങളിൽ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവയുടെ ഘടകങ്ങൾ രൂപപ്പെടുത്തുന്ന പ്രക്രിയയുടെ സങ്കീർണ്ണമായ പരസ്പരപ്രവർത്തനത്തിന്റെ വിശകലനം യുദ്ധത്തിലുൾപ്പെടുന്ന മനുഷ്യമനസ്സുകളെ കുറിച്ചും പിന്നീട് അവരുടെ സമൂഹത്തിലേക്കുള്ള പുനരേകീകരണത്തിലും മാനസികാരോഗ്യത്തിനും സൈനികരെ എങ്ങനെ സഹായിക്കുന്നു എന്നതിനെക്കുറിച്ചും വ്യക്തമായ ധാരണ നൽകുന്നു. യുദ്ധസാഹിത്യത്തിനും ആഘാതത്തിൻ്റെയും രോഗശാന്തിയുടെയും സിദ്ധാന്തങ്ങൾക്ക് ഒരു നീണ്ട ചരിത്രമുണ്ട്, ഇത് സൈനികരെ അവരുടെ അനുഭവാഘാതങ്ങളുമായി ബന്ധപ്പെടുത്താൻ മാത്രമല്ല, സംഘർഷത്തിൻ്റെ പശ്ചാത്തലം മനസിലാക്കാനും അതുവഴി സുഖപ്പെടുത്താനും സഹായിക്കുന്നു. സിദ്ധാന്തത്തിൻ്റെയും പ്രയോഗത്തിൻ്റെയും ഈ സംയോജനം സാഹിത്യത്തിലൂടെ സൈനികരുടെ കഷ്ടപ്പാടുകൾ, ആഴമേറിയ അനുഭവങ്ങൾ, മാനസികാരോഗ്യം വീണ്ടെടുക്കൽ എന്നിവ പഠിക്കാനുള്ള അവസരം സൃഷ്ടിക്കുന്നു.

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ABBREVIATIONS

LF	Life and Fate
AWAW	A Writer at War
CDM	Critical Decision Method
PTSD	Post-Traumatic Stress Disorder
PTG	Post Traumatic Growth

Key words: Narrating War, Post Traumatic Growth, Moral Pollution, Combat Trauma, Social Reintegration

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2.	Title of thesis / dissertation	FEAR, COMBAT AND COMRADESHIP IN THE WAR NARRATIVES OF SEBASTIAN JUNGER AND VASILY GROSSMAN	
3.	Name of the Supervisor	DR. SHERLY M.D.	
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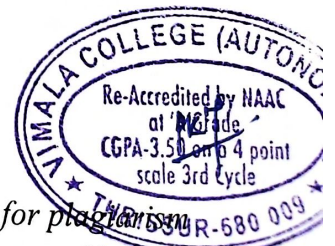
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ABSTRACT

The common man's experience of war and its realities trigger a disturbance in the minds of the war reporters, which had hitherto gone unpublished due to the hindrance of policies, and find expression in their later writing. Later, these narratives were carefully analysed to find the 'life' of humans at the time of war and how that is transformed into exquisite war narratives that unveil the real war story to the readers. The texts analysed are Vasily Grossman's *Life and Fate*, *A Writer at War*, and Sebastian Junger's *War and Tribe: On Homecoming and Belonging*. The texts *A Writer at War* and *War* are written from the war front as embedded reporters, and the works *Life and Fate* and *Tribe: On Homecoming and Belonging* are about their wartime memories and later reintegration into society. American journalist Sebastian Junger covered the Afghan War, and Russian journalist Vasily Semionovich Grossman covered the Second World War. The research analyses the narrative construction of traumatic memory as an adaptive strategy for post-traumatic growth and examines the psychotraumatological impact of framing the raw elements of war—fear, combat, and comradeship—in war narratives. The study assesses the impact of wartime moral pollution and combat trauma on combatants and explores the emotional landscape of comradeship and the process of soldiering. The texts are subjected to rhetorical framing analysis using the Framing Theory, comparative analysis using the Traditional and Modern Just War Theory and psychological analysis based on Identity Fusion Theory. The research endeavours to comprehend how the analysis of the variables of fear, combat and comradeship in the war narratives using the theories as frames of reference confirms the therapeutic power of the narratives. This analysis of the complex interplay provides an understanding of the wartime human psyche and how it assists the combatants in the process of reintegration into society and psychological healing. War literature and theories of trauma and healing have a long history and frequently overlap to help combatants not only relate to their traumas but also to understand the context of conflict and thereby heal. This fusion of theory and practice creates the opportunity to study the suffering, trauma, and healing of soldiers through literature.

പ്രബന്ധസംഗ്രഹം

യുദ്ധത്തിന്റെ യാഥാർത്ഥ്യങ്ങളും സാധാരണക്കാരന്റെ യുദ്ധാനുഭവങ്ങളും യുദ്ധ റിപ്പോർട്ടർമാരുടെ മനസ്സിൽ അസ്വസ്ഥതയുണ്ടാക്കുക പതിവാണെങ്കിലും സാങ്കേതികതടസ്സങ്ങളാൽ കാരണം ഇതുവരെ പ്രസിദ്ധീകരിക്കപ്പെടാതിരിക്കുകയാണ് പതിവ്. എന്നാൽ അവരുടെ പിൻക്കാല രചനകളിൽ ഇതല്ലാതെ ആവിഷ്കരിക്കപ്പെടുകയും ചെയ്തിട്ടുണ്ട്. യുദ്ധസമയത്തെ മനുഷ്യരുടെ 'യാഥാർത്ഥ ജീവിതം' കണ്ടെത്തുന്നതിനും അത് പിന്നീട് തികച്ചും സ്വാഭാവികമായി വായനക്കാർക്ക് തുറന്നുകാട്ടുന്ന അതിമനോഹരമായ യുദ്ധ വിവരണങ്ങളായി എങ്ങനെ പരിവർത്തനം ചെയ്യപ്പെടുന്നു എന്നതിനും ഈ വിവരണങ്ങൾ ശ്രദ്ധാപൂർവ്വം ഈ പ്രബന്ധം വിശകലനം ചെയ്യുന്നു. വാസിലി ഗ്രോസ്മാൻറെ ലൈഫ് ആൻഡ് ഫേറ്റ്, എ റെറ്റർ അറ്റ് വാർ, സെബാസ്റ്റ്യൻ ജംഗറിൻ്റെ വാർ ആൻഡ് ട്രൈബ് എന്നിവയാണ് വിശകലനം ചെയ്ത ഗ്രന്ഥങ്ങൾ. എ റെറ്റർ അറ്റ് വാർ ആൻഡ് വാർ എന്ന ഗ്രന്ഥം യുദ്ധമുഖത്ത് നിന്ന് ഉൾച്ചേർത്ത റിപ്പോർട്ടർമാരായും ലൈഫ് ആൻഡ് ഫേറ്റ് ആൻഡ് ട്രൈബ്: ഓൺ ഹോംകമിംഗ് ആൻഡ് ബിലോംഗിംഗ് എന്ന കൃതി യുദ്ധകാലത്തെക്കുറിച്ചുള്ള അവരുടെ പിൻക്കാല ഓർമ്മകളെക്കുറിച്ചും പിന്നീട് സമൂഹത്തിലേക്കുള്ള പുനരേകീകരണത്തെക്കുറിച്ചും ഉള്ളതാണ്. അമേരിക്കൻ പത്രപ്രവർത്തകൻ സെബാസ്റ്റ്യൻ ജംഗർ അഫ്ഗാൻ യുദ്ധവും റഷ്യൻ പത്രപ്രവർത്തകൻ വാസിലി സെമിയോണോവിച്ച് ഗ്രോസ്മാൻ രണ്ടാം ലോകമഹായുദ്ധവുമാണ് റിപ്പോർട്ട് ചെയ്തത്. പോസ്റ്റ് ട്രോമാറ്റിക് വളർച്ചയ്ക്കുള്ള ഒരു അഡാപ്റ്റീവ് സ്ട്രാറ്റജിയായി ട്രോമാറ്റിക് മെമ്മറിയുടെ ആഖ്യാന നിർമ്മാണത്തെ ഈ ഗവേഷണം വിശകലനം ചെയ്യുകയും യുദ്ധ വിവരണങ്ങളിൽ യുദ്ധത്തിന്റെ അസംസ്കൃത ഘടകങ്ങളായ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവ രൂപപ്പെടുത്തുന്നതിന്റെ സൈക്കോ ട്രോമാറ്റോളജിക്കൽ സ്വാധീനം പരിശോധിക്കുകയും ചെയ്യുന്നു. യുദ്ധകാലത്തെ ധാർമ്മിക മലിനീകരണത്തിൻ്റെയും പോരാട്ടത്തിൻ്റെയും ആഘാതം പോരാളികളിൽ ചെലുത്തുന്ന സ്വാധീനം ഈ പഠനം വിലയിരുത്തുകയും സാഹോദര്യത്തിൻ്റെ വൈകാരിക ഭൂപ്രകൃതിയും സൈനികത്വത്തിൻ്റെ പ്രക്രിയയും പര്യവേക്ഷണം ചെയ്യുകയും ചെയ്യുന്നു. ഫ്രെയിമിംഗ് സിദ്ധാന്തം ഉപയോഗിച്ച് വാമൊഴി ഫ്രെയിമിംഗ് വിശകലനം, പരമ്പരാഗതവും ആധുനികവുമായ ജസ്റ്റ് വാർ സിദ്ധാന്തം ഉപയോഗിച്ച് താരതമ്യ വിശകലനം, ഐഡന്റിറ്റി ഫ്യൂഷൻ സിദ്ധാന്തത്തെ അടിസ്ഥാനമാക്കി, മനഃശാസ്ത്രപരമായ വിശകലനം എന്നിവയ്ക്ക് ഈ ഗ്രന്ഥങ്ങൾ പഠനവിധേയമാക്കുന്നു. ഈ സിദ്ധാന്തങ്ങളെ റഫറൻസ് ഫ്രെയിമുകളായി ഉപയോഗിച്ച് യുദ്ധ വിവരണങ്ങളിലെ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവയുടെ ഘടകങ്ങളുടെ വിശകലനം, ആഖ്യാനങ്ങളുടെ ചികിത്സാ ശക്തി എന്നിവ എങ്ങനെ സ്ഥിരീകരിച്ചുവെന്ന് മനസിലാക്കാൻ ഗവേഷണം ശ്രമിക്കുന്നു. പഠനത്തിന് കീഴിലുള്ള തിരഞ്ഞെടുത്ത യുദ്ധ വിവരണങ്ങളിൽ ഭയം, പോരാട്ടം, സഹവർത്തിത്വം എന്നിവയുടെ ഘടകങ്ങൾ രൂപപ്പെടുത്തുന്ന പ്രക്രിയയുടെ സങ്കീർണ്ണമായ പരസ്പരപ്രവർത്തനത്തിന്റെ വിശകലനം യുദ്ധത്തിലുൾപ്പെടുന്ന മനുഷ്യമനസ്സുകളെ കുറിച്ചും പിന്നീട് അവരുടെ സമൂഹത്തിലേക്കുള്ള പുനരേകീകരണത്തിലും മാനസികാരോഗ്യത്തിനും സൈനികരെ എങ്ങനെ സഹായിക്കുന്നു എന്നതിനെക്കുറിച്ചും വ്യക്തമായ ധാരണ നൽകുന്നു. യുദ്ധസാഹിത്യത്തിനും ആഘാതത്തിൻ്റെയും രോഗശാന്തിയുടെയും സിദ്ധാന്തങ്ങൾക്ക് ഒരു നീണ്ട ചരിത്രമുണ്ട്, ഇത് സൈനികരെ അവരുടെ അനുഭവാഘാതങ്ങളുമായി ബന്ധപ്പെടുത്താൻ മാത്രമല്ല, സംഘർഷത്തിൻ്റെ പശ്ചാത്തലം മനസിലാക്കാനും അതുവഴി സുഖപ്പെടുത്താനും സഹായിക്കുന്നു. സിദ്ധാന്തത്തിൻ്റെയും പ്രയോഗത്തിൻ്റെയും ഈ സംയോജനം സാഹിത്യത്തിലൂടെ സൈനികരുടെ കഷ്ടപ്പാടുകൾ, ആഴമേറിയ അനുഭവങ്ങൾ, മാനസികാരോഗ്യം വീണ്ടെടുക്കൽ എന്നിവ പഠിക്കാനുള്ള അവസരം സൃഷ്ടിക്കുന്നു.

Chapter 1

Introduction

The framework of justice, security and law has steadily evolved and refined the concept of peace by incorporating the notions of conflict resolution, state-building, and peace making. This makes war literature and research into conflict inevitable and relevant disciplines. War is considered both an art and a social phenomenon that requires scholarly analysis. Reading works of war literature offers the opportunity to engage in a sustained and comprehensive debate about the complicated process of reconciliation with the painful memories of the past. Furthermore, the moral uncertainties that characterise nations in their recovery from conflict can be explored and understood through war literature. The narratives of war resemble a story in search of logic. The emphasis is on a dual representation of international scenes of war or a clash between two antagonistic forces that carry a moral identity. This identity is explored in the authors' direct reports, memoirs, and later autobiographical non-fiction. The suppressed and manipulated stories of war are facades that hide the traumatic realities of war. These narratives reported by the media restructure reality into political propaganda. Later, these writers skilfully incorporated all the untold stories into their fiction, and the truth was unravelled through historical contextualization. Their narratives give voice to the dark and shadowy contours of the soldiers' wartime experiences. This opens up a new perspective for understanding the untold war stories contained in memoirs, reports and later autobiographical fiction.

After the brutal combat of the First World War, literature became the only tool to make sense of the moral complexity of a post-conflict society. In addition to providing insight into the intricacies of transitional justice, the literary works help

people understand the challenges of social reconciliation. Every conflict is fundamentally and explicitly about governance. War is perceived as a method of identifying that has the last word on what happens in a specific region, such as who holds the reins of power, receives the majority of resources, and whose principles are accepted. At its core, conflict is inherently anthropological, as it concerns which group of people has control over what happens in a specific place. The emergence of modernism was a result of the disillusionment caused by the war, which rejected conventional forms of expression, abandoned romantic ideas of nature, and emphasised expressing one's inner self. The practice of writing memoirs and accounts of one's life provides beneficial venues for experimenting with the idea of therapeutic storytelling. That makes narrative art an effort to organise and make sense of the haphazard nature of several dreadful encounters. Diaries, memoirs, autobiographies, and other forms of life writing offer crucial venues for researching the therapeutic effects of narrative construction. Post-conflict literature is thus an emerging discipline in the field of literary studies that covers a self-conscious investigation into literature and the field of academic studies, taking into account their capacities for dissecting and exposing the global effects of conflict.

A narrative account of the nature of war trauma draws on the psychological effects of war and its representation in nation-building discourses. War experience and war representation are different aspects with different perspectives and challenges. Participants in war have a subjective and personal experience, shaped by their emotions, senses and direct involvement in the conflict. In addition to the historical context of the conflict, the conceptual constraints that surrounded it also had an impact on how the war was portrayed at the time. Post-war societies and subjectivities carry traces of war, such as war neurosis, battle fatigue, and shell shock.

A psychological malaise occurs when there is a rupture in the social fabric that plagues nationalist discourse, historical discourse and masculinity discourse. The lived reality of war is often chaotic, unpredictable and emotionally charged. The depiction of war, whether in literature, film, or other media, aims to provide a more objective or mediated perspective. The emotional impact of war on individuals is so intense and profound that they endure fear, trauma, loss, and a range of emotions that are deeply personal and difficult to convey. The writers employ various artistic and narrative techniques to evoke emotions in the audience. Effective representations encourage empathy, but they are unable to convey the full emotional intensity experienced by those on the front lines. Participants in war live in the present moment of war, facing immediate danger and making split-second decisions. Temporal dynamics involve the continuous and often unpredictable flow of events. Techniques like flashbacks and foreshadowing are used to structure the story and provide the audience with a more understandable and coherent timeline. Therefore, representations can manipulate time to construct a coherent narrative.

War engages all the senses, including the sights, sounds, smells, and tactile experiences of combat. The sensory realism of war is immersive and immediate. While representations strive for realism, they are limited in their ability to convey the entire sensory experience. Individuals experience war from their own perspective, shaped by their roles, backgrounds, and relationships. The impact on individuals may vary depending on their specific circumstances. Representations often balance personal stories with broader, collective perspectives. They aim to convey the diverse experiences of individuals while addressing broader social, political, or historical themes. A participant's perspective of the conflict as a whole may be partial or biased due to their roles and locations. The audience's interpretation of the conflict's wider

context may vary depending on the selection procedure. Engaging in combat exposes participants to the raw realities of battle, which can be difficult to define or depict in art and literature. War can be chaotic and unpredictable, making a good story challenging to script. Interpretation, framing, and aesthetic choices are essential components of artistic representation. Beyond a literal representation, artists can communicate the complexity of combat through symbolism, metaphor, or abstraction. Recognizing these distinctions is essential to respecting the artistic and communication efforts of individuals who portray and communicate the complexity of warfare, as well as acknowledging the unique challenges faced by those who have experienced war directly.

War narratives exhibit a stifled and suppressed tone when they offer photographic details of the scene. Leaving political interference aside, war narratives present an altogether different perspective on the combat failures and successes taking place at the war front through reports, articles, journals, memoirs, biographies, autobiographies, personal letters, and novels. The trauma, comradeship, and fear that the writer encounters on the scene of action tenaciously follow him and sometimes skip memory when details are to be reported. This motivates the reporter to reconstruct the war memoirs in his autobiographical non-fiction. The writer deliberately neglects the empathetic issues at the front, preserving space for the 'news'. But these suppressed realities later find expression through literature. When a journalist turns into a novelist, there is a credible presentation of the experience gathered at the war front, being with the soldiers, generals, and the army camp, thus giving the most adventurous and meaningful literary expression of war, which can otherwise be called life writing or reflective writing. Selected works by two reporters turned novelists, Sebastian Junger and Vasily Grossman, form the basis of the study.

American journalist Sebastian Junger covered the Afghan War, and Russian journalist Vasily Semionovich Grossman covered the Second World War. These writers have consistently maintained a distinctive literary style and have convincingly reflected the truth and their traumatic experiences on the front lines of battle in everything, from their war reports and memoirs covering different conflicts to their autobiographical novels in later stages of writing.

Everyone who has been in a war emerges from it with a new identity. Even when it comes to restoring rights, war is rarely a positive experience. Every war leaves behind chronicles of pain, loss of life, and subsequent struggles for peace. For a soldier, fighting would be nothing more than his duty and responsibility. However, an element of uncertainty and terror remains over dying and falling companions, causing an emotional ripple in the lives of those who witnessed the battle. War narratives, through their linguistic prowess and the depth of their humanitarian sentiments, stir up the same fear in the minds of readers. The citizens, soldiers, and readers in this scenario are all directly or indirectly involved in the conflict and share the same attitude. Unfortunately, war never ceases to exist. It always offers a second life to everyone who survives it. This survival brings out the best in the reporters when they cannot help but present the entire adventure in a way that is understandable to the public, and they write until they feel relieved from the intense shock of war. Post-war lives trajectories require one to think like a citizen and act like a soldier. The transformation from human to citizen and then to soldier proves the psychological twist that surrounds the war community. Without the stories, we would have known only the selective, biased, or fabricated stories, and true war life would have been lost and drowned in the accounts of the losers. The survival of hope is tested as elements of unity, togetherness, love, and companionship are analysed in these authors' works.

All stories reflect the same platitude. It is the degree of psychogeographical impact that varies according to gender and matter.

Since the early 20th century, both war and literature have undergone significant changes. The literature forms the bulk of our understanding of the world before and post-conflict. Stories have an inherent tendency to blur the difference between fact and fiction. There is a possibility that there are differences between the representation and what is represented. War literature served as the foundation for the literary careers of many authors, including Irwin Shaw, Stephen Crane, James Jones, John Dos Passos, William Faulkner and Norman Mailer. War writing was an inspiration for authors such as Herman Melville and Ernest Hemingway.

When experience is used to recreate the narrator's history in autobiographical narratives, there is a subjective interpretation involved. The narrators weave a common thread that connects individuals, social groups, objects, and incidents. The significance of these aspects to individuals determines how this process is carried out. Furthermore, as the literature illustrates, memories are selective. Traumas occur when individuals or groups believe they have gone through a traumatic event that has mentally and irreversibly changed their awareness, memories, and future. Trauma theorist Cathy Caruth asserts in *Trauma: Explorations in Memory* that the traumatic incident is not felt as it happens; rather, it becomes fully apparent only in another place and another time. Each discipline is fascinated by “the complex relationship between knowledge and ignorance,” and more specifically, “It is at the specific point where knowledge and ignorance intersect that the language of literature and the psychoanalytic theory of traumatic experiences precisely meet” (Caruth 3). Writing provides an opportunity to explore and name the unnameable while traversing one's

unique identity within a newly discovered, damaged self because trauma is commonly described as being inexplicable, ubiquitous, and recurring.

Stephen Crane never served in the military; however, in his fictional account of a civil war, *The Red Badge of Courage*, he takes on themes of bravery, self-preservation, and heroism, as well as the futility of war. He describes the predicament of a soldier named Henry Fleming, who feels like a servant, obeying orders without meaning or purpose. The harsh reality of war ruins romantic notions of war and forces the soldier through self-discovery; his paranoia and desperation cause him to see the world and war from a new perspective.

The American novelist John Dos Passos drove ambulances during the First World War. He was a member of the post-war "Lost Generation." The 1921 realist war novel *Three Soldiers* concentrated on the brutality and corruption of the military rather than showing the true horrors of combat. Additionally, there are references to military enslavement in the armed forces. It is also about punishment and discipline, even though it is never a perfect system. Compared to modern scientific warfare, this is unusual. Rather than seeing desertion as a transgression of morality, he frames it as a sort of spiritual enlightenment. The book expresses how isolating and agonising it is to live through a war.

After serving in the military, Norman Mailer returned as a novelist. His military novel, *The Naked and the Dead*, is a pessimistic account of the exhilarating savagery and sensuality on the front lines of battle. He believed that physical courage was essentially a tool for a combat writer and looked up to Hemingway as his role model. Given his Jewish history, he had to overcome a lot of his weaknesses. He emphasised the pointlessness of everything in war and rejected the euphoric post-war

mood. Through the soldier's voice and thoughts, he draws attention to the absurdity of the battle while addressing the fatigue of the male body.

Hemingway was wounded during the First World War, and the shrapnel he collected from there is still preserved in the "Hemingway archives." People who experienced the war and its aftermath consistently fascinated him. His first-hand dispatches from the frontlines are an important literary legacy. After the war, he experienced himself as a different man with a different outlook. Though the war had changed him, the society he returned to remained the same. His writings were based mostly on the aftermath of the war and the problems with telling the truth about what they had seen at war. At a point, Hemingway lost faith in the institution called literature, with its ornamental and florid way of expression. He developed a new style that gave importance to meaning through explicit conversations, actions and silences. His grandson Sean Hemingway gathered all of his war-related writing in his anthology, "Hemingway on War." He was committed to writing the truth, and the power to write came from his witnessing the war. The readiness to witness the war required a lot of effort and commitment. This was also reflected in his writings. His writings were crafted to be truer than the facts. Through him, the readers learned about post-war displacement.

For Whom the Bell Tolls is the account of his closest war encounters that completely changed his philosophy of war. He learned through his own experience that there are no winners in war. He proves that there are no real heroes in war and that absolutely nothing exists as a "good" war. Morality was completely denounced during the Second World War. Not a single character exists in the novel that doesn't lose their psychic and physical innocence in the aftermath of the war. The bridge in the novel that the protagonist demolished stands for the futility of war, as any

destruction leads only to chaos and disorganisation. The tolling of the bell stands as a reminder that humanity is interconnected and will have to share fate. In his writings, he applied the “iceberg theory” or the “theory of omissions” that he developed to write his journalistic content without much interpretation or contextualization. He believed that realities need not surface in the narrative but can be sensed by reading from the fringes. When the writer decides to omit what he knows, that does not create a hollow space but instead gives space for the reader to sense the intensity of the writer's understanding. His notable work, *A Farewell to Arms*, is known for its autobiographical elements. He replicated the soldier's voice at the warfront, incorporating all of the profanity, which was later replaced with dashes. It points to the disillusionment of the expatriates and their break from the glorification of war. The novel focuses not on the valour and heroism of the soldiers but on the injuries, the deserters, incompetent leadership, prostitution and the loss of morality.

The novel *The Sun Also Rises* by Ernest Hemingway explores the psychological effects of war on expatriates, especially the "Lost Generation"—the group of people who reached adulthood right after First World War—to which he belonged. The novel attempts to restore the manliness and masculinity that the troops who are shivering in the trenches lost during combat. The protagonists are constantly reflecting on their lost youth and innocence and imagining how different their lives may have turned out had the war's wounds not affected them. Though these novelists tried to give an autobiographical representation of war experiences, they do not provide a comprehensive comparative analysis of the wars across space and time that gives coherence to the fragmented narratives of war that address the role of the writer, soldiers, and society in the process of healing and reintegration.

The present study analyses the relationship between fiction and fact in the narratives of a novelist turned reporter from the war front. This study attempts to compare and contrast the memoirs, personal letters, and first-hand reports of the reports of Grossman and Junger reported from the war front with their later non-fiction and thereby analyse the influence of their war experience in their works. The autobiographical elements in their later novels and the change in the philosophy of life of the writers who covered the traumatic war for years are also assessed. The study will focus on the psychological impact of war on soldiers and the manifestation of their experiences in their writings and records, with particular reference to post-traumatic stress disorder (PTSD) and how this has become a problem far beyond the battlefield. It further traces the progression of a human being to a citizen and a citizen to a soldier and examines the psychotraumatological impact of the raw elements of war—fear, combat, and comradeship—in the narratives of two embedded reporters, Vasily Grossman and Sebastian Junger.

Framing is one of the most useful strategies for reporting wars. Framing, as used in mass communication, is a strategy wherein communicators, consciously or unconsciously, create a viewpoint that validates a certain interpretation of a given situation. In their article "Framing Theory," political science researchers Dennis Chong and James N. Druckman elaborate on how framing is an interpretive scheme or set of stereotypes and anecdotes that people use to understand and respond to the world around them. That is, through biological and cultural influences, individuals develop a series of mental "filters." They then use these filters to understand the world. (115) Framing refers to the process by which people develop a particular conceptualization of a problem or reframe their thinking about a problem. When someone presents something as either positive or negative, their response to it

changes. This is called the framing effect. Putting it another way, information presentation has a greater impact on our decision-making than content. In the article “Framing: Toward Clarification of a Fractured Paradigm,” Robert M. Entman asserts that the main tenet of framing theory is that an issue can be viewed from many different angles and understood as having implications for many different values or factors. A particular idea about a problem is framed to change your perspective on a problem. Frames are the decisions a journalist makes about how to tell a story, including object qualities, selection of quotes, sources, anecdotes, symbolic language, included/excluded material, metaphors, and editorial comments. (Entman 202) But not every frame is the same. A given text may have several competing frames. However, only those frames are considered capable of influencing readers' interpretation when they are sufficiently pervasive and recurrent. The selected texts will be considered for in-depth study and rhetorical framework analysis. Through this analysis, the text will be holistically examined to locate the frames and thus find how they develop meaning for the reader.

The images of war are different. There are conflicts and struggles on one side and survival, overcoming, and healing on the other. Apart from all the political reasons and implications, there are also humanitarian impacts on the lives of the soldiers and citizens of the country involved in the war, as well as those directly or indirectly affected. Their war experience shows the outside world various dimensions of emotional, physical, and psychological trauma. These experiences and images are conveyed through the eyes, words and conscience of the journalist reporting from the war front. Although newsworthiness is an important criterion in selecting and distorting news, warfront reporters appear to have made a serious effort to keep the news personal rather than political. This personal statement of wartime fear,

camaraderie, love, and trauma finds a place in the memoirs and articles, although they are not considered worthy of publication or media distribution. Though the news from the war front may be distorted, the life gathered from the scene of the war has left an everlasting impression on these writers. They write nothing but war. The realities of war and the common man's experience of war trigger a disturbance in the minds of readers that usually remains unpublished due to the hindrance of policies and finds expression in their later writing. These articles are carefully analysed to reveal the lives of people at the time of war and how they are transformed into war fiction that reveals to readers the true war story that the media doesn't want to talk about but the world wants to know. The feelings and emotions of the loss suffered on the war front are explored in the selected narratives, which are then used by the reporter to bring out the true citizen in the soldier.

Vasily Grossman is a Jewish writer and journalist who was the leading war correspondent with the Soviet Union at the outbreak of the war with Nazi Germany in 1941, and Sebastian Junger is an American journalist covering the Afghan War. The texts studied are Vasily Grossman's *Life and Fate*, *A Writer at War*, and Sebastian Junger's *War and Tribe: On Homecoming and Belonging*. The texts *A Writer at War* and *War* are written from the war front as embedded reporters, and the works *Life and Fate* and *Tribe: On Homecoming and Belonging* are about their wartime memories and later reintegration into society. The research attempts to review the narrative construction of traumatic memory as an adaptive strategy for post-traumatic growth and the representation of a 'culture of fear' in two different warfares. An attempt is made to assess the impact of wartime moral pollution and combat trauma on individuals in two different periods and trace the uncommon perspectives of comradeship in war narratives.

Vasily Grossman was born in the Ukrainian city of Berdichev, which had the largest concentration of Jews in all of Europe. His father was a member of the Mensheviks, a moderate communist organisation that participated in the revolution until it was wiped out by Stalin. As an adult, Grossman worked in a coal mine in Donbas and wrote short stories that caught Maxim Gorky's attention. As a Jew, he committed himself to faithfully recording the atrocities of the Holocaust in Ukraine in Odesa and Majdanek. As the extent of these atrocities became apparent, he released the recordings and passages from his highly evocative report, "The Hell of Treblinka," which were used at the Nuremberg Trials. The physical courage and journalistic integrity of this intellectual won the hearts of the men of the Red Army. He gained enormous recognition for his book, *The People Immortal*. In August 1942, he was sent to Stalingrad, where he remained for the duration of the terrible street war, which lasted four months. Grossman was known for his reports from the Battle of Stalingrad. He witnessed the Jewish Holocaust in Ukraine and Poland. He described the modern means of destruction in the extermination camps in his 1944 report. (Grossman 126) He witnessed the largest tank battle in history, the Battle of Kursk, and as the Red Army advanced, he arrived in Berdichev, where his worst suspicions of his mother and other family members life were confirmed. He was present at almost every major event on the Eastern Front, including the defence of Moscow, the fighting in Ukraine, and the terrible defeats and frantic withdrawals of 1941, in which more than three million men were captured.

Grossman began as a 'conformist' writer but eventually matured into a dissident writer. As a war correspondent for a Red Army newspaper, he reported from Stalingrad, Kursk and Moscow. Grossman joined Red Star, the newspaper of the Red Army, as a special correspondent after he was declared unfit for service during the

German invasion in 1941. He was an overweight writer in his mid-thirties who had no prior military training. He was given a uniform and quickly instructed in pistol shooting. Interestingly, he spent three of the next four years waging and chronicling, with a writer's eye, the most ruthless war of all time. Grossman was sent to the front to cover the Krasnaya Zvezda (Red Star) conflict, which was popular with both soldiers and civilians. Stalin is said to have read every page before publishing it himself. The first five months of the conflict saw one disaster after another for the defenders as Germany pushed deep into Russia and captured tens of thousands of Soviet soldiers. In the Soviet Union, people were regularly executed for the crime of 'defeatism.' Undoubtedly, Grossman saw more than he could record.

Grossman was a successful representative of socialist realism. The thematic core of the work encompasses his political and moral philosophy, the relationship between individual freedom and power, the themes of goodness and happiness, and the human ability to achieve them. His *Life and Fate* (LF) was a socialist novel that challenged the idea of the "Great Patriotic War." It is considered the "War and Peace of the Century." The novel explored the similarities between Stalinism and Nazism, which were unacceptable to the Soviet authorities. Since his work was deemed potentially dangerous, the KGB, the Soviet Union's main intelligence agency, confiscated copies of the book. He had to rephrase this several times because the war was a politically sensitive issue in the late 1940s and early 1950s, and his Jewish identity made him a target of suspicion and hostility. The novel was published in 1952. The work was initially praised but later heavily attacked. This remarkable 20th-century novel seldom saw the light of day. Vasily Grossman's apartment was raided by the USSR's secret service organisation, the KGB, in 1960 and all the manuscripts of LF that could be found were confiscated. The publication of Grossman's book was

banned by the censors as it was considered to be anti-Soviet. Fortunately, Grossman secretly passed a few copies on to acquaintances. The book was eventually smuggled out of the USSR and published abroad, but it was not until 1988 that it was published worldwide.

LF is a narrative based on his wartime experiences and the Holocaust, with several characters. It can be described as an encyclopaedia of the difficulties of totalitarianism and how hard it is for individuals to survive. It is part novel, part meditation. The novel was never edited, so it is written in a journalistic style and describes in detail life on the front lines of totalitarian societies, with the reader gradually getting to know the characters in detail. Nonetheless, there will be a tragic chapter every fifty pages. Grossman's heretical comparisons of communism to Nazism often led him to question morality. This book was considered so dangerous that it could not be published for the next two hundred years. His strong observation skills, attention to detail, intuitive memory and vivid writing style made him popular with Red Army soldiers. His descriptions of the battles that brought the Red Army to Berlin and the fighting at Kursk serve as examples of battle reporting, and his elegiac realism in describing Treblinka warrants widespread anthologisation in Holocaust literature.

The best eyewitness accounts of the atrocities of war on the Eastern Front in Soviet Russia can be found in *A Writer at War* (AWAW), which is an engrossing collection of notes from Grossman's notebooks, private journals and letters brimming with sharp observations and incidents. It is a remarkable and tragically heroic record of the suffering, sacrifice and bravery of the Soviet Red Army and its people, as well as an extraordinary testimony to the most terrible war in history. Military historian Antony Beevor and Russian scholar Lyuba Vinogradova were responsible for editing

and translating Grossman's notebooks, which provided the content for AWAW. The only significant first-hand account of the conflict on the Eastern Front is found in AWAW, which also provides the best accounts of what Grossman called "the hard facts of war." Grossman's critical intelligence and love of truth troubled both Maxim Gorky and Joseph Stalin. Grossman had extensive knowledge about the inner workings of the Soviet regime and of the human mind. Grossman almost fell into depression, fearing that the novel would be lost forever. In his own words, "They strangled me in a dark corner." (Lipkin 78) He gradually moved towards dissidence.

Grossman demonstrated moral courage and creative imagination to an almost unbelievable degree. He became one of the USSR's most renowned journalists. Although it was unacceptable to write about war during the period of high Stalinism, Grossman gives a complete picture of Stalinist Russia of an entire era. He always condemned himself for not evacuating his mother from Berdichev. She was killed by the Germans in Berdichev, along with thirty thousand Jews. The death of his mother and his guilt are all well reflected in LF. He saw the war as a chance to rehabilitate himself, so he volunteered as a private soldier and impressed everyone with his tenacity and courage. He refers to the "unusual smell of the front—a mixture of that of a mortuary and that of a blacksmith." (AWAW 90) Grossman managed to gain the trust of his interview subjects in an era of repression and suspicion by conversing with them without a notepad. Later, he would clarify that he relied on discussions with a soldier who had been taken out for a short break. The soldier tells you all that's on his mind. It's not even necessary to ask questions. He neither encouraged his interviewers nor repeated communist clichés or inflated heroic deeds for the sake of propaganda. In his volumes about the battles for Stalingrad and Berlin, Sir Anthony Beevor, who significantly drew on Grossman's journalism, writes of him, saying that he was

extraordinary for being a Jewish scholar who was admired by troops. They realised he was the only person telling the truth as soon as they started reading his write-ups. In his visits to them in the trenches, Grossman would memorise whatever they said. He was still restrained, however. His first significant book, *Stalingrad*, which was released in 1952, got surgically edited to dodge the brutality and constriction of the Red Army. *Stalingrad* was rewarded with serialisation following the war.

The correspondent's primary responsibility was to glorify the bravery of Soviet soldiers. The Red Star newspaper served as the focal point of the Soviet propaganda machine, which had to keep the soldiers' fighting spirit and belief in the eventual Soviet victory over fascism. It was essentially the only source of information available to the soldiers. Grossman spent time on the front lines looking for heroic acts, but his journal was crammed with all that he had witnessed and lived. He grew obsessed with figuring out how many people were killed during the Holocaust as he travelled west with the advancing armies. He attempted to include information about Jewish victims in particular in his papers, but the censor erased all references to them.

American war reporter Sebastian Junger reported on the Afghanistan War, the longest conflict in American history. Afghanistan is called “the graveyard of empires.” The Afghan War is a unique form of conflict in which there is significantly more fighting than in any other conflict. Compared to the Vietnam War and the World War, it was significantly different. At the time, Junger was stationed with the combat company of the 173rd Airborne Brigade at one of the country's isolated outposts, considered the most dangerous place in the world. He wrote about the struggles the fighters faced and wanted to convey not only a portrait of American soldiers but also an analysis of the character of the conflict and its impact on post-conflict society. In his novel *Tribe*, Junger critically analyses the post-traumatic disorder of veterans and

their sense of belonging to modern society. He examines the characteristics of loyalty, interdependence, and cooperation in prehistoric tribal societies that emerged during times of unrest and conflict. He compares these tribal instincts to the problems veterans face when trying to reintegrate into society. Trauma on the warfront appears far less dangerous than what happens to individuals as they attempt to reintegrate into society. His creative nonfiction, *War*, explores the extreme realities soldiers face on the warfront and how survival depends on mutual commitment. It gives an idea about humanity and the raw elements of war: courage and fear, death and killing, brotherhood and love. He skillfully captures the fear, the monotony, the misery, the camaraderie and the insane passion that were part of all the battles.

Junger's work captures the experiences of the soldiers and shows how war feels. He provides an insight into the fear, honour and faith in men brought on by combat. The risks taken during combat to protect their comrades, and the confusions when they are ambushed, are portrayed in his work *War* and *Tribe: On Homecoming and Belonging*. Based on biological, psychological, and military history, he explains how warfare can illuminate the lives of the men who fight for us: their lives, their perceptions, their learning, and their experiences. He talks about the pain of loss that few of us at home can relate to. As an embedded journalist, Junger was in the US military for food, housing, security, and transportation. He collaborated with the British photographer Tim Hetherington. In *War*, Junger is not concerned with the Afghans and their endless wars but with the Americans. Junger claims that soldiers seem to be less interested in the moral justification for war and its long-term success or failure. The book did not include the name Afghanistan as it did not wish to be considered a book addressing Afghan policy, issues, or strategic issues. He wanted it to be a reflection of the universal experience of combat. In Afghanistan, human

suffering and civilian deaths in the 1990s were astronomical. *Human Rights Watch* reported that there were 44,000 civilian deaths in Afghanistan during the 1990s. That era ended in 2001, with the US entering Afghanistan after 9/11.

The dangerous outposts of the Korengal Valley in Afghanistan serve as the backdrop for most of Junger's writings. He describes the aggressiveness, the selfless courage, the boredom, the pleasure, the unrelenting danger and the concentration of the men at the front. He emphasises the importance of dedication to enduring the most difficult circumstances associated with fear, conflict, honour and trust. The narrative captures the monotony, fear and agony of combat. Although the weapons of battle may have changed, their psychological effects remain constant.

The Korengal Outpost (KOP) was the most dangerous position in Afghanistan. Korengal gained importance due to the terrain and its geographical location. The Korengal Valley is a narrow, steep cut in the Hindu Kush Mountains in eastern Afghanistan. In some ways, the Korengal Valley is the Afghanistan of Afghanistan, too remote, poor and autonomous, surrounded by hills and vulnerable to 'flash fire' (*War 15*), which is very difficult to suppress or take cover from. and that was the reason why the Taliban didn't dare go there and the Soviets couldn't advance across the mouth of the valley. A patch of crushed rock serves as a landing zone in KOP. The Korengal Valley had earned a reputation as a place that could terribly and irrevocably change your mind. They were surrounded by bunkers, C-wires, bee houses, trees torn apart by gunfire, and soldiers moving around with at least 30 kilograms of weight on their backs. The combat company consists of four platoons, with the second platoon being the best trained and least disciplined. Their garrison soldiers are terrible and get arrested for disorderly conduct and chaos, fighting and drinking, but they are exceptionally good at war. The tendency to cause trouble and

engage in combat is considered both a bad garrison trait and a good fighting trait.

Junger introduces the platoon through O'Byrne, who he believes has a knack for putting things into words that no one else wants to talk about, and he represents the entire platoon. Juan Restrepo, the combat medic, was so excited and said, "We love life, and we are preparing for war." We are going to go to war. We are ready. We are going to war." (*War* 15)

Military operations are extremely complicated and prone to uncertainty. A sufficient and meaningful amount of information describing the actual situation at the front cannot be obtained solely by remembering the events and collecting data. It might explain what happened, but not why. To gather enough information, a war narrative must be created using a methodical, structured methodology that includes an investigation and structured analysis of the combat experience. The Critical Decision Method (CDM) is one of several approaches to investigating complicated events. This method was developed by Gary Klein, a cognitive psychologist. It helps to understand and analyse critical decisions made during challenging situations. A comprehensive, semi-structured interview method, CDM, focuses in-depth on a specific event. This approach captures the history of events.

Grossman's works offer a rich tapestry of individual choices set against the broader backdrop of the Second World War, allowing one to unravel the complexities of human decision-making in the face of the challenges of war. Grossman used the Critical Decision Method (CDM) to analyse key moments and the character's decisions in the war setting while exploring the intricacies of their decisions, though the term did not have relevance then. Through the use of CDM, Grossman uncovers the ethical, moral, and strategic considerations that shape their actions. When applying the CDM to Junger's war narratives, the focus is on the important decisions

that individuals make amid conflict. Determining the critical moments, analysing the factors influencing decisions, and exploring the emotional and psychological aspects of decision-making in war. Junger's works probe into the human experience in combat, offering an opportunity to unravel the complexities of decisions shaped by camaraderie, survival instincts, and the challenges of the battlefield. U.S. Army regulations from 1993 require combatants to discuss the incident professionally, focusing on performance standards. This allows soldiers to learn for themselves what happened, why it happened, and how they can maintain strengths and strengthen weaknesses. The person should be careful in describing the mission objectives, the details of the event, the time, location, and key participants, as well as any significant issues encountered and the lessons that can be learned. After the battle, the soldiers return to base for a debriefing to look for signs of post-traumatic stress disorder. There are validity concerns when recalling events that occurred months or years ago or when using post-event data. Perhaps the best conclusion to a story is a conclusion from which the narrative can continue indefinitely in a different direction.

There are certain ethical aspects to be considered while writing about war. Narrative ethics involves the examination of ethical dimensions within storytelling and narratives. It examines how ethical considerations are represented, communicated and interpreted through narratives. This includes examining the moral implications of the characters' actions, the ethical dilemmas presented, and the general values embedded in the narrative. Practitioners of narrative ethics often analyse how stories contribute to moral understanding and shape perspectives on right and wrong. It is a field that intersects literature, philosophy and ethics to examine the ethical implications inherent in the act of storytelling. Several researchers and philosophers have examined the concept of narrative ethics. However, contemporary virtue

ethicists such as Martha Nussbaum and Paul Ricoeur have contributed significantly to the development of narrative ethics. In her book *Upheavals of Thought: The Intelligence of Emotions*, Nussbaum addresses the ethical importance of storytelling and narrative imagination and emphasises the role of literature in fostering empathy and ethical understanding. Paul Ricoeur, a prominent philosopher, has explored the ethical dimensions of narrative in his works, particularly in *Oneself as Another* and *Time and Narrative*. Ricoeur's hermeneutic philosophy addresses the ethical implications of interpretation and narrative identity. War writings humanise the experiences of individuals in conflict zones. Narrative ethics assists authors in presenting the ethical dilemmas faced by characters and promotes empathy and understanding in readers.

War is full of moral ambiguity, and narrative ethics helps writers navigate these grey areas. By depicting characters struggling with difficult decisions, war narratives can stimulate ethical considerations and challenge simplistic notions of right and wrong. Authors have a responsibility to bear witness to the reality of war, and narrative ethics guide them in presenting the truth without sensationalism or distortion. In *LF*, Grossman creates a complicated web of individuals who have to make ethical decisions. Narrative ethics in the novel include investigating personal decisions, the effects of those decisions, and the more general ethical issues that conflict brings up. The work explores issues including sacrifice, loyalty, betrayal, and the impact of ideological disagreements on individual ethics, as well as the moral fabric of society. The reader is forced to consider the moral ambiguity present in such settings as the characters are faced with decisions that mirror the ethical complexity of wartime situations. Grossman's narrative ethics prompts the reader to think critically about the moral consequences of political ideologies and the profoundly human

aspects of conflict, going beyond established notions of right and wrong. Grossman invites readers to consider morality, empathy, and the intricate relationship between individual ethics and the broader context of historical events in a balanced and thoughtful manner through his characters and their narratives. Narrative ethics, which deal with the moral obligations of writers and journalists amid combat, are central to AWW's examination of the human experience during the Second World War . Being an observer and having a moral obligation to see the horrors and suffering caused by war present a conflict for Grossman. Its reporting reflects its dedication to revealing the truth and its moral duty to show the human cost of combat. Grossman handles the moral dilemmas raised by accurately describing the intricacies of battle without giving in to propaganda or ideological manipulation through evocative storytelling and introspection.

In Junger's *War*, narrative ethics are incorporated into the fabric of storytelling, offering a deep appraisal of the ethical dimensions of combat and the human experience of war. It involves a close examination of the bonds formed between soldiers, the moral challenges they confront, and the impacts of war on individual and collective morale. He offers an honest and unvarnished account of the soldier's brotherhood and sense of shared accountability, raising ethical questions about sacrifice, duty, and loyalty in the morally ambiguous situations that arise during war. His use of narrative style encourages consideration of the moral ramifications of the collective agreement that forces people to fight and the toll it takes on their psychological and emotional health.

Junger's *Tribe* explores social values, personal well-being, and the impact of modernity on interpersonal relationships, all of which are intimately related to narrative ethics. In *Tribe*, the ethical ramifications of social structures are at the core

of narrative ethics. They have an impact on the person's resolve and sense of identity. Junger discusses the idea that, in contrast to the isolation and division that characterise modern society, traditional, close-knit groups can promote a sense of shared duty and fulfilment. In particular, the book's narrative ethics look at how war affects soldiers' psychological sense of purpose and belonging when they are engaged in combat. In addition to the difficulties soldiers have in reintegrating into a society that might not fully comprehend their experiences, Junger highlights moral concerns regarding society's obligations to veterans. Additionally, *Tribe* encourages ethical reflection on the consequences of prioritising individualism over community, as well as the ethical dimensions of mental health and resilience. Junger urges readers to consider the societal structures that contribute to feelings of alienation and the potential ethical imperatives for fostering stronger, more supportive communities.

Junger is very insightful when he examines combatants and the challenges they face after leaving war zones in *Tribe*. He makes the intriguing but valid claim that one of the factors contributing to the high rates of post-traumatic stress disorder (PTSD) is that these soldiers have difficulty distinguishing between the negative effects of combat and its positive aspects. He also mentions several relevant studies that show that a veteran's pre-war experiences contribute to the development of PTSD. For Junger, the significant change in human behaviour came with the Agricultural Revolution and the Industrial Revolution: the acquisition of personal property encouraged individuals to behave more independently, and people began to live separately from all community groups.

For Junger, more individualised decisions ultimately undermine the group. People today can live among millions of people for an entire day or their entire lives without ever feeling like a member of a community. It means being completely alone

and surrounded by millions at the same time. And while happiness is intangible, mental illness is quantifiable. And the prevalence of mental illness has increased dramatically in modern civilizations. He states that mental disorders are far more common in countries with significant income inequality. Women from the wealthiest families were most likely to suffer from depression, and people living in urban areas were also more likely to suffer from it. The “self-determination theory” that Junger discusses states that three emotions are necessary for people to feel happy: competence in their field, living an authentic life, and living a life of connection with others. These values are intrinsic and significantly outweigh extrinsic values such as wealth and position. However, according to Junger, our culture is highly extrinsic. The author claims that selfish people who acted against the common good were punished in tribal and ancient communities. The narrative claims that “failure to share” was punished as severely as theft and murder. However, in modern society, taking from others is known as ‘cheating’ and not sharing is the accepted norm. He then contrasts contemporary leaders with those who would have been punished in hunter-gatherer communities. *Tribe* includes a description of an ancient painting that depicts a man being shot by numerous arrows. Similarly, Junger reveals that executions of men attempting to control disproportionate resources were common in the past.

Junger uses data and personal accounts to show how people are more connected in exceptionally difficult situations like war. He refers to people who claim that everyone was happier, closer, and more united during the war. He finds that Israelis who fought in defence of their nation or perceived homeland had minimal levels of post-traumatic stress disorder compared to those who served in conflicts abroad, which was the most psychologically damaging to the soldiers. Americans sent

to foreign conflicts between soldiers who had little contact with each other had a higher incidence of mental disorders. The *Tribe* is therefore an excellent resource for learning more about how social animals like humans behave and, thus, understanding the importance of belonging and connection. He adds that while today's veterans would like to die for their country, they are "not sure how to live for it." According to Junger, after 9/11, murder rate fell by 40% and the suicide rate fell by 20% in New York. Junger finds three criteria crucial for the successful reintegration of troops:

First, they must return to a society with appropriate and somewhat equal economic prospects. Second, they must not view them as victims but rather reintegrate themselves into a culture that has a basic knowledge of what the combatants went through. Third, the veterans must feel that they are as necessary and productive in society as they are on the battlefield. Numerous other authors have written on each of these topics.

Junger briefly mentions Charles Fritz, an American sociologist, in his pioneering disaster research, noting that Fritz did not detect widespread panic after major disasters. This supports his main argument: that adversity can bring people together rather than tear them apart. American historian Rebecca Solnit, in her book *A Paradise Built in Hell*, covers the same research that Fritz and his colleagues conducted. Judith Lewis Herman, a Harvard psychiatrist, in his book *Trauma and Recovery* states that a social environment that upholds, defends, and unites the victim and witness in a shared alliance is necessary to help people retain traumatic realities in their consciousness. Though wars and natural disasters cause destruction, they can also have positive social and psychological effects. In difficult times, communities come together and put aside their differences. People are often happier and have a greater purpose. This is because harsh circumstances make life easier and rekindle

social bonds. But once peace is restored, this disappears. Since individualism has replaced solidarity, many people have experienced loneliness and isolation. In times of peace, we need to figure out how to foster a sense of tribal identity.

The life of a soldier is characterised by restrictions on physical integrity, suffering, violence, and occasionally even death. These serious incidents are believed to be potentially traumatic events that endanger the soldier's mental health. Consequently, there comes a point where realising what happened has consequences. Beyond the initial psychological trauma suffered by victims, there are emotional consequences such as anger, helplessness, and depression. Autobiographical narratives from soldiers or journalists who have been embedded provide insight into the kinds of difficult choices that personnel of the armed forces must make. Traumatized people have to live with the consequences of their physical or psychological injuries throughout their lives. As soon as the traumatic event occurs, they carry out a selective reconstruction of the event. In other words, the person "chooses" what to remember after engaging in what might be called a negotiation about what events occurred. In the person's mind, there is a "battle," if you will, between what happened and what was agreed upon. The next step is for the person to decide what to accept and what to reject. Although there are many different ways people deal with trauma, a large part of their behaviour is repressing or even forgetting to repress what is most painful. As a result, there will be significant long-term effects, including "false memories" such as helplessness, anger, frustration, distrust, hypervigilance, repression and depression. Because of the complexity of memory, false memories can arise in war narratives. Traumatic experiences, emotional intensity and exposure to external influences can distort memories. Furthermore, group dynamics and societal expectations can contribute to the

formation of collective false memories in conflict-affected communities.

Understanding these factors is crucial when analysing war narratives to distinguish between accurate accounts and potentially distorted memories shaped by various influences.

Vasily Grossman's war narratives, particularly in his novel *LF*, address the complexities of memory and the possibility of false memories in the context of war. A remarkable aspect is the interplay of personal memories and historical events.

Drawing on his own experiences as a war correspondent, Grossman weaves a narrative that reflects the subjective nature of memory. This enables exploration of how individual perspectives can shape and sometimes distort the collective memory of significant events. The character-based nature of Grossman's storytelling adds a different perspective. The emotional intensity of war influences memory and leads to the creation of false or embellished details. The characters struggle with trauma, loss, and the complexities of wartime relationships and show how personal emotions can impact the accuracy of memories. This mix of personal stories and historical context highlights the tension between individual memories and the objective reality of events. It highlights the challenges of distinguishing truth from subjective experiences. Thus, Vasily Grossman's war narratives skillfully navigate the terrain of memory and demonstrate the potential for false memories in the context of war.

Although Sebastian Junger's war narratives do not explicitly deal with false memories, they do explore the complexity of memory in the context of war. One aspect to consider is the stress and trauma of combat, which can contribute to the formation of distorted memories. The intensity of war can cause individuals to remember events differently or to recall certain details selectively. Junger captures the psychological toll of war and illuminates how the emotional and chaotic nature of

combat can affect memory. In addition, the camaraderie and shared experiences among the soldiers play a crucial role in Junger's stories. The communal aspect of war can lead to collective memories, where individuals can adopt or modify memories based on group dynamics. This shared perspective can contribute to a sense of unity among soldiers, but it can also bring with it the potential for collective false memories. Junger's focus on the human element in war highlights the subjective nature of memory. He emphasises the deep bonds that form among soldiers and the impact they have on their psychological well-being. This investigation shows how the social context of war can influence individual and collective memories. The emotional and communal aspects of war experiences depicted in his works contribute to a fuller understanding of how memory functions in the unique and challenging environment of warfare.

People experience a variety of emotions when faced with hostility, violence, and competition. Their tactics include poisoning ventilation systems, sending mail laced with anthrax, turning passenger planes into weapons, and mass raping. The psychological costs of killing in war, often referred to as “moral injury” or “combat stress,” can be profound and lasting. Soldiers who have participated in lethal actions can face several psychological challenges. Homicide or witnessing acts of violence can contribute to the development of post-traumatic stress disorder. Intrusive memories, nightmares, hyperarousal, and avoidance are a few of the common symptoms. Killing in war can violate a person's deeply held moral beliefs and values. This moral conflict can result in moral injury characterised by guilt, shame, and a sense of moral dissonance. This can lead to long-term psychological stress. In his book *On Killing: The Psychological Cost of Learning to Kill in War and Society*, professor David Grossman, a retired U.S. Army colonel emphasises that people do not

kill another person out of hostility, obedience, or even knowledge that the enemy is trying to kill them. Instead, it's about the fictional brotherhood of brothers—the need to stand by your friends and not let them down. However, regardless of these motives, humans show a strong inherent aversion to close combat. The greatest resistance occurs when using a knife or bayonet in close combat. If you don't target a specific person, the responsibility is spread out, making it easier. Drone operators and other control room staff have PTSD at rates similar to those of troops in direct battle due to their

In *Trench Warfare: 1914–1918*, historian Tony Ashworth describes how ‘truces’ operated during the conflict. Because of the static nature of the battle, soldiers had to face one another every day. This led to cross-border friendly taunting and the development of a hazy sense of connectedness. Truces in war are temporary interruptions or suspensions of hostilities agreed between opposing parties. Although these agreements are not always formal or binding, they serve different purposes and can take different forms of remediation. Ceasefires are often declared to allow for the safe evacuation of civilians, the recovery of the wounded, or the provision of humanitarian assistance. This demonstrates a commitment to minimising harm to non-combatants. Truces may be negotiated to facilitate the exchange of prisoners of war. This reflects recognition of the shared humanity of soldiers on both sides of the conflict. Truces can create a conducive environment for diplomatic negotiations. Parties may agree to a temporary cessation of hostilities to engage in peace talks and seek a more permanent resolution to the conflict. Truces sometimes occur on special occasions, such as holidays or significant anniversaries. These gestures can serve as symbolic acts of goodwill, fostering a sense of shared humanity among adversaries. Extreme weather conditions or environmental factors may lead to informal truces as

both sides face challenges that make continued fighting difficult or impractical. While ceasefires can provide temporary relief and serve humanitarian purposes, they do not always lead to lasting peace. The effectiveness of ceasefires depends on the willingness of the parties to abide by the agreed terms and to make serious efforts to resolve the conflict. Ceasefires can be a step toward de-escalation, but achieving lasting peace often requires addressing the underlying issues through diplomacy, negotiations and, in some cases, international mediation. Soldiers in the trenches regularly entered into permanent ceasefires without speaking to each other, without a shared religious holiday, and without the approval of commanders or leaders, a phenomenon known as the "live and let live" phenomenon. When troops on both sides ate at the same time, the guns fell silent, and the same thing happened in bad weather.

However, to avoid retaliatory fire, wagon trains carrying food remained untouched, even though they were an easy target for artillery. Latrines were also spared. As a result, "Live and Let Live" pacts were able to deal with disturbances, and the secret was ritualization—firing at the same unimportant targets repeatedly while signalling for real combat to follow. Despite infractions, the system held up. Rotating troops, hastening court martials, and ordering brutal raids requiring hand-to-hand combat were all done to avoid the truce. Ashworth attentively examined how participants in "Live and Let Live" came to perceive the enemy. Once there was any mutual restraint, the adversary became logical, encouraged a sense of responsibility, and acquired a moral undertone. In reading the soldiers' journals and letters, Ashworth found that the trench soldiers displayed little animosity towards the enemy. They appreciate an enemy who is bold, skilled, and resourceful.

Trauma theorist Cathy Caruth departs from the realm of psychoanalysis to investigate how trauma affects people using more scientific methods. Her book

Unclaimed Experience: Trauma, Narrative, and History acknowledges the contributions of earlier psychologists and their study of trauma and the psyche while also providing examples from her investigation into how various traumas affect various literary and theoretical audiences. The second part of the text provides examples of how victims can deal with their trauma and begin the healing process with professional support after addressing the comprehensive presentation and impact of trauma on the individual. Caruth concludes her work by emphasizing the importance of making an effort to deal with trauma, even when there are no physical or biological boundaries and it is difficult to express it within the confines of language. In her opinion, traumatic experiences oscillate “between death and survival,” triggering “a command to respond” (the author's emphasis) on the individual, directly confronting the impact of trauma on one's history (132). Her strategy for dealing with trauma ultimately transcends the realm of psychology and is translated into literature as a form that evokes trauma in its readers (262).

Similar to Caruth, Ann Kaplan's book *Trauma Culture: The Politics of Loss in Media and Literature* examines the impact of trauma on individuals as well as the impact of these experiences on a person's or group's cultural background and the political environment in which they live. According to Kaplan, it can be challenging to separate an individual from collective trauma due to the political and ideological milieu that surrounds an individual and “shapes their impact” (1). Bystander involvement, hearing about a tragedy from a friend, or “living near where a disaster occurred” are just a few of the ways people might come into contact with trauma, according to Kaplan (2). By pointing out how culture might impact the incident, Kaplan intersects these different types of traumatic relationships. To explain why different people still experience trauma differently, Kaplan links Lacan's concept of

the “Real” with Freud's writings on “combat neuroses.” More specifically, the response of troops to similar experiences depends on “how much the war situation changes.” (32)

Freud studied the symptoms of troops withdrawn from the front in World War I due to physical trauma. Freud quickly converted his diagnosis of female hysteria to male shock, reflecting the frightening and traumatic experiences of every soldier during the war after observing the effects of recurring nightmares and paranoia. The work of Sigmund Freud was the first to identify the connection between chronic pain and the human mind. As one of the pioneers of trauma research, Freud initially focused on the relationship between women and hysteria in the context of active-duty military personnel (Kaplan 32). The most important healing advice from Kaplan is listening, which is the culmination of all these ideas. Kaplan expands the field of trauma research by arguing that cultural context must be taken into account in trauma research. When viewed through the lens of trauma, this context can provide a framework for understanding traumatic events" and "opportunities for healing," and Kaplan mentions the potential for diversity and "intercultural dialogue" to advance our understanding of it. How trauma and the individual interact. Therefore, discussion enables empathy and listening and opens the door to helping others recognize public “atrocities” that can harm not only individuals but also nearby bystanders (122)

The phrases "Vicarious Trauma" (VT) and "Secondary Trauma Stress" (STS) are sometimes used interchangeably when referring to the indirect trauma that can occur when we are exposed to disturbing or stressful stories . When professionals work with traumatised individuals, they notice that their basic beliefs about the world are changed and damaged through repeated exposure to traumatic material. This phenomenon is known as "Vicarious Traumatization," or VT, as first described by

Pearlman and Saakvitne (1995). In the early 1990s, trauma specialists Beth Stamm and Charles Figley developed the concept of "Secondary Traumatic Stress" (STS) to explain how these service professionals displayed the symptoms of PTSD without having been exposed to direct trauma. These phrases may be used interchangeably in the literature, and they may also be referred to as "burnout" or "compassion fatigue." According to psychologist and author Bessel van der Kolk, traumatic memory is a physiological condition that can elude conscious memory and reappear years later. The central claim of van der Kolk's thesis was that traumatised memories are distinct from regular memories. According to the well-known theory of trauma memory, in normal situations, sensory elements of a memory (e.g., sight, sound, and smell) as well as surrounding elements (e.g., time, location, circumstance, and context) would all be encoded simultaneously and kept in a coherent memory.

Narrating the experiences in their raw form instead of providing only the information makes more sense in this instance. Empathy is developed when the narrator shares the memories with someone who is not directly impacted by the dispute. This might be especially significant in traumatic conditions because it can support the effective processing of unpleasant emotions brought on by the recollection of traumatic events. People are resentful because they know that this injustice should not be done to others and that we become complicit when it is ignored. In the same manner, it urges survivors to hold on with optimism for better times rather than dwelling on painful memories of the past. It also serves as a reminder that terrible experiences are part of the past, not the present or the future. This will emphasise how crucial it is to keep a balanced view of time.

The second chapter provides a psychogeographical analysis of how the culture of fear is framed using the tenets of Framing Theory. It provides an analysis of the

locus of fear in narratives about common human conditions in war and the different kinds of fear men encounter in battle. It looks into the role of narrative inquiry and rhetorical framework analysis in locating frames and mental filters that help identify the role of fear in the narratives.

The third chapter analyses wartime moral pollution and combat trauma during and after deployment in the war zone based on the traditional and contemporary Just War Theory. The psychological impact of cowardice and heroism on wartime moral philosophy will be explored alongside the effects of moral injury on the soldiers. The chapter studies the significance of ruins in post-war reconstruction and transitional justice efforts. The fourth chapter examines the emotional landscape and unusual perspectives of camaraderie and soldiering through Identity Fusion Theory. This chapter examines the disposition of comrades in arms and the moral standards of appropriate behaviour towards comrades as reflected in the texts. The evolution of individual identity, collective identity, and group cohesion will be the focus of this chapter. It further explores the psychological advantages of belonging and collective bonding. The chapter also explores the importance of sharing and listening to stories in communities and how trauma causes a person to reshape their identity.

Chapter 2

Mapping Fearscales: Exploring the Psycho-geographic Dimensions of Anxiety

The concept of fear in war accounts did not emerge until the nineteenth century, as the focus was primarily on chivalry and bravery. The existence of soldierly fear was often denied or considered cowardice. However, with the changes in warfare and the emergence of military psychiatry, the anxiety and fear in war veterans after a traumatic encounter or shell shock were exposed. This phenomenon highlighted the discrepancy between the emphasis on bravery versus fear in official war journals, memoirs, and personal accounts of war in Nazi and Soviet literature. The hegemonic culture of highlighting heroism and masculinity has concealed the reality of what the participants in the war felt. In first-person narratives about war, searching for the feelings of soldierly fear is like looking for a needle in a haystack, as we usually find only chosen silences. Fear humanises the experiences of individuals engaged in combat and highlights the range of intricate feelings they encounter, which casts doubt on the pointlessness of war. In literature, fear is frequently used as a "problem frame" to instil the idea that risk and danger have an impact on every facet of society in ways that seem to be acceptable, natural, and normal. Fear consequently becomes a matter of discourse when events and knowledge are cast using it as an ideological framework. The fear frame includes war, violence, surveillance, crossing borders, communities, children, homophobia and racism, as well as popular culture and mass communication. In the article "Fear in the News: A Discourse of Control," American sociologists David L. Altheide and R. Sam Michalowski say that the discourse of fear explores how danger and risk are perceived psychologically. They define the fear discourse as "the pervasive communication, symbolic awareness, and expectation of danger and risk as central features of the effective environment."

Terror and fear are the two strategies used to weaken the opponents' willpower on the battlefield.

The investigation of the locus of fear in narratives about everyday human conditions offers an artistic experience that enhances our understanding of soldierly emotions. The soldiers talk about how they have changed as individuals and how they have had to undergo reform to let go of their intense emotions. It was nearly impossible to find first-hand accounts of soldierly fear during the outset of the nineteenth century. Soldiers began writing about their newfound and genuine experience of fear in personal journals by 1914, marking a shift in discourse. A key factor in this transformation was the acceptance of fear as a valid subject of scientific study. Analysing fear requires an integration of the fields of neuropathology, psychiatry, psychology, psychoanalysis, and pedagogy, collectively known as military psychology. The fear-induced symptoms that soldiers experience are referred to as "War Commotion or War Emotion" in France, "Shell Shock" in Britain, "Military Contusion" or "Traumatic Neurosis" in Russia, and "War Neurosis" in Germany. American author William Cuthbert Faulkner wrote in *Lion in the Garden* about the connection between writing and war:

War or disaster releases the impulse to write. I think young people, after trouble, think, What shall I believe in? What shall I hold on to? And that seems to take the form of writing—they are either trying to explain, although baffled by frustration, or they may try to invent for themselves something to hold on to, something to comfort. Yes, I would say that a great national disaster has some influence and some effect on the resurgence of writing.

(209)

Soldiers began to communicate their true feelings during wartime for a variety of reasons. Firstly, there was a noticeable rise in the psychological strain that contemporary warfare caused as a result of its modernization. The soldiers of modern warfare had to endure longer hours of bombardment, firing, and shelling. Secondly, the conception of man as an independent being who shapes his environment emerged with the advent of modernity. The possibility of one's identity being obliterated by war caused a lot of fear. This started to pose a threat to self-determination and the basic tenets of human existence in the modern world. A Foucauldian interpretation emphasises the role of modernity-defining interiorization of emotions. Sensations shifted from the exterior of the body to the interior as soon as soldiers gained autonomy and stopped seeing themselves as entangled in webs of dependency, determined to maintain their honour before other people. The development of the interior sciences, such as psychology and psychiatry, was associated with this change. The psychological sciences provided a language for expressing some of the emotions and validated the communicability of soldierly fear in public. Countries pushed the limits of what may be said about fear to show the rest of the world that they had advanced to a state of modernity. The number of soldiers who could write increased as a result of the spread of new mass media. Since new genres, like crime novels, allowed readers to be instilled with terror, a new permissibility of fear appeared to take a foothold. This acceptance of fear eventually resulted in investigations into it and first-hand accounts from soldiers. This type of soldier trauma has a collective origin in addition to individual physical and psychological effects.

The presence of conflicting emotions and coloured social interactions tends to mislead the observers of war. The mental space of the writer of war requires proper management to accommodate the rise and fall of the experiences they encounter on

the war front. The soldiers on the front lines are trained to be socially intelligent, and so are the war journalists. The American psychologist E. L. Thorndike, in his article "Intelligence and its Use," defines socially intelligent people as individuals who possess keen psychological insight, social sensitivity, empathy, and adaptability to any social circumstance (227). They communicate well, actively participate, and respond to new situations. The acknowledgement of their feelings helps the participants in the war find a friendly therapist in the war journalist. Apart from their verbal intelligence, war journalists should possess both interpersonal and intrapersonal intelligence while at the front and amidst the war. Their interpersonal intelligence helps them to delve deeply into the feelings of the participants in the war and extract the intensity of emotions in them, and their intrapersonal intelligence equips them to relate the feelings of the soldiers and narrate them accurately. The writer registers and notes the gestures, movements and voice modulations of the combatant and then interprets their real emotion and intensity to incorporate them into their narrative. He develops empathy to draw out the emotion of fear that is concealed in the soldier's psyche because the inner emotional state of the soldier might not match his or her outward expression. The anxiety and fear of losing their lives equally upset the writers' ability to concentrate and frame the stories, as they are not trained like soldiers.

Framing theory is an essential tool for comprehending how information is presented, interpreted, and shaped within the context of storytelling about war. This theory provides a lens through which to analyze the inherent biases and perspectives embedded in war narratives, revealing how the framing of events, characters, and themes can significantly influence the audience's perception of the conflict. Furthermore, war narratives often play a significant role in shaping public opinion on

conflicts, and framing theory allows us to examine how certain narratives can evoke specific emotions or opinions, which in turn influence how people perceive the causes, consequences, and participants in war. In the current era of mass media, it is crucial to comprehend framing theory to understand how war stories are presented by news outlets, filmmakers, or authors. The selection of certain angles, images, or narratives can significantly impact public attitudes towards war. Framing theory enables us to analyse how individuals, groups, or nations are framed in war narratives, including whether they are humanised or dehumanised, and how this affects empathy and moral judgments. War narratives play a significant role in shaping societal norms and cultural perceptions. The theory allows us to explore how these narratives reflect and influence broader cultural attitudes towards war, heroism, sacrifice, and the consequences of conflict.

The framing of fear, trauma, and comradeship in war narratives can have a profound impact on how individuals relate to and comprehend the experiences of soldiers and civilians affected by war. War narratives also contribute to shaping historical memory and allow us to dissect how certain events are remembered and interpreted, influencing collective memory and shaping future perspectives on war. Through the use of theory, we can critically analyse war narratives and uncover the underlying messages, ideologies, and cultural values embedded in these stories. The presentation and framing of information in war narratives shape public perceptions, and framing theory offers a valuable lens for analysing this process. For example, news outlets may frame a conflict as a fight for freedom or as an act of aggression, influencing public opinion and support for a particular cause.

The analysis of Grossman's LF using framing theory sheds light on the variables of fear, combat, and comradeship and how they are presented in the

narrative. *AWAW* presents a nuanced exploration of the psychological impact of war on individuals, specifically in how fear is framed. Grossman's portrayal of fear is designed to evoke empathy from readers, highlighting the shared vulnerability of those facing conflict. By emphasizing the emotional toll on soldiers and illustrating the universal aspects of fear that transcend individual differences, the author seeks to humanize the characters and make their struggles relatable. Through a comprehensive view of the human experience in wartime, Grossman challenges stereotypes and fosters empathy and understanding. His framing of fear in war narratives offers readers a valuable perspective on the psychological toll of conflict and the complex interplay between individual emotions and broader societal impact.

Grossman's presentation of combat scenes and examination of trauma and morality offers a distinct viewpoint on the subject matter. By portraying combat trauma as long-lasting emotional and psychological wounds that persist even after the battles have ended, Grossman sheds light on the intricate difficulties soldiers face as they reintegrate into society. Additionally, his approach to moral pollution encourages readers to tackle the ethical quandaries and moral concessions thrust upon individuals in the heat of war, resulting in a profound and frequently disquieting metamorphosis in the characters. The theme of comradeship in Vasily Grossman's war narratives serves as a poignant exploration of the bonds formed among soldiers in the crucible of war. Grossman's framing of comradeship underscores the bonds formed in adversity, shaping the narrative's emotional impact and enhancing the readers' interpretation of the character's experiences in the context of war. Comradeship is portrayed as a powerful and transformative force, transcending individual differences and fostering a deep sense of brotherhood among comrades.

Grossman's framing choices emphasize the shared experiences, sacrifices, and mutual reliance that define the relationships among comrades. By examining these choices, a deeper understanding is gained of how Grossman shapes these essential aspects of wartime experiences in his writing. Furthermore, Grossman uses comradeship as a lens to examine the resilience of the human spirit in the face of adversity. The framing highlights how these connections provide emotional support, solace, and a sense of purpose amid the chaos and brutality of war. Grossman's portrayal of comradeship offers a counterpoint to the grim realities of conflict, showcasing the capacity for humanity and compassion even in the direst circumstances. Overall, his framing of comradeship enriches his war narratives, portraying it as a central and uplifting theme that underscores the enduring strength found in human connections during times of profound challenge and hardship.

Junger's war narratives are a poignant portrayal of the psychological impact of combat, with fear at the forefront. Fear is presented with raw and unfiltered realism, emphasizing its universal nature when facing danger. It is a visceral and immediate response to the harsh realities of war, transcending individual experiences and uniting soldiers in collective force. Junger also explores how fear can foster camaraderie among soldiers. The shared experience of fear becomes a unifying factor, nurturing a strong sense of brotherhood and mutual reliance within the group. By framing fear in this way, Junger not only sheds light on the struggles of individuals but also highlights the communal aspects of coping with fear in a war setting. In *Tribe*, Junger uses framing theory to analyze the variables of fear, combat, and camaraderie by examining how these elements are presented and framed within the context of societal and tribal dynamics. He emphasizes how a sense of belonging and communal support can alleviate individual fears, underscoring the importance of

community bonds. Junger's depiction of fear in his war narratives offers readers an authentic and gritty portrayal of the emotional landscape of combat, revealing the complex dynamics of fear as both a personal and collective experience. His work highlights the profound emotional toll of war and underscores the significance of camaraderie and communal support in coping with its challenges.

The portrayal of combat scenes in war narratives can significantly affect readers' perceptions of the realities of war and the difficulties that individuals involved in such conflicts face. Junger's war narratives provide an unfiltered and raw perspective on the psychological and ethical challenges that individuals encounter during times of conflict. Through his depictions of combat trauma and moral pollution, Junger emphasises the stark reality of war, examining both the challenges of war and how shared adversity can foster a sense of collective purpose. His portrayal of combat trauma highlights the far-reaching and long-lasting effects it has on soldiers' mental health and well-being. His framing underscores the difficulty of reconciling the experiences of war with a return to civilian life. Furthermore, Junger explores the concept of moral pollution, delving into the moral complexities that arise in the intense and often ambiguous circumstances of combat. By doing so, he challenges readers to confront the blurred lines between right and wrong in the context of war, emphasizing the ethical dilemmas and compromises individuals face to survive. Junger's framing of combat trauma and moral pollution in his narratives contributes to a gritty and realistic portrayal of the human experience in war, highlighting the profound and lasting effects on both the psyche and the moral compass of those involved. Consequently, his work underscores the importance of understanding the psychological and moral toll of war and the challenges faced by those who serve.

In Junger's war narratives, comradeship underscores the transformative power of human connections in conflict. Through shared hardships, mutual trust, and camaraderie, individuals form deep bonds that serve as critical coping mechanisms during times of trauma. Junger's framing of these relationships highlights the emotional and psychological landscape of war, offering readers insight into his exploration of the broader context of human tribal behaviour. Junger's narrative choices deepen our understanding of his perspective on the social and psychological dynamics inherent in the experience of war. Therefore, it is possible to frame any emotion in the text, but framing fear has an impact on the realistic portrayal of war accounts.

Grossman and Junger tell the stories of the different kinds of fear men encounter at war through their war narratives. Junger and Grossman both provide powerful insights on fear, combat, and camaraderie. Grossman's writings explore the wider human experience throughout the war and the Stalinist era, whereas Junger's primary concentration is on the American military's experience in modern warfare. The recurrent lexical items like terrible, devilish, wild, disastrous, panic, extreme, and struggle bring to light the intensity of fear inherent in the psyche of the soldiers. Psychogeographical writers like Grossman and Junger have played a key role in portraying a tranquil writing life in which the fortunate writer could leave his or her home and weave what he observed around him into words. The 'dérive' is a technique used by the writers for drifting across space to investigate how communities are built and how they affect us. They move rapidly through various ambiances or an "urban walk" that tells of the psychogeography of the war front and the emotional disorientation associated with it. In his *Theory of the Dérive*, originally published in

1956, the French philosopher Guy Debord, as a member of the Letterist International, provided a more detailed explanation:

During a *dérive*, one or more people abandon their customary incentives for movement and action, their relationships, and their work and leisure interests and allow themselves to be drawn by the terrain's charms and encounters. But the *dérive* involves both this letting go and its inevitable contradiction: the dominance of knowledge and possibilities over psychogeographical fluctuations. (9)

Grossman draws a clear picture of the acute and devastating horror that front-line soldiers encounter. He examines the terror that soldiers have on a moral and ethical level as well as the tension that exists between individual values and military requirements, such as the anxiety associated with having to obey instructions that violate one's conscience. In *AWAW*, Grossman observes that there are only two emotions that soldiers tend to feel strongly about either the enemy has been defeated or the enemy cannot be defeated. The lack of supplies and the conditions of poverty consistently incensed the soldiers. He recounts that the wounded men were treated with a piece of herring and fifty grams of vodka if they were seriously wounded (94). The ordinary soldiers during the Second World War had a genuine spirit of sacrifice. Grossman tells of a Kutuzov myth that acts as a war strategy. The myth was that Commander Kutuzov wore an eye patch because he had lost one of his eyes but remained in the ranks and defended his motherland. He calls it "the blood-soaked body of war dressed in the snow-white robes of ideological, strategic, and artistic convention." (96). They either had extreme optimism or complete gloom. When at war, the transition between the two is very quick and sudden. In *War*, Sebastian

Junger quotes Khasin's tank brigade commander, Captain Kozlov, philosophising about life:

I've told myself I'm going to die, whether it's today or tomorrow. And once I realised this, life got so much easier, so straightforward and even so clear and pure for me. My spirit feels at ease. I have no fear when I go into a fight because I have no expectations. I am confident that the commander of a motorised rifle battalion will perish; he will not be able to survive. If I didn't have this belief in the inevitability of death, I would be feeling bad and probably wouldn't be able to be so happy, calm, and brave in the fight. (96)

Strange paradoxes abound in the stories as well. The soldiers no longer report that their friend has been killed; instead, they euphemistically say, "He has covered himself." Now, both Germans and Red Army soldiers claim that "our lives are like a child's shirt" because they are "brief and covered in shit everywhere." (AWAW 98). Grossman also recounts the plight of a group of men who are sentenced to "*shtrafroty*," or the punishment company called "smertniks," which means dead men. Assignments to the front lines substitute for the sentences imposed on these men. They participate in the war like ordinary soldiers and consider themselves to be soldiers. They were given a chance by the Soviet state to wipe out the shame of their crime with their blood, and many of them fought to display exceptional bravery.

When the shell shock literature is reexamined through an emotional lens, it becomes apparent that the diagnoses and therapies of these psychiatrists were focused on fear; fear is, as it were, concealed in plain view. Psychiatrists disagreed as to whether the trembling and contorted bodies, the mutism, and the blindness were due to inherited or acquired predispositions or the terrifying nature of industrial combat.

In terms of how terror was created, the Second World War was very different. Military psychiatry had virtually disappeared from the Red Army by the 1930s. Soldiers were placed in a complicated situation: if they advanced towards the enemy, they were fired upon; if they grew frightened and withdrew towards their forces, they were fired upon. This was a much more oppressive paradigm. The Russian military theorist Mikhail Dragomirov developed the doctrine of "controlled berserker dom," which was based on fear and the idea of channelling fear into the military virtue of self-sacrifice. He believed that "the willingness to suffer and to die, that is, self-sacrifice," was a universal trait of human nature (11). The opposite of self-preservation, according to Dragomirov, is self-denial. Compared to the Western Army, the Russian Army focused more on morale than the latest military technology. Once the war begins, a military psychiatrist is employed who treats the soldiers with hypnosis and psychotherapy. In Germany, to cope with fear, faradization (electric shock) was practised. Consequently, it is assumed that fear is a mental state that interferes with a soldier's performance and the soldiers receive training to help them identify and manage it. In an instance described by Grossman, Levinton, an army doctor, on her way to a German concentration camp, encounters a six-year-old child named David in the train. He was on his way to spend the summer with his grandmother, but with the German push through Ukraine, he could not reach his mother in Moscow. Levinton is aware of David's situation. She realises that David's grandmother is no more and that he is travelling alone. She develops a motherly affection for the child. When the Germans offered to spare the lives of select valuable captives (such as doctors) inside the camp, she refused to save herself, remained with David, and went with him to the gas chamber. LF thus exemplifies how human kindness can triumph over the horrors of the war. As Grossman depicts it, war

consumes people who are participating, transforming them into an alternate world that is in many ways inconsistent with their previous existence. Grossman puts the thrust of his reporting on people, their hopes and fears, morale and the like, working within the strict restrictions of military censorship.

In every chapter of the novel *LF*, a particular cast of characters appears and their fate is exemplified: the novel's protagonist, the Jewish intellectual Viktor Shtrum; the clinical Stalinist official Getmanov; two of the thousands of Bolsheviks arrested in the 1930s, Abarchuk and Krymov; and Novikov, a reputed officer, were acknowledged for their abilities until the catastrophe of 1941 temporarily forced the government to place a higher value on military prowess than party affiliation. The magnitude of Russian suffering and the intensity of the battle against a technologically advanced enemy can be discerned from the brevity of Grossman's writings. At the beginning of the rapid retreat, the seriously injured receive a piece of herring and 50 grams of vodka as support. A tank driver, running out of ammunition during the fiercest battle at Stalingrad, rushes out of his vehicle and begins hurling insults and throwing bricks at the Germans. An officer confesses to Grossman that his soldiers often strangle Germans with their bare hands and calls the conflict in the villages "a bandit war." Grossman quickly realized the gravity of what had happened to the Jews as Soviet troops recaptured lost territories in western Russia and Ukraine. He submitted a strong article entitled "Ukraine without Jews," but *Krasnaya Zvezda* refused to publish it. It is a succinct, unfortunate story of life in occupied Ukraine that makes a point of naming specific people and places whose memories are still vivid. After being sent to the concentration camp with the Red Army in July 1944, he published "The Hell of Treblinka," a remarkable piece of reporting. In addition, he was one of the first reporters to enter the Warsaw Ghetto. Luckily for Grossman, the

secret police didn't read his notebooks. They also contained shocking allegations of Russian soldiers raping Polish and Russian women freed from Nazi control, as well as German women. They also contained honest criticism of drunken officials, ineffective leadership and bureaucratic bungling. A cryptic notebook entry simply states: "Horror in the eyes of women and girls."

Grossman claimed he could only read *War and Peace* when he was at the front. The scope and title of *Life and Fate* make it clear that Grossman wanted to create a masterpiece worthy of Tolstoy to honour the pain that surrounded him. The difference was that Tolstoy had not witnessed Napoleon's invasion; instead, the elites of St. Petersburg and Moscow were the subject of his book. Princes, princesses, counts, countesses, ambassadors and generals are prominent characters in the story. The protagonists of LF are mothers, fathers, sons and daughters. Hitler, Eichmann and Stalin are there too, but they largely serve as a threatening backdrop, constantly present but mostly at a distance and always unaware of the consequences of their decisions. On the other hand, the follies and banalities of the Eastern Front were pieced together by Grossman. Every strand of the narrative suffers from the toxicity of ideology that drives people apart. Self-righteous Stalinists despise all social groups, including troops, revolutionaries and civilians. In order to survive, they also betray the defenceless. He had risked himself and others to survive rather than thrive. LF is a truly Soviet epic that showed the West that Nazism and Communism were mirror images of each other. Only twice did the Soviet government detain a book and not a person. The other was when Russian nationalists were enraged by Daniel Rancour-Laferrière's observations about Russia's "slave soul" and its moral masochism. It revealed the psyche of Russian leaders and their impact on the country's situation.

The power of Grossman's thinking rests not on images but on a slow, deliberate logic and the novel idea that the principles of modern physics apply to totalitarian regimes, because both were more interested in probabilities than in cause and effect. The conclusion that Stalinism and Nazism are basically the same is persuasively shown by the picture of Stalin withdrawing Hitler's anti-Semitic sword at Stalingrad. The structure of *LF* is comparable to that of *War and Peace*, in which the members of a single family represent the existence of an entire nation. The protagonists of the book are Aleksandra Vladimirovna Shaposhnikova, her children and their relatives. Grossman's description of Stalingrad is as appealing as Tolstoy's description of Austerlitz. He describes the feeling of being under prolonged bombardment when discussing the domestic details of the war.

Grossman uses a variety of perspectives, from that of a historian or philosopher to that of a regular soldier, to explain how the Stalingrad defenders' sense of equality and solidarity grew. He also addresses the widespread melancholy in Stalingrad after the Russian triumph, which resulted in the city being transformed from the capital of the world into ruin. He discusses his belief in "senseless goodness," in which a powerful evil fights valiantly to destroy a small spark of goodwill. His writing style can be described as ponderous. He is a classic Soviet author, able to write in imprecise, broken language with self-critical eloquence when common language will not suffice. His work is extremely important because of his precise understanding of guilt, uncertainty and betrayal, as well as the agony and complexity of moral decisions. This moral complexity connects Grossman and Anton Chekhov, who work on very different levels. Abarchuk, a devout Bolshevik sent to the Gulag, regains the sense of self-righteousness that was so important to him. This is demonstrated by how he takes a risk by informing the authorities of the labour camp

about the identity of the murderer of his friend, with whom he had argued just hours before. Abarchuk's bravery inspires admiration in the reader, but his conceit repulses him. In this sense, LF is a Chekhovian epic about the tearing apart of human nature. Grossman believed he owed it to the dead to stand up for them. He trusted that they would enable him to fulfil his obligation to the living. This becomes clear in Viktor Shtrum's presentation of the cautiously optimistic conclusion (*Ehrenburg Black Book* 841). The story of a soldier named Klimov, who was forced by German fire in Stalingrad to hide under a hole for hours together, contains a similar Chekhovian irony. He clings to the hands of a Russian comrade because he feels an unusual desire to feel the warmth of another person. The soldiers only realize their common mistake when the shelling has stopped. They remain silent together, fearing that a superior will discover them and accuse them of collaborating with the enemy.

The Bones of Berdichev, John Garrard's biography of Grossman, mentions two unresolved problems with the writer. The first is the widespread silence that still exists in the former Soviet states about the involvement of some locals in the slaughter of Soviet Jews. The second part is a discussion of the Battle of Stalingrad. On the entrance wall of the famous Stalingrad tomb is the inscription: "They are attacking us again. Can they be mortal?" The words "Yes, we were indeed mortal, and only a few of us survived, but we all fulfilled our patriotic duty to our mother Russia" can be found inside the mausoleum, which says it was written by a member of the Red Army. The question words come from a poem by Grossman called "In the Line of the Main Drive" that he wrote for the Red Star, but Grossman was not credited as the author. Grossman was regarded by authorities as a Jew whose works had to be silenced and as a "voice of the Soviet people" whose words could be carved in giant letters without having to be named.

The Russian city of Stalingrad is located on the Volga, northeast of the Black Sea and northwest of the Caspian Sea. The Germans launch an attack on this industrial metropolis because of its key position in managing vital energy infrastructure. The events of the book take place primarily during the German attack on Stalingrad in the summer of 1942. Even though many of the main characters are not involved in the battle, the outcome of the Battle of Stalingrad influences the outlook and tone of the entire book. The main setting for characters closely associated with the war effort, such as Spiridonov, Grekov, Byerozkin and others, is Stalingrad. Because of the war, Alexandra had to leave her hometown of Stalingrad. LF begins with the siege of Stalingrad, the most important industrial location on the Volga. It tells of the Stalingrad siege from the perspective of Yevgenia Shaposhnikova and those close to her. Shaposhnikova travels from Stalingrad to Kuibyshev with her partner, Novikov. He commands the Soviet tank defence against the Nazi besiegers of Stalingrad. But he later runs afoul of elected officials. Shaposhnikova's ex-husband is Krymov, another officer investigating a group of Soviet soldiers resisting the Nazis. However, Krymov manages to escape before the Nazis can destroy their headquarters because the resistance group doesn't like him. Prison guards try to force Krymov to confess because he is considered a traitor. Although she realizes that it is doubtful that Krymov will ever be released, Shaposhnikova leaves with Novikov and tries to visit him in prison.

The novel, which follows the lives of a variety of characters during the Battle of Stalingrad in 1942, centres on the Shaposhnikov family, whose members play different roles both in the war effort and in Russian society. Most of LF is historically accurate and many historical figures are mentioned, including Stalin and Hitler. Colonel Novikov was modelled on tank commander Babajanyan, who later became

Marshal of the Soviet Union. Minor characters are based on real acquaintances of Grossman. With Viktor Shtrum, Grossman presents a self-portrait that highlights his growing Jewish identity, his support for Stalin, his internal struggle with conformity, his dysfunctional marriage, and his affair with his friend's wife. Shtrum is inspired by the physicist Lev Landau, who was fired during the anti-Jewish campaign. Physicist Viktor Shtrum struggles with his work throughout the book. As his wife's child from a previous marriage dies in a military hospital, his mother, who lives in a Jewish ghetto, writes to him, warning that she fears the Nazis will soon kill her. In the meantime, he has to deal with problems that arise all around him. He has to get his family out of Moscow. Shtrum also criticizes the USSR and claims that it resembles, in many ways, Nazi Germany. Worrying that this criticism will get him into even worse situations makes him even more stressed. Later in the book, these fears come true, forcing Shtrum to quit his job.

For Grossman, historical accuracy has never been as important as symbolic truth. Grossman claimed that Stalingrad's essence during the war was pure freedom. Grossman provides the most unforgettable experiences for Major Byerozkin, the book's always happy character. Like Byerozkin, Grossman also experienced a grenade falling between his legs without exploding. Because of his luck in escaping his life in several situations, his comrades nicknamed him "Lucky Grossman." The first section of the book deals with the structure of the German prison camp, as the narrator follows the life of an elderly Bolshevik prisoner named Mostovskoy. Later, Lyudmila's ex-husband Abarchuk, is the focus of a description of a Russian prison camp. The first section describes the circumstances of numerous army personnel holding various positions within the Stalingrad military system. The inequality between lower-ranking officers like Byerozkin and Krylov and their superiors like

Zakharov and Yeremenko in terms of risk exposure and material comfort is obvious. Krymov is currently shown in his role as a political instructor. Grekov's command of the encircled House 6/1 is one of the various aspects of the Battle of Stalingrad mentioned.

Grossman provides a general overview of the circumstances of Viktor's family after their transfer from Moscow to Kazan. Viktor's mother writes him a heartbreaking letter, her last to him before she dies in the concentration camp. Lyudmila, Viktor's wife, also receives a letter describing Tolya's hospitalization after a military injury. When she visits him, she learns that the operation led to his death and tells about Lyudmila's sister Yevgenia, who is having difficulty getting a residence permit in Kuibyshev. Despite the attention she receives from her male acquaintances, she longs for Krymov and Novikov, her two lovers. The Central Power Plant in Stalingrad, where Spiridonov and Andreyev are stationed along with Vera, as well as the characters Sofya Osipovna, who is put on a train with other Jews and sent to a concentration camp; Novikov and Getmanov, commanding a tank corps; and Viktorov, an air force pilot and Vera's lover, are other settings featured in this section. Viktor's challenges in conducting his scientific investigation are presented in the second section. At Sokolov's home in Kazan, he had a potentially damaging conversation that inspired him to develop a new theory in his field. Viktor's family travels to Moscow as the Scientific Institute begins to isolate and criticize him. Lyudmila and Viktor are now losing interest in their relationship.

The second section covers Mostovskoy's time in a German prison in more detail. His confidence in his political views is shaken when SS officer Liss tries to convince him that his brand of Bolshevism and Hitlerism are equivalent. Mostovskoy and his fellow prisoners plan an uprising, but it fails and they are executed. Krymov is

sent to House 6/1 to re-establish contact with headquarters. Grekov murders Krymov to protect their independence from military tyranny. Krymov is escorted to the hospital after being brought back to the main office. His fate is decided when the Germans destroy the 6/1 house. After recovering, Krymov is dissatisfied with the party's direction. During their meeting, he talks about his memories of Lenin's funeral. Later in this section, Spiridonov resigned his position at the Central Power Plant and his daughter Vera gave birth to a boy. The father, Viktorov, is killed in enemy territory after his jet is shot down. When David and Sofya Osipovna arrive at the concentration camp, they are immediately taken to the gas chamber, where they die. Some Nazis who supervised and commanded the gas chambers are also the focus of the narrator's attention.

There is extensive discussion of Viktor's interactions with the Scientific Institute. He will not act repentantly. He decides to continue the dissidence he is accused of and is therefore socially excluded. Stalin gained unexpected fame and recognition when he began promoting his plan for its potential to produce nuclear weapons. Although Viktor previously despised it, he joins the Stalinist state machine. When he is forced to sign a letter used for government propaganda, he feels a lack of moral character. His inability to understand his love for Maria Ivanovna causes him to grow further away from his wife. Novikov's tank corps is necessary to break through the front line. After the victory at Stalingrad, Novikov is under pressure to move faster into Ukraine, despite the dangers this poses to the men. During this time, Novikov is motivated to keep going by his love for Yevgenia, the demands of the government, and his desire to succeed. Ironically, the "innovation" of Nazism is the way the Nazis treated their prisoners with compassion and humanity. The description serves as a metaphor for the contradictory and absurd characteristics of totalitarian

and fascist governments. The innovations of Nazism included giving prisoners autonomy over their lives, making fun of them, treating them kindly, and recognizing their national and cultural origins. This also includes prisoners who are not even criminals, such as German immigrants.

The Shaposhnikov family's experiences during the war are compared to the Soviet and German political systems in *LF*. The novel is considered a Soviet epic due to its consistent moral questioning and comparisons of communism and Nazism. There was a spirit of unity and oneness among the defenders of Stalingrad, which the party officials suppressed, making them even more dangerous than the Germans because of the way they were suppressed. According to Grossman, ordinary soldiers perceive the world differently than historians like Tolstoy, who gain a higher perspective. He says: "It wasn't just fear that made him keep his mouth shut when innocent comrades were arrested. It was the revolutionary cause itself that freed people from morality in the name of morality." (528)

The course of the 20th century was determined by physics, just as Stalingrad determined events on all fronts of the First World War. Because Grossman writes about the darkest era in European history, he is unable to capture the depth and richness of life the way Tolstoy did. Each subplot ends with the death of a character, giving the entire book a melancholic tone. That doesn't mean he lacks love, hope, or faith. His optimism that moral and ethical behaviour are not impossible to achieve is strong and well-tempered. His ability to understand the difficulty of moral decisions and the suffering of shame and ambiguity gives his words enormous value. Grossman was so fascinated by military strategy, equipment, and language that he bravely went to the front while other writers returned to headquarters to collect reports. Due to his smarmy personality, he quickly gained the respect and adoration of the regular

soldiers of the Red Army. Instead of relying on the political statements from headquarters, he often had short conversations with the soldiers after an encounter. He was convinced that soldiers would be able to recognize deceitful, fraudulent and self-serving. Writing diaries was strictly forbidden back then. His notes were full of unedited reality. He wrote about their courage and the crimes they committed, such as the mass rape of German women. Grossman himself describes what he saw on the Eastern Front as the brutal reality of war.

Modern combat is so damaging to the human body and mind that even the complex motor skills of a trained fighter begin to diminish. Sebastian Junger, embedded with the second platoon, bounds up the trail along with the soldiers. He claims that when soldiers give in to their fear and exhaustion, the platoon fails since the human mind controls decisions and muscles just carry out your instructions. Strength is not always associated with physical size. Junger thinks it is completely possible to accurately convey the deforming experiences of war. The uncontrolled spread of fear is the root cause of war. Our brain detects danger through a mechanism known as fear, which then sets off the fight-or-flight response. It assists us in focusing on the danger and surviving it. However, in dire circumstances, this hormone-driven alarm system can be poisonous to the human psyche. Gavin De Becker, a U.S. expert in violence prediction and management, claims in his book *The Gift of Fear* that real fear is a warning signal that only comes out in an emergency. Artificial fear is based on what "might" occur. The idea is to pay attention (189). Nature has endowed us with built-in safety mechanisms through consciousness, intuition, and fear. Although this safety system is ingrained in us genetically, it should be used appropriately. Junger explains the neurological processes of the brain, especially in the amygdala, which is the part that deals with emotional processes and competes with the bullet.

The amygdala triggers a reflex and waits for the reaction called startle. When something scary happens, our body makes a protective move and we blink, crouch and clench our fists. He believes that there is a “fear grimace” when something unexpected happens as the pupils dilate, the eyes widen, the brows go up, and the mouth pulls back and down (*War* 32). The alertness is related to the reaction time at the war front. It takes two-tenths of a second for the brain to understand the visual stimuli and another two-tenths of a second to respond.

To add to it, Kathryn Wallace, in her article “How the Science of Fear Makes Soldiers Stronger,” observes that our closest ally should be fear. The typical fight-or-flight response, which includes sweaty palms, a dry mouth, faster breathing and heartbeat, and a rush of adrenaline, is our brain warning us of impending danger. This happens to help us survive (12). More terrifying than the fear of dying is the fear of mutilation. The soldiers are also concerned about the potential loss of dignity in death. In times of conflict, uncertainty is a major source of fear. The most extreme instance of people losing control of their individual affairs and placing importance on the group may be on the battlefield. As they referred to one another as brothers, they feared a brother's death. Another element of the conflict is the fear of being exposed as a loser or non-participant. For a soldier, the fear of stigmatisation is catastrophic. Fear can also be employed as a tool to influence an enemy's perception and weaken their willpower. A classic emotion linked to fear is apprehension. There will be anxiety, abnormal bowel motions, inappropriate behaviours, improved vision, and dissociation from reality. To compartmentalise and create the most skilled warriors on the face of the world, as much time and energy should be invested in training their bodies as well as their minds as they do in the weapons they use.

Our natural tendency to form small, mutually understood communities that we refer to as "tribes" has been largely lost in modern society, but reclaiming it may be the key to our psychological survival. The combat veterans who return home discover that they miss the close relationships of squad life. The loss of proximity that occurs at the end of deployment explains why today's military veterans have such high rates of post-traumatic stress disorder. Junger talks about the lack of fear in a soldier when it comes to the safety of his platoon in *War*, however, throughout history, men have repeatedly chosen to die in combat alongside their friends rather than run away alone and survive. Fear can force soldiers to make difficult moral decisions. According to Junger, troops bear a moral responsibility as well as the terror of having to make judgements that could mean the difference between life and death for innocent civilians. The central subject of fear in the text is intertwined with these predicaments. In addition to this, he looks at how leadership can either lessen or increase the terror faced by the troop. While ineffective leadership can heighten fear, effective leadership can boost confidence and lessen it. *War* emphasises the physical, emotional, and moral aspects of this complex feeling while providing a matter-of-fact viewpoint on the fear that troops feel during battle. The novel thus succeeds in offering a profoundly intimate and real picture of the terror that is a fundamental component of war through Junger's first-hand experiences and in-depth interviews with troops.

In the novel, Junger focuses on the feelings of terror and remorse felt by troops who managed to survive the war while their companions did not. This survivor's guilt is a source of anxiety, which worsens mental discomfort and PTSD. He emphasises the need to have a supportive network and community for veterans. He asserts that the lack of such a group might aggravate anxiety and cause mental health problems. One of the main themes of the text is the fear of being alone without a

support system. In *Tribe*, Junger describes seeing a man approaching him while hitchhiking across the northwest of the United States. He believes he'll be robbed or asked for part of his little travel supplies. When the man unexpectedly offers him his meal, Junger is surprised and embarrassed. As reported by Junger, this unidentified individual treated him as a member of his tribe, which entails "being willing to make a real sacrifice for your community, be it your neighbourhood or your workplace. How do you make veterans feel like they are returning to a cohesive society that was worth battling for in the first place?" (127) He asks society about the veterans' homecoming.

In LF, Viktor Shtrum goes through several stages of fear during the novel. Viktor has a work obsession. Shtrum's family had lived in Moscow before the war, but they were forced to relocate to Kazan due to the city's evacuation. Shtrum makes subtle allusions to his conflicted feelings towards the state as he grows more and more disillusioned with Stalin's rule throughout the novel. Though he can be a self-centred, irritable, and challenging person at times, he is also a human being who is trying to stay true to himself while navigating the many moral conundrums that come with living in a Soviet society. The loss of his mother at the Nazi camp compels him to face his Jewish identity in the context of war. His persona serves as a metaphor for the moral and intellectual dilemmas that many people experiencing life under the Soviet Union during the war underwent. His scientific expertise and Jewish origin make Viktor Shtrum afraid of being detained or persecuted by the Soviet authorities. He is well aware of the possible repercussions of being called a "rootless cosmopolitan" or a political rebel.

Viktor Shtrum receives a letter from his mother, Anna Semyonovna, which becomes a powerful presence in LF. We get to read about the letter again and again

as the letter passes from the Berdichev Ghetto to Viktor. Viktor's mother, who has been corralled in her town's Jewish ghetto, is terrified and says; "When you were a young kid, you would seek refuge in me. Now, when I'm weak, I want to bury my head on your knees; I want you to be a wise and powerful person who will guard and defend me." Black humour is used to expose the psyches of the characters throughout the text. Viktor read the letter several times. He was as surprised as he had been at the country house called Dacha each time, as if he were reading it for the first time.

Perhaps his memory was automatically rejecting, hesitant and unable to fully accept something that would make life terrible if it were always present. The soldiers were driven to an extent of near-hysteria after witnessing the suffering inflicted upon the POWs and the murder of the Jews. Most of the time, they are melancholic and assume a gloomy silence as if they had terminal cancer. When the Germans remorselessly advanced, the underdogs had only one question in their minds: "What will happen when the Soviet defences are reduced to a thread by the German Offensive's iron teeth, snapping the string tomorrow or next week?" (Grossman 37). Fear was evident in their burning throats, pounding temples, and smoked cigarettes. Even while they slept, the fight continued. Screams, splashes, and explosions filled the air with fear and rage. The sounds of gunfire, explosions, yelling, and swearing fill the Comrade General with courage to fight, not from his map knowledge or military experience, but from his wild, harsh, and impulsive spirit, which isn't ready to give up. The deafened and solitary soldier's intuition proves to be more accurate than the superiors' assessments of the situation. When the soldier turns to face the enemy and realises that none of his allies are left, the combat takes an incredible turn. At this moment, a brave "we" transforms into a weak "I." The adversary transforms from a solitary and pursued target to a terrifying and menacing "them."

The social brain of humans is constructed through their exposure to social and emotional information as human beings. The structural neuroplasticity of the brain helps the individual adapt to any particular physical, emotional, or interpersonal environment in which they find themselves. According to the American physician and brain scientist Paul D. MacLean, the modern brain is made up of three basic parts: the brainstem, the limbic system and the cortex. The limbic system is the brain's affective centre. It contains the minuscule, yet vital, amygdala. The cerebral cortex is where thought takes place. The neurological processing in the cortex requires time when there is a threat, delaying the survival response until the information gets there. But when the amygdala receives the information, there will be an instantaneous feeling of fear, which will trigger an immediate escape reaction. Joseph E. LeDoux, an American neuroscientist, suggests that the amygdala appraises fear. Fear is the most powerful and deeply remembered emotion since it has to do with one's survival. When we are frightened, the whole body and mind react as we are flooded with feelings of alarm and danger. Blood drains from the skin and flows to the long muscles as our body gets into fight or escape mode. We shiver and feel cold. Our hearts pound faster as blood carrying oxygen and energy is pumped to the arms and legs to help us run and defend ourselves. Though the amygdala is the fear centre of the brain, it is not affected by stress. This has an interesting consequence. Events surrounding an experience of fearful, traumatic stress might not be remembered consciously, but the amygdala cannot be aroused by the stimuli that act as reminders of the original trauma. In the presence of the stimuli, the individual will feel great fear and panic but will be unable to account for it or put the fear into words. LeDoux's observations are relevant in this context:

According to current research, stress may even enhance amygdala function rather than impair it. As a result, it is conceivable to build strong implicit, and unconscious emotional memories as a result of conditioning through the amygdala and have a weak conscious memory of a traumatic experience. In addition, other stress-related consequences may mean that these powerful unconscious fears resist elimination. In other words, they have the potential to inadvertently trigger extreme anxiety. Nevertheless, these powerful implicit memories cannot be converted into explicit memories. Again, if a conscious memory is lost, it cannot be retrieved. (245-6)

The soldiers sometimes get into a medical condition called Alexithymia, where they have difficulty verbalising their emotions. They do not find the right words to articulate their emotions and thus report that they do not have any such experiences worth sharing. This can be related to PTSD and conditions like Somatization- the bodily expression of the inner psyche of the individual. American psychiatrist G. J. Taylor suggests that alexithymia leads to several personality risk factors resulting in an individual's limited subjective awareness and cognitive processing of emotion, which leads to the amplification and misinterpretation of the somatic sensation that accompanies emotional arousal. (31) The solution to their condition is to learn to label their emotions and communicate their different experiences to others. Junger, in the novel *War*, explains scientifically how the amygdala works and how a single negative experience helps to identify a threat. He says that rational thinking decreases, bowel and bladder control is lost, and the soldier exhibits gross survival behaviours such as freezing, fleeing, and submission. (*War* 33). The higher brain function causes the men to act instead of immobilising themselves. Everything goes into overdrive—the pulse, the blood pressure, and the

heart rate. As the heart rate continues to increase, the fighter experiences tunnel vision, loss of depth perception, and impaired hearing. Cortisol is a hormone secreted by the adrenal gland in stressful situations to sharpen the mind and increase concentration. Cortisol levels drop as the attack approaches and rise again when they are sure they will not be hit. When soldiers are confident, action-oriented and have strong psychological defences, the attack triggers a feeling of "euphoric anticipation" in them. Soldiers feel more comfortable dealing with a known threat, and what they are good at calms their nerves. The reserves and reinforcements for the soldiers are sent to the sites of the recent battles, and they resume duty amid the unburied dead soldiers. In an interview with Grossman, Mikhail Vasilievich Steklenkov, a soldier from the motorised infantry battalion, says, "What is there to live for after the war? If I survive, I'll return home; if I don't, then what's the big deal? I can't live without war now. When we are not fighting, I begin to feel bored. I am not afraid of the bullet—to hell with it—even if it kills me. We fire, and I feel good" (AWAW 106). At the same time, women carried a huge burden on their shoulders, as they had an enormous amount of work to do. They send bread and ammunition to the front. Thousands of girls in military uniforms worked hard and with dignity during the war. They work as instrument operators, direction finders, secretaries, and intelligence officers. Grossman recounts in AWAW how Captain Sarkisyan, during the Battle of Stalingrad, points out that the anti-aircraft crews were young women from Stalingrad University who refused to go back to their bunkers and fought the tanks head-on. He scribbles some bitter notes about the presence of PPZh (Pokhodno-Polevaya Zhena), which is slang for 'Campaign Wife'. These are young nurses and female soldiers from the headquarters who wear a beret at the back of their heads. The girls from the

villages are taken to the army in vehicles and forced to become the concubines of senior officers.

Fear was treated in a completely different way during the war. In the Red Army, military psychiatry was largely abolished. A repressive paradigm was followed, and soldiers were threatened. If a soldier panicked and ran towards his army, he was shot. The First World War remains unique in its attempts to deal with soldiers' anxiety and to diagnose and treat anxiety-related mental breakdowns in soldiers. The Second World War, on the other hand, produced a repressive system for dealing with anxiety that roiled Western theorists and psychiatrists. Vasily Grossman, who had proved his courage and resilience at the war front and observed life there compassionately, saw war as a terrible burden, whether it was won or lost. Grossman elaborates on the ways individuals fear losing loved ones. His characters struggle with a constant concern for the security and safety of their family members, which gives the anxiety in his stories an emotional depth. Grossman warns against being afraid of being persecuted and betrayed by politicians. An element of political terror permeates the story as his characters frequently worry about the repercussions of voicing dissent or challenging the dictatorship.

The anxiety of living under a totalitarian government is explored in Grossman's narratives, which transcend the actual battlefield. There is an atmosphere of terror that goes beyond the actual conflict because of extensive surveillance, censorship, and apprehension of expressing one's opinions. His combat narratives are known for their emotional complexity and depth, which makes them powerful metaphors for terror in the setting of repression and conflict. His work makes a significant contribution to war writing because of his ability to convey the complicated and diverse nature of fear, which gives his characters and themes

additional depth. If a soldier is engaged in combat, Grossman transports readers to the front lines by eloquently capturing their sudden and perpetual nervousness. He conveys the strain, disorder, and constant peril of warfare. Grossman explores the soldiers' fear of dying, which is frequently conveyed through their candid conversations and internal monologues. He gives the soldiers a human face by portraying their existential fear in the face of the brutality of the conflict. Fear of the unknown is increased by the incomprehensible nature of the war and the erratic course of the combat. Grossman in his novels effectively captures the troops' fear of what lies ahead and their desire for things to return to normal. The troops' worries for their families' safety and well-being back home are revealed in letters and conversations. The emotional component of their combat experiences is enhanced by this anxiety.

Grossman's writing demonstrates the psychological cost of war. He chronicles the psychological damage brought on by anxiety and the emotional wounds that troops bear long after the conflict is over. The dread of political betrayal and the repercussions of voicing dissent or challenging the Soviet authority are topics that Grossman delicately touches on. The complex reality of Soviet society throughout the war is reflected in this undercurrent of political terror. Grossman investigates the moral challenges that people encounter during a war. He illustrates the inner turmoil that results from having to make morally challenging judgements as well as the fear of compromising one's convictions.

In the Afghan war, instead of ghettos and gas chambers, there were suicide bombings, guerrilla attacks, ambushes, and the killing of traitors. Because white phosphorus burns severely, human rights groups have referred to it as cruel and barbaric. There have been reports of white phosphorus burns on the bodies of

bystanders hurt in the Bagram area. The US Department of Defence and the Inspector General for Afghanistan Reconstruction claim that even the most skilled elite battalions in Afghanistan lacked enough discipline, reinforcements, and training, and that terrorists have used white phosphorous as a weapon or in attacks. Desertion was a problem in a new regiment in the province of Baghlan, where soldiers were discovered cowering in trenches rather than engaging in combat. Additionally, one in four fighters left the Afghan National Army in the twelve months leading up to September 2009 and nine out of ten soldiers in the Afghan were uneducated. Dianna Cahn, war writer and analyst, in her article "Troops Fear Corruption Outweighs Progress of Afghan Forces," quotes Capt. Michael Bell, who was tasked with training Afghan soldiers and points out that 'they don't have the basics so they lay down.' He was unable to persuade them to fire their firearms. The majority of the Afghan soldiers the US is training are opium addicts, and it takes constant effort to keep them sane. At US-run military facilities, Afghan trainees are frequently raped by other Afghan troops, which reduces their combat readiness.

The US military breaks down its problems into conceptual pieces and then solves them in small pieces. They believe that troops in war should master both physical and human terrain. Mastering the human terrain is seen as an important war strategy. The wars are fought on both physical and human terrain. The human terrain refers to the social aspect of war, with all its contradictions. In *War*, Junger recounts how, once, the Taliban burned down a school in the Korengal Valley and accidentally burned a box full of Qurans. The villagers were so angry that the Taliban lost the small battle on the human terrain of the valley. Killing civilians in war is also a way of losing human terrain. An American investigative journalist, Annie Jacobsen, in her book *Surprise, Kill, Vanish: The Secret History of CIA Paramilitary Armies*,

Operators, and Assassins, quotes a report by a U.S. inspector general that revealed 5,753 cases of 'gross human rights abuses by Afghan forces, outlining enslavement and rape of underage boys by Afghan commanders' (144). The soldiers were extremely corrupt and could not be trusted while in an operation, as they would betray the other soldiers easily being drug addicts. She uncovers that over 1,600 German scientists, engineers, and technicians were transferred from former Nazi Germany to the U.S. for government employment between 1945 and 1959 as part of Operation Paperclip, a covert U.S. intelligence operation that aimed at preserving German biological and chemical weapons. This shows how the war machines still worked even after the war ended and they were taken forward.

From a cultural semiotic perspective, fear is not an emotional response to a particular event or object, but rather the perception of numerous anticipatory cues or phenomena as frightening and perilous. Anxiety forges new links and alters meanings already present. Typically, fear is a response to a threat, and potential fear is the perception of potential danger. The reader's confusion caused by ambiguous wording can also fuel fear. Similarly, strategic narratives are used to mislead or frighten potential enemies by creating an atmosphere of fear and confusion. Strategic communication in the context of warfare is different from war rhetoric. Fear is a component of the narrative and is not treated in terms of feelings. Fear is constructed with various rhetorical devices in the discourse to distract the readers from other fears and situations. The different articulations of fear in the narrative and how they influence the reader's understanding of the war are examined and when information is given in excess or is repeated frequently, it can make people feel more confused. To produce an "information fog" Thomas Nissen, a military scholar from Denmark, claims in *The Weaponization of Social Media: Characteristics of Contemporary*

Conflicts that one tactic of information subversion is to use selective information, contradictions, falsifications, misleading information, and outright lies. The discursive construction of horror can be used as a backdrop to sway the audience's interpretations because, in the event of an effective "information fog," the audience has difficulty differentiating accurate and false claims. Mari-Liis Madisson, Andreas Ventsel, Sten Hannson, and Estonia Vladimir Sazonov, researchers of the Estonian Military Academy and the University of Tartu have identified and analysed three strategic narratives concerning their military exercise and revealed some of their underlying meaning in 'Semiotics of Threats: Discourse on the Vulnerability of the Estonian Identity Card'. These tendencies include the logic of antithesis (spreading false information to cultivate a comprehensive sense of danger in the audience), affirmation through negation (when something is constant) and the rhetoric of moral victimhood (qtd. in Ventsel et al. 7). Academic researchers and psychologists like Davis and Lehman in their article 'The Undoing of Traumatic Life Events' refer to "false memories" or "counterfactuals," which are instances of memories that are untrue.

Grossman in LF illustrates the striking contrast between life in the cities and on the battlefield in chapters featuring Seryozha Shaposhnikov and Novikov. Seryozha first appears in part one, chapter 60, among the battle-hardened soldiers of the encircled House 6/1. Here, Grossman presents a description of war as a completely engrossing fog. He says that a man cannot look at his life and understand anything when he is submerged up to his neck in the cauldron of war. (285) This claim prepares the reader to approach the text from two distinct angles: those whose lives are completely consumed by war and those who either transverse or are more removed from it. In chapters devoted to city life and totalitarian rule, Grossman's

writing lacks the distinct feeling he gives to war scenes. There is a strong sense of alienation from politics, the government, and bureaucracy during battles. Rather, they centre around the participant's thoughts as an individual. These violent sections centre around thoughts of home, family, lovers, and friends. In House 6/1, 'gossip' rules, and everyone falls in love with the one woman there, despite their precarious situation. Grossman hopes to disentangle the actual purpose of the war from the supposed governing ideologies by laying this out. Furthermore, the feelings and emotions they have for their relationships become a jumble of unconnected ideas, which is brought on by the chaos of war. On the other hand, in native contexts, the meaning of the war, political ideologies, and abstractions become the primary focus. Conversations in cities tend to focus on the war as an abstraction rather than an experience, apart from the apparent interpersonal relationships and casualties. This illustrates how perceptions inside and outside of Stalingrad differ significantly. However, the narration of an event requires the articulation of logical and causal links so that the simultaneous occurrences that do not require a connection are rearranged into a coherent and consistent chain and the subordinate events are positioned within a predetermined plot. Telling a tale involves breaking up what appears to be an endless stream of experiences into numerous distinct components that are then arranged in a certain order: Meaning is assigned to the story as a whole, and temporal and causal linkages are formed with other story elements. Narratives are inseparable from interpretation. There are no 'true stories' because events are identified and stories are told from particular perspectives associated with particular interests; they are not found in the world in a ready-made form. Thus, narratives are effective because they provide a structured and simplified framework of meaning that is easy to convey, understand, and recall, and connects to the personal experiences of the interpreter.

Fear frequently arises from ambiguity. The process of creating meaning that is sparked by fear is focused on finding the signifying expression required for communication, putting it into words, and sharing it with others. By doing this, the subjective sensation of fear may be lessened. This clarifies why the signification processes of fear are hazy and ambivalent and implies that fear can be discursively stoked by the use of highly ambiguous language. Grossman was a conformist writer until the 1940s, when he changed sides completely and became a dissident writer. Grossman quoted and believed in the maxim "Absolute truth is the most beautiful thing there is." But he was crushed by an unstoppable force. This force was within him and it had the power to break his will and bring his heart to a standstill. Only those who have never experienced such a force may be shocked that others submit to it. *LF* depicts the intricacies of life under totalitarianism, and no one has expressed it better than Grossman as to how difficult it is for an individual to overcome such constraints. The core theme of this novel is fear in all of its manifestations, which adds to the book's complexity and emotional power. *LF* transcends the conventional story of battle and provides an in-depth examination of morality, human existence, and the effects of totalitarianism in an era of unparalleled turmoil. The idea of a totalitarian government is to unite all people in a nation and make every activity an instrument to accelerate the progress of the nation. It does not presuppose the beliefs and abilities of the people to act.

In their seminal work, *Studies in the Problems of Peace*, K. Satchidananda Murthy and A. C. Bouquet note that, with the help of terror, the totalitarian state reduces man to a bundle of animal reactions that can be destroyed at any time and replaced by another group of reactions. (236). The human personality is paralysed and numb because the institution of terror is treated in such a way that people do not know

what the government wants and because an indefinable fear is induced in them, which does not know what to fear or why. The idea of *Volkanutzen* (people's needs) is never clear to anybody except the top dictators. It is never stable, which makes it impossible for people to develop strategies to fight terror because no one understands why and where people vanish. Even when stories of torture circulate, it is difficult to accept them because the most scientific torture methods are used so callously and systematically in the concentration camps. Nevertheless, the concentration camp exists not to suppress dissent among men convicted of treason but to terrorise everyone. They establish a "socialisation of terror" through their reality and their systematically dissimulated fiction. Human bodies are mutilated, abused, and damaged to the point where human dignity and self-esteem are lost. Victims are brought to a point where they lose their own identity and march to their deaths like robots or zombies. Martyrdom is unimaginable in a state that has completely erased human personality, both in reality and in people's memories. Men who have been chosen as tools of the state lose their sense of moral responsibility and can commit all kinds of crimes when the sense of shame has disappeared from their minds. Nazism, which is roughly equivalent to German National Socialism, asserts that it is not founded on logic and ideas but rather on emotional avalanches brought on by people's suffering or by statements that incite them to fanaticism. This "veritable panic" gave rise to the Nazi regime. The hysteria is fueled by an appeal to racism and bloodshed as well as the removal of guilt awareness. It can be asserted that though fascism was dictatorial, it was more humane and much less oppressive than Nazism.

Grossman saw the war as a chance to redeem himself. He enlisted as an ordinary soldier despite his poor health. His tenacity and courage impressed everyone because he always wrote about the 'merciless truth of war'. He was Jewish, and in the

time of Stalinism, it had become highly unacceptable to write about the war.

Grossman's knowledge of human psychology and the inner life of the Soviet regime helped him portray the domestic details of the war in his works. He was considered the voice of the Eastern Front—a man of sensitivity, humanity, and compassion—taking the readers through the unrelenting horror of Stalingrad with an eye for small details. *AWAW* takes us through other battles- Kursk with a detailed eye for military movements in their contemporary and historical contexts. Grossman recognises the historical significance of what he is going through, and the novel offers a glimpse into perceptive and truthful depictions of tragedies and horrors of war. In the same way, Sebastian Junger points out that being at war is insanely exciting. Although it is the worst thing in the world because it causes both physical and emotional injuries, people who have experienced it often miss it terribly. After the fear, a strange, detached feeling sets in that is almost like numbness. The soldiers often take sleeping pills to avoid waking up in the middle of the night from imaginary gunshots. After they leave the battlefield, they still have to deal with dread. Junger investigates the lingering effects of trauma and terror, including the emergence of post-traumatic stress disorder (PTSD). He explores the psychological wounds that persist long after a fight. The natural environment of Afghanistan is harsh and difficult, which makes soldiers feel even more afraid. The overwhelming feeling of anxiety is exacerbated by the difficult terrain, severe weather, and the threat of unidentified adversaries.

Sebastian Junger claims that while there are various types of strength, controlling fear is perhaps the most profound and essential factor necessary for the operation of armies and the conduct of battles (*War* 74). Fear is a part of travel, and Junger is no stranger to fear. He asserted that fear is the main feeling most directly associated with survival. Children display fear. Junger argues that fear demoralises people and that

misconceptions abound as to what it's like to fight and about the moral need to kill. One of the clearest illustrations of how selfless people can be is the relationship that exists between soldiers during conflict. A sense of purpose comes from protecting one's comrades and being protected by them—a shared commitment to protect each other's lives that is non-negotiable and only deepens over time.

Nancy Sherman, a renowned war writer, philosopher, ethicist, and psychoanalyst, says in *Stoic Warriors: The Ancient Philosophy Behind the Military Mind* that ordinary emotions like fear or distress are more of an opinion or cognition of something bad occurring (or about to happen) than they are mainly a sensation or feeling, with a second opinion that a particular course of action should be followed or avoided (24). Sherman views outside threats to life and limb as real evils that can have an impact on human happiness. The rigorous Stoic perspective holds that all fear is irrational. This viewpoint, which Sherman calls "the unacceptable face of orthodox Stoicism," alienates one from humanity because it treats one's commitments to maintaining physical integrity as well as those to our families and friends, all of which can be tragically and suddenly lost in battle. The fear of such things, as well as the fear of murdering others, is natural and justified. It is a private burden the soldiers bear from their wartime experiences that they are unable to share. Her idea that soldiers should learn how to "role switch" between their professional role as warriors and their more basic role as humans—a role they should always be prepared to bring back to the fore—is particularly intriguing. Sherman concludes by pointing out how some Stoic principles, like regaining a feeling of empowered agency, have been successful in helping people recover from post-traumatic stress disorder.

In LF, science serves as the last bastion of reason in a chaotic world and a pacifying constant. Stalin may alter and manipulate human and societal truths, but he

is unable to refute the validity of physics. Viktor's perspective of the Soviet system is therefore asymmetrical. Both the contentious realm of his private life and the calming realm of mathematics have an impact on him. He discovers that his two lives have split apart as a result of pressure from both directions. His dysfunctional formula causes him a great deal of anxiety, and he realises he can't talk to his wife about these issues. And because Viktor's anti-party sentiments and irresistible nature are endangering his friendship with his partner Sokolov, his work also suffers. He discovers that, in reality, the political and social disarray Russia is experiencing is perfectly consistent with the fundamental laws of the universe. This explains why science was so important to the Soviet regime. Stalin suppressed and discouraged free thought. Therefore, working as a physicist under Stalin's watchful eye was extremely challenging. According to Grossman and his protagonist, Viktor, true freedom of thought was completely impossible for anyone who accepted Stalin as their leader. Viktor denigrated Stalinism and his Soviet society in the extreme.

The idea of "total war," which involved the deliberate targeting of civilian populations, was a terrible invention of the Second World War, as evidenced by the millions of victims of Holocaust, airstrikes on cities to demoralise civilian populations, and the dropping of atomic bombs on Hiroshima and Nagasaki. Long-lasting psychological disorders were not allowed in the German military during the war and official doctrine held that getting rid of weak or degenerate elements was more crucial than allowing them to poison the country. The clinical indicators of the psychotraumatology of war included feelings of fear, helplessness, and horror, as well as symptoms like nightmares, flashbacks, avoidance, hopelessness, guilt, irritability, memory problems, concentration issues, and sleep issues. The moral obligation to comprehend and lessen the effects of conflict has been heightened by war. The

sociotropy and autonomy of post-traumatic cognitions in a soldier's surface during and after a poly-traumatic event. Thus, PTSD arises from the interaction of a traumatogenic incident, a person's genetic vulnerability, and social context. The horrors of trench combat during World War I caused them to experience "shell-shock," a mental condition that resembles a neurological condition and is accompanied by symptoms like nostalgia, severe emotional distress, and neurasthenia. This was a result of constant and excessive exposure to bombardment and shelling. Terms like "combat fatigue," "combat stress reaction," and similar expressions became common during the Second World War. The phrase Post-traumatic Stress Disorder was first used during the Vietnam War. The troops' psychological wounds were much more severe than their bodily wounds or even death itself. In the war narratives, the individuals encounter a variety of psychic phenomena. There is grief, watching it, shock, repression, hysteria, remembering and reliving it. After returning from battle, the soldiers experience a variety of traumatic symptoms, including speech difficulties, silencing, and non-narratability. The traumatic experience of the soldiers who have been traumatised by conflict is primarily registered psychically.

The images of the battle are extremely traumatic. It is common to see an ambulance driver burned alive, an eviscerated soldier who is still speaking, and a girl who has been severely injured in a conflict zone, which demoralises the viewer. The war journalist attempts to extract headline news from the deaths and distress of individuals. Despite their exposure to mortality and violence, they are required to abide by censorship pressure and policy directives. The veracity and authority of the war reporters' accounts are frequently contested. These journalists use various techniques to present the reality and the horrors of the war. Lee Miller, an American surrealist and war correspondent, documented the atrocities of the Second World War

, particularly at the concentration camps at Dachau and Buchenwald. Lynn Hilditch, researcher at Liverpool Hope University explored the works of Lee Miller in her book *Lee Miller, Photography, Surrealism and the Second World War: From Vogue to Dachau*. Hilditch finds that Miller used the Surrealist technique of "fragmentation," to break down, or fragment, her knowledge of the scenes of death and destruction into smaller, more digestible chunks for the readers of Vogue magazine. This method of artistic deconstruction subsequently helps the viewer to recall the specifics of the war rather than just an overall picture of it. In other words, war photographers like Miller have been able to deconstruct or fragment history through interpretation to reconstruct the atrocities of war as a form of "modern memorial" for future generations. When reporting from the Bergen-Belsen camp, British journalist Richard Dimbleby said, "I must tell the exact truth, every detail of it, even if people don't believe me, even if they feel they shouldn't be told." (Dimbleby 225). But because the scenes were so unbelievable, journalists and broadcasters like Edward R Murrow, Arthur Koestler, and Richard Dimbleby had a hard time putting what they had seen into words. As a result, they turned to photographers like Lee Miller to transform their written horrors into a visual language. Narrating the suppressed memories and learning from the struggle can lead to healing, both psychologically and physically both for the soldiers and the reporters at the front line. The person thus experiences positive growth or feels psychologically benefited. The stress faced by the soldier can be prolonged, intense, emotional, or physical. When there is a life-threatening experience or an unbearably harsh condition, the emotion and behaviour of the person are affected. The body reacts to the threats outside. They turn hysterical, depressed, and collapse. Traumatic memory and traumatic stress take form as a result of such battle neurosis or combat fatigue. Traumatic war experience alters the understanding of the self and the

world, depending on how they handle their memories after the trauma. It is easier for the survivor to come to grips with their traumatic past when the soldier is empowered and supported during their recovery. Post-traumatic growth is a term for the positive psychological development that occurs after a traumatic incident. Even though they are painful, many veterans hold onto these experiences because they value them in their lives.

Besides, the socio-cultural situation of the individuals, both civilians and soldiers and their disposition determine the severity of their experience of the trauma. The soldier finds being a civilian a novel experience that is hard to adapt to. Compromising on the identity of the soldier affects them physically and psychologically. The nightmares, detached feelings, hypervigilance, and survivor's guilt haunt the memory of the war veterans. The number of civilians being affected has increased significantly with the shift in the terrain of war over the decades, though their experience is different from that of a soldier. The battlefield tour of the writer and narrative extends to the understanding of the reader and thus connects the civilians to the war front. The language of trauma has also changed, as seen in the literature. The medical personnel use terms like 'battle fatigue' and 'combat exhaustion' though many psychiatrists do not accept this term instead of war neurosis, which reassures the soldiers of their condition at the war front. The airmen use terms like 'Lack of Moral Fibre' (LMFs) to describe this condition at war. The language used to describe the conflict has completely changed as a result of the war, and it is being used in a manner that ignores logic and military history. The words Ghetto, Shoah, and Holocaust incited fear and these words originated because men have gone beyond the human. There are many victim-oriented terms. Words like 'screamed', 'bellowed', or 'barked' terrorised the victim. Dogs were used as an effective instrument

of terror. In any war, suffering is acute and prolonged. The scale of killing and inflicting death and injury was high in both wars. More people have died in Iraq and Afghanistan from the mental stress of conflict than from weapons. Fear, according to Commander Eric Potterat in Junger's *War*, is a soldier's first adversary. In contrast to the Second World War, which lasted the entire time, the fighting in Afghanistan involved anti-insurgency actions carried out by small units. Armies began with the infantry. By accumulating power, it allowed many nations to triumph. Then, the use of horses made it possible to develop the cavalry. Ancient civilizations also used naval strength to govern the seas. There are numerous forms of modern combat. Asymmetrical combat is sometimes referred to as terrorism. Biological warfare involves the use of microorganisms as weapons. In contrast, the objective of electronic warfare is to interfere with the adversary's networks or decipher their code. In ground combat, artillery, armour, and infantry are all employed. Guerrilla warfare makes use of unreliable forces. Psychological warfare is used to instil panic and anxiety to further national objectives.

The evolution of ordinary men into combatants has always involved significant coercion. *The Peloponnesian War* by Thucydides and *The Art of War* by Sun Tzu are two examples of ancient texts that emphasise the necessity of coercion in inspiring common soldiers to battle. According to Thucydides, coercion is the cornerstone of soldiering and it must be kept in mind that men are essentially the same and that the most committed learners fare the best. Strict discipline and unwavering loyalty to its officers are the foundation of an army's strength. Fight, flight, or freeze are the three physiological responses that can be used to fight fear. The Chinese military strategist and writer Sun Tzu's observations in *The Art of War* are relevant in this aspect. His goal was to impart knowledge on how to change the

distribution of power among the underprivileged. He asserts that the winner is the one who can successfully bring together the higher and lower ranks for a common goal. According to him, skilled combatants move the adversary but are unmoved by it. One will not be in peril in a hundred battles, he said, if the enemy and yourself are known. (40) When it comes to the use of force to motivate soldiers to battle, Sun Tzu is even clearer: If soldiers are punished before they have developed a bond with you, they will not prove submissive; and, unless submissive, they will be virtually useless. Punishments will still be useless if they are not carried out once the troops have grown attached to you (30). In Thucydides' *History of the Peloponnesian War*, leaders confront fear with reason and optimism rather than with guilt, resentment, and spite. Armed soldiers murder not only other armed men but also elderly women, scared kids, or young mothers. How can actions that are carried out regularly and without hesitation be morally right? Any force should be renowned for its rigid regimentation. They murder because they are afraid of being told what to do, being punished and being humiliated in front of others. The PTSD that the soldier returns home with after the conflict is its distinguishing wound. To help the troops overcome their fears on the battlefield, advanced simulations, adversity tolerance, rigorous stress management, and resilience training are provided. Brain science is used to develop psychologically tough soldiers and train the brains of warriors. They benefited from compliance by being re-integrated into the organisations, gaining power experience, developing their skills, and gaining superhuman immunity.

In his *Introduction to Psychoanalysis and the War Neuroses* Sigmund Freud suggests that war neurosis is a response to the horrors of combat and that there is a change in the ego state when we move from peacetime to wartime. There will be a conflict between the superego and the id and the wartime ego will be threatened with

annihilation. The combat would lead to war neuroses. He considers repression an ego defence that suppresses traumatic memories. These repressed memories are retained in the implicit memory of the individual. American psychologists J. Dollard and N. Miller, in their article 'Personality and Psychotherapy: An Analysis in Terms of Learning, Thinking, and Culture', say that combat is an example of learned repression. According to them, combatants are exposed to various internal and external cues while at war and all these cues generate fear. When the soldier stops thinking about the war, the fear diminishes. So, even modern psychiatry accepts the therapeutic goal of helping the veteran stop thinking about the conflict (27). Thought intrusion and dissociation are scientifically monitored, and medication is administered to relieve the victim of traumatic stress. Advances in brain imaging and neuropsychological mechanisms related to trauma help to understand the traumatic state of the event. According to trauma theorist Pierre Janet, a person's personality will become more fragmented with the trauma they have experienced: "Traumas produce their disintegrative effects concerning their duration, intensity and repetition." In his seminal work *Psychological Healing: A Historical and Clinical Study*, he states that the individual has an unclear memory after a traumatising event and undergoes 'psychological automatism' where the memory remains as 'images and movements' which leads to 'psychological symptomatology'. Repression, avoidance and dissociation are experienced by such individuals when the traumatic memory encroaches on the conscious mind (597). Janet's theory of trauma and dissociation may be much more applicable than Freud's theory of repression to the disintegrative effects of trauma on the soldier. He suggests that the trauma memories should be translated into a narrative to reduce the symptoms experienced by the individual. Janet was one of the first theorists to discuss the importance of integrating the

disjointed traumatic memory into the narrative memory and then into a coherent life story. The British writer and chartered psychologist Nigel Hunt in his book *Memory, War and Trauma* highlights the psychosocial impact of war and asserts that Learning theory was instrumental in treating trauma as it states that fear is developed through classical conditioning. The memories of the traumatised individuals should be treated with caution, but not their responses to those memories (70). The remainder of the traumatic memory leads to the emotional processing of fear. Fear was felt not only about the shells, bayonets, and air attacks but also about the loss of loved ones. Thus it is evident that the trauma theorists have studied the various aspects of the links between coping and post-traumatic growth. The phrase 'Post-traumatic Growth' has been widely used to describe a cluster of benefits that are broadly represented by the five factors of the psychologists Tedeschi and Calhoun (1996) *Post-traumatic Growth Inventory (PTGI): New Possibilities* which are "Relating to others, Personal strength, Spiritual change, and Appreciation of life." The term "post-traumatic growth," coined by authors Calhoun and Tedeschi, is used to describe "positive change experienced as a result of the struggle with a major life crisis or a traumatic event." Tedeschi and Calhoun's metaphor of an earthquake as a general description of the psychological crisis and growth of survivors describes the psychological readiness model of post-traumatic growth. Just as earthquakes greatly shake and destroy the physical structure, so the traumatic event affects the psychological structure of a person. In the process of successful rebuilding, psychological structures, like physical structures, are designed to be more resistant to subsequent seismic challenges (PTGI 31). Recounting the events with respect for life and a desire for spiritual growth leads to an existential reevaluation. Thus, when there is a traumatic loss, there will also be an existential gain. The social psychologist Ronnie Janoff-Bulman asserts in her article, "Post

traumatic Growth: Three Explanatory Models", that traumatic life events challenge the victims' fundamental beliefs about who they are and the world they live in and explain how the victims become survivors. (30) According to Janoff-Bulman, there are three distinct models of post-traumatic growth: strength through suffering, psychological preparedness, and existential evaluation. After experiencing and coping with the distress of trauma, survivors become aware of their undiscovered strengths, develop new coping skills, and find new possibilities in life. (31) However, there are societal and cultural factors that influence the outcome of an individual's experience. Apart from internal conflicts like Stalin's campaign against the Kulakos and Chairman Mao's massacre of the Chinese, there have been approximately twenty-six such wars that have claimed more than 240 million lives in the twentieth century. Every war thus has memories of torture, massacres, deaths of family members, starvation, exile, and rape. They are the psychological casualties of war.

The American psychologist P. J. Lang suggests in his article "A Bio-informational Theory of Emotional Imagery" asserts that emotional images are of three kinds: "stimulus information (physical situation), response information (verbal and behavioural), and meaning information (interpretation of stimulus-response)" and are connected to narrative development. He puts forth a model of a picture of fear that is retained in memory. Any novel occurrence is examined against this model. When an event resembles a memory that has been previously stored, the response components are triggered, causing the person to experience fear. (495) This shows that the fear information is activated only for the remainder of the event. Individuals can also experience growth after the trauma, depending on how they deal with their memories. Empowering the soldiers and supporting them in recovery helps the survivors come to terms with their traumatic past. Many veterans keep their memories

alive, though traumatic, as they consider them significant in their lives. After a traumatic event, there are certain positive by-products and perceived benefits that come with a positive psychological growth called post-traumatic growth. Buddhism teaches that people should come to terms with suffering. Buddhist teachings advise remembering instances of compassion, kindness, and empathy when feelings of anxiety or fear become dominant. Restoring oneself to a sense of compassion for others might interrupt the vicious cycle of thoughts filled with fear and depression. The coping mechanisms, resilience to situations, social support system, and personal resources of the individual help with trauma. Post-traumatic growth can happen through narration. When the narratives are constructed in any form, the survivors are relieved of their guilt, shock, and shame. However, a person experiences fear because they have a strong sense of the present, past, and future. Various forms of intellect control success, competence, and failure. R.A. Neimeyer, in his article "Meaning Reconstruction and the Experience of Loss," discusses different types of narrative disruptions like "disorganised narratives" (lack of coherence in narration), 'dissociated narratives" (silent stories unable to relate to the social situation), and 'dominant narratives" (does not explain the trauma event), which help them to integrate loss and adapt to the loss. He says a soldier on the war front must possess spatial, logical, interpersonal, and athletic intelligence in good measure to survive. Mostovskoy, an Old Bolshevik in the German concentration camp in Grossman's *LF*, claims that the diverse population of inmates in the camps—who come from a wide range of racial, political, and religious backgrounds—creates an engaging atmosphere. In the camp, he can make use of his foreign language skills and make an effort to comprehend different viewpoints. Mostovskoy and the other inmates of the camp are deeply curious about the state of the war. Grossman illustrates the tension that engulfed

Europe during the war through this character. Mostovskoy engages in philosophical debates with prisoners, including Major Yershov and the former Tolstoyan Ikonnikov. Eventually, the German officer Liss picks him out for an odd conversation in which the officer espouses his views on the parallels between Nazism and Stalinism. Despite being disturbed, Mostovskoy chooses to die in a futile prisoner's uprising and maintains his defiance.

Humans are socially competent when they are receptive, caring, and trustworthy. They share the same genetic emotional template, but it changes and develops depending on their family and cultural context through the use of complex facial muscles that allow them to express emotions like fear, anger, disgust, surprise, and sorrow. The most hazardous emotions are those of hatred and disdain because they devalue humanity and encourage aggression and violence. An individual feels repulsed by the infected wounds and the nauseating scent that emanates from them. A soldier's morale is tainted and contaminated by the offensive behaviour of his enemies, which causes him to compromise the principles he was taught to maintain. Soldiers feel stronger when they are grouped together. They feel more like "members" of a group when they collaborate, share, and produce resources. Fear, distress, and anxiety are all brought on by the feeling of loss or rejection. The likelihood of a person surviving is increased by social connections. Soldiers' facial expressions are their innate, automatic reflexes that indicate their mental condition. His body language and facial gestures are more expressive than words. Peter Salovey and J.D. Mayer, specialists in emotional intelligence and personality psychology, in his essay "Emotions, Intelligence, and Emotional Intelligence" argue that being open to emotion is the first step in managing emotions. If emotions are instructive, then allowing oneself to be open to this information will aid one in understanding their

surroundings. (Mayer 422) The writer collaborates and co-constructs an ambience with the soldiers at war with their affective talents to gain the trust of the soldiers. The fear in the mind reflects on the face and arouses the body. Visual information like shivering with fear, reddening of the skin, and an increase in adrenaline and heart rate is the way the body indicates fear. Writers use colours to metaphorically indicate moods and describe the feelings in the narrative. Emotions are considered to be cerebral because they are thought to be both psychological and physiological. The primary goal of every person's existence is survival. The body and mind become agitated and disorganized when faced with a threat, whether it be internal or external. After experiencing feelings of shame, contempt, or terror, people always attempt to deal with them. This results in action that can reduce that negative emotion and be resolved or recovered.

Emotions are evaluations of events in terms of their significance for our concerns that take place at the intersection of our interior and exterior environments. An individual's temperament determines how they will react in new circumstances. They can be reserved or sociable, timid or confident, extroverted or introverted, hopeful or pessimistic. Temperamental characteristics impact a person's psychic well-being. Theorist and psychologist Magda Arnold claims in her book *Feelings and Emotions: The Loyola Symposium* that appraisal theory is about how our feelings reflect the way we currently relate to our social and physical environments and how each emotion serves an adaptive purpose in a given situation. It describes how various emotions can arise from a single event in different individuals at different times. We cope with anxieties as a result of these feelings. We frequently pursue the company and conversation of others when our emotions are intense. Some people have the drive to share their emotions, explore them, and try to make sense of them as they talk

about their feelings with family and friends. In his book *An Introduction to Social Work Theory*, David Howe asserts that emotions like fear and anxiety have adaptive value and when there is fear and panic, the individual gets vigilant and desperately seeks escape routes. Fear triggers a flight response, while anxiety makes the person avoid situations that would make them nervous. It can be thus said that, in terms of survival, fear is functional.

Social Phobia is the most debilitating kind of social anxiety that happens when the individual experiences fear of finding themselves in social situations where they would be under scrutiny and will be shamed, ridiculed and rejected. They also undergo panic disorder with an intense surge of fear where the individual has a palpating and racing heart, sweats and fears of nearing death (134). Agoraphobia is yet another such condition where individuals avoid situations that they think they cannot escape from (135). The soldier with any of these conditions re-experiences the trauma and has intrusive memories, which lead to dissociation, hypervigilance and hopelessness. The South African psychologist Joseph Wolpe claims that fears can be unlearned through a process of systematic desensitization in which the individual is therapeutically brought out of fear through relaxation, the construction of a fear hierarchy, and new learning of the process of fear. When there is a negative or positive emotional experience, some tend to share it with others, keeping the shame and guilt to themselves. Sharing significant emotional experiences and lightening the emotional load through ventilation has a cathartic effect on the individual. Empathy, interest, understanding, and validation of the shared emotions by the listener reduce the emotional intensity of isolation and confusion in the soldier. A war journalist too should possess the emotional intelligence to extract the experiences and intense emotional moments from the soldiers.

The industrialised armies had embedded correspondents within the troupe, as 'proximity' was considered the watchword of war reporting. The depth of observation and the effect of "being there" gave the report a distinctive character. The spread of communication and transportation media, together with the changes in the journalistic method and literary style, made the reports from the war front picaresque in form and personal in tone. The literary topos of war writing is that words can never adequately capture the horror and enormity of war. The soldiers experience not only the pain, fear, and dread of war but also its excitement, joy, weariness and friendship. The most dramatic psychological aspects of conflict frequently come from binaries. Human weakness or heroism, betrayal or loyalty, hardship or sacrifice, allegiance or hatred, faith in chance or destiny, and most importantly, the constant presence of fear. The soldier's inner self and real nature matter more than the historical context of the conflict. The casualties of war are not only the dead and the physically handicapped but also the psychologically damaged people who live in the memories of massacre, shock, loss of loved ones, deprivation, hunger, exile and violations. There are both perpetrators and victims who are ready to voice their suffering, though the perpetrators are rarely heard. The perpetrators live in the shame and guilt of their actions and are victims too. Whoever bears the traumatic memories of war can be considered a casualty of war. The war writer Leo Mellor, in his article "War Journalism in English," mentions two distinctive aspects of war journalism while reporting the Second World War and other wars. Firstly, the reporters become self-reflexive and try to include themselves in the reports; secondly, they develop a very succinct and laconic tone. (67) He discusses how the media attempted to provide in-depth narrative descriptions of the horrifying events they had witnessed while, in many cases, they were running into obstacles like the physical difficulties of writing

from a battlefield, exposure to violence, and censorship. They, according to Mellor, "not only disprove the historical tropes of war, bravery, and descriptive excess; they also provide a springboard for a literary question that has emerged as crucial since 1945: What language might be suitable for engaging with the Holocaust?" (68).

The term 'Holocaust' is generally applied to the horrors of the plight of the Jews in Nazi Germany in the twentieth century. But this term could be applied in many other situations, like the ethnic cleansing in Bosnia or the genocide in North America. Though the damage caused was the same, the construct of the social discourse was different. Journalist Ilya Ehrenburg thought highly of Grossman's writing. He discovered his theme and his heroes in the defence of Stalingrad—a battle devoid of all glitz, one that was harsh, honest, and brutal. As the journalists moved from the safety of headquarters to the front lines, they gained the respect of the soldiers. Grossman focused on the individual experiences to give an idea of the war. He recounts the experience of accompanying Stalingrad sniper Anatoly Chekhov in his post, writing in Chekhov's own words in *AWAW* about his hesitation to fire the first shot:

I found it difficult to murder a living being when I first got the weapon. Before I let the German go, he stood there for approximately four minutes. I killed my first one, and he fell down right away. A second one emerged and knelt over the deceased, and I also struck him to the ground. The guy was only going to get some water when I shot him in the first place, and I was shaking all over! I was afraid because I had just murdered someone! Then I began killing them mercilessly as I thought of our people. (157)

Grossman emphasised the individual rather than the group and disregarded the fabrications of heroic exploits. Grossman describes a Siberian army typist, Klava Kopylov, who got buried by explosions as she was typing an order in a bunker, yet managed to do the work. The soldiers' morale was affected by the mention of death and separation from their loved ones. Nevertheless, readers were interested in the real feelings and experiences of soldiers. It was common for soldiers to carry or copy lines from Soviet wartime correspondent and writer Konstantin Simonov's poem "Wait for Me," which expresses their faith in surviving. The BBC's war correspondent Kate Adie observes in her book, *Dispatches from the Front: Reporting War*, that the very nature of war confuses journalists. The principles of journalism are put to the test when a nation is at war. The journalist is confused as to whom they have to show their allegiance—to those running the war machine, to the frightened population, to the exclusion of the dissenting minorities, or to the young men and women risking their lives on the front line. War reporting is thus associated with a plethora of problems concerned with allegiance, responsibility, balance, and adherence to the truth. LF was deemed so threatening in the Soviet Union that the state confiscated not only the manuscript but also the ribbons on which it had been typed. This work is one of the pinnacles of modern Russian writing, with its brutal realism and profound moral intensity. Grossman's book, which follows the fate of the brilliant physicist Viktor Shtrum's family throughout the Battle of Stalingrad, documents how humanity persevered in the face of the awful crimes of Nazism and Stalinism, thriving like weeds in the gaps of concrete slabs. Nevertheless, it is a monument to the strength of character that even the most frightened human souls can achieve. Grossman demonstrates how Russian communism was a moral and ideological dead end and a near-identical parallel to Hitler's Nazism, which was predetermined from the moment

Lenin began murdering his opponents rather than talking to them. He fearlessly chronicles the two most destructive forces, the communism of the Soviets and the German Fascism prevalent in the twentieth century, with subtlety. But his main theme is the power of random, mundane, or heroic acts of compassion to fight totalitarianism's numbing dehumanisation. *AWAW* depicts with emotion, attention to detail, patriotic zeal and journalistic objectivity the crushing conditions, savage street fighting and atrocities through sensitive eyewitness observation of the lives and deaths of the people he is recording. He writes of the monstrous cruelties of mankind at war, "There was nothing human about any of these individuals. Their distorted minds, hearts and souls, as well as their words and actions, were like a terrifying caricature that only faintly resembled the characteristics, thoughts, feelings, habits, and deeds of typical Germans." (67)

In their seminal work, *Flashbulb Memories*, Roger Brown and James Kulik say that the intense, autobiographical memories that arise when we learn of a particularly startling, frightening, or impacting event are known as flashbulb memories. (Brown & Kulik 73). These memories burrow deep into our memory banks, where they often remain dormant until they are provoked to resurface. An illustration, sound or scent can be the spark that sets the wheels in motion to resurrect that memory. Only those autobiographical recollections, including the conditions in which one learns of a public occurrence, are referred to as "flashbulb memories." The psychologist David Pillemer, in his book *Flashbulb Memories: New Issues and New Perspectives*, opines that they are distinct from first-hand memories, which are formed by witnessing an event first-hand rather than hearing about it from someone else (125). In any case, military discipline was considered the best treatment for battle stress. The treatment was always given near the frontline as and when the symptoms

were seen, so that the soldier got a feeling that he had to go back to war after recovery and was not a casualty. Both Junger and Grossman used flashbulb memories apart from their first-hand memories to describe their experiences of war.

The 'political correctness' movement ushered in not only linguistic reform but also societal transformation, promoting diversity, bias-free language, and thought. It is about the avoidance of forms of language or action that are seen to exclude, isolate, or insult socially disadvantaged or marginalised sections of the population. But this affected war reporting in many ways. In his article 'Coloring the News: How Political Correctness has Corrupted American Journalism', Arthur Scherr quotes communication studies expert William McGowan that because of their liberal ideals and fear of alienating minority groups, journalists get stories wrong or avoid issues that deserve to be covered. In his essay "Political Correctness Has No Place in the Newsroom," political columnist Robert Novak used the term to criticise newspapers for adopting language use restrictions that he believes overly avoid the impression of bias. He claimed that political correctness in a language not only obliterates meaning but also dehumanises the individuals who are supposed to be protected. Censoring and self-censoring make us believe that the "Spiral of Silence" exists. Zizi Papacharissi, a communication researcher, contends in "Uses and Gratifications," in the book *An Integrated Approach to Communication Theory and Research*, that according to the Spiral of Silence theory proposed by Noelle-Neumann, if the media promotes one viewpoint, that viewpoint effectively silences other viewpoints by creating a sense of unanimity (137). The spiral of silence theory analyses the function of mass media in the establishment and preservation of prevailing beliefs by stating that those who have a minority perspective silence themselves to avoid social isolation. The Spiral of Silence theory, propounded by a German communication

researcher and political scientist, Elizabeth Noelle Neuman, who was a journalist for the Nazi newspaper, states that the popularity or unpopularity of an opinion affects the willingness of the individual to express it, especially on morally loaded issues. The perception that one's opinion is unpopular will prevent the individual from voicing it. The writer always experiences the fear of isolation and the fear of reprisal and finds it difficult to speak fearlessly and vociferously, subdued by a sense of constant monitoring and censorship. The perception of unanimity strengthens when minority voices are repressed, as does social pressure to follow the mainstream position. This produces a self-perpetuating circle in which minority voices are marginalised and popular opinion is skewed entirely in favour of the majority. Many Germans, for example, opposed Adolf Hitler and his policies before and during the war, but they remained mute out of fear of isolation and disgrace. But the theory is now working upside down, with the majority getting silenced and caught in the Spiral of Silence. Whatever happens to the perceived minority creates fear and tension in the majority.

The anxiety engendered by the ambiguity and unpredictability of a feared bioterrorist strike could be more powerful than the actual act of bioterrorism. Biological weapons' unobtrusive and lethal nature instils fear and worry, which is heightened by constant media coverage and a lack of transparency from authorities. War reporting is multi-tasking work carried out by journalists during times of war to document war events using language that transmits patterns of representation (discourse) about the war players to a local or international audience. The quasi-statistical organs of human beings can estimate how others would perceive things, and this faculty is best exploited by the journalists at the front. So, war writings as strategic narratives can be used as a tool to break the "Spiral of Silence," both when the minority is silent and when the majority is silent. Controlling one's fears has

always been and continues to be a source of enormous strength. The greatest fear is that of death. Fear is reasonable on the battlefield and it is truly natural for any military man. Military drills and a harsh training regime were used to eliminate fear from the mentality of the troops. The cultivated sense of togetherness and the fear of an unavoidable penalty for any disciplinary breaches were inherent in a soldier. Taming fear or gaining bravery through acclimating to difficult situations are examples evident in modern psychology. Because of an unknown danger that seemed to interfere with their normal mental and physiological reactions, the soldiers felt a certain kind of anxiety. "The bodies of our fallen soldiers should be interred privately, at night, with our own deceased, but the enemy dead should be left on the battlefield to make their comrades lose heart," remarks the author of *Ars Militaris*, Mauricius. This is how the word "terror" is used in contemporary culture. To frighten someone is to instil in them an overwhelming feeling of trepidation that deems them helpless; this is frequently accompanied by a fear for their life. To paralyse the opponent with horror, bodies were strewn across the battleground.

Even before the combat began, pre-battle stress might cause soldiers to flee, but it was the period following a defeat that was the most damaging to an army's morale. It was difficult to raise the troops' spirits in such conditions and the presence of dead friends and victorious enemy forces nearby could easily lead to mass panic. Mauricius cautions against fleeing to safety or giving leniency to soldiers since this could exacerbate anxiety and prevent action. Instead, the leader was required to instantly inspire the men and lead them to a new attack, but only if their morale was not completely shattered. The plan was to get back in the saddle before the humiliation of defeat became too much to bear (18). Overcoming the uneasiness of one's men was one of the keys to military victory, while instilling panic in the enemy

was another crucial advantage. When they share their inner experiences and emotional states with others, there is an intersubjective connectedness that helps them to understand themselves better. The American developmental psychiatrist and psychoanalyst, D.N. Stern, rightly points out in his book *The Present Moment in Psychotherapy and Everyday Life* that "our nervous systems are constructed to be captured by the nervous systems of others so that we can experience others as if from within their skin, as well as from within our own" (76). The Hungarian psychoanalyst Peter Fonagy, in his book *Affect Regulation Mentalization and the Development of the Self*, described this skill as "mentalized affectivity: the understanding of one's own and other people's emotional states and how they impact each other's emotions, thoughts, and behaviour" (440). Emotions thus expressed have an impact on others. Communicating affects not only what the other person has understood but also how he/she responds to it. The powerful feelings will be shared only in a safe and contained relationship, which opens for exploration, reflection and integration of memories with the present situation. Jon G. Allen, a mental health researcher, posits in his book *Handbook of Mentalization-Based Treatment* that mentalizing enhances the capacity of an individual to remain psychologically open to new experiences, to allow oneself to be influenced by others, and to be open to the minds of others to think and feel better and more clearly (21). The rapport thus developed between the reporter at the war front and the soldier brings out the realistic narratives from the war front. The war writers of the Soviet Union were expected to write in simple language accessible to the common that reflected the spirit of socialism approved by the authorities. By the end of the war, censorship had become stricter, and control over the published material had been tightened. The death of Stalin in 1953 saw a repressive control of literature. The Soviet writers were expected to write on state-

prescribed norms of socialist realism. The writers pushed the limits to reflect the realities of the war and the endurance of the people suffering the atrocities of war and their undeniable hardships.

The writers always longed for liberation from the savage censorship that shackled them, but they had to face renewed repression. Katharine Hodgson, Professor at the University of Exeter and researcher in Soviet literature, remarks in her essay “The Soviet War,” published in the book Marina MacKay’s *The Cambridge Companion to the Literature of World War II*, that “the heroism of the wartime writers was least inspired by their devotion to the communist party; rather, it had to do with apolitical patriotism and the longing to protect their home and family” (112). Grossman wrote about the crudity of the conflict and the persistent perseverance of a soldier rather than the routine importance of the inspirational role of Stalin in his tales of victories. Stalin wanted the writers to write about the historical significance of the war and the success of the socialist system, not the stories of sacrifice and suffering. All the literary works that did not conform to his norms were seized and not permitted to be published. The truth of the trenches—the direct experiences of the writers of war remained dormant for a long time. For Junger, fear encompasses a wide range of emotions, including apprehension, anxiety, panic, and foreboding. Fear, however, loses all significance during combat. Fear does not make one weak; rather, dread makes one weak in anticipation of fear. The most profound form of strength—without which battle cannot be waged—is the mastery of fear. It is possible to postulate that fears are a result of learned behaviour and can be unlearned through education.

Therefore, soldierly fear in war accounts and narratives has been a gradual process due to the hegemonic culture of highlighting heroism and masculinity. The acceptance of fear as a valid subject of scientific study has led to the development of

military psychology and the integration of various fields to analyse fear. The communication of soldierly fear in public is significant in highlighting the intricate feelings encountered in combat and the impact of modern warfare on soldierly emotions. Linguistic analysis of war narratives focuses on the self, temporal context, structure, and sensory and perceptual usage of words. Fear expressions represent both behavioral responses to fear stimuli and the bodily state experienced when encountering fear, both literally and figuratively.

Chapter 3

Wartime Moral Pollution and Combat Trauma

Combat experiences and deployment in a war zone lead to significant behavioural problems as well as psychological dysfunction in combatants. When a soldier believes that his country is committing unjustified aggression, his moral metaphysics or moral schema is compromised. When an experience contradicts a person's basic moral and ethical principles, it can result in a serious transgression that causes moral injury. Moral transgression does not always mean becoming a victim of an act that instils lasting fear in the victim, but also behaving in a way that contradicts the moral beliefs. It also includes actions—the failure to witness or experience actions that violate deeply held moral beliefs and convictions. The morality of war is the set of moral principles that should govern the conduct of armed conflict. These principles include harm reduction, distinction between non-combatants and combatants, and proportionality in combat. Ethical behaviour during war requires compliance with international law and respect for the rights of the individual. Therefore, even in cases where a person refrains from acting immorally, there may still be consequences for failing to prevent others from acting immorally.

Moral teachings that take into account the intricacies of ethics and the realities of people in times of war are often included in war narratives. War narratives typically highlight the profound and catastrophic effects of conflict. These stories illustrate the human cost of armed conflict and, through the experiences of the characters and depictions of the consequences of war, provoke reflection on the meaning of peace. War stories deal with the moral complexities that exist during hostilities. Characters face morally difficult circumstances that cause them to lose their sense of right and wrong. This complexity encourages the reader to consider the

complexity of moral decisions in wartime and to question even simplistic moral judgments. The moral imperative of preventing injury to non-combatants and defending civilians is emphasized in several war narratives. They emphasize the value of preserving the humanity and dignity of every person, regardless of their affiliation, by depicting the experiences of ordinary people caught in the crossfire. The characters in the narratives demonstrate unwavering loyalty to their allies, and the stories convey the moral virtues of selflessness and solidarity in the face of difficulty. They also experience moral crises that test their beliefs and ideals and lead to personal changes. In particular, war myths suggest that combat serves as a moral litmus test for people and societies.

Stories like this articulate the idea that conflict uncovers moral shortcomings, encourages reflection on one's own beliefs and examines the quest for purpose in the chaos of combat. Through this investigation, the narratives provide moral lessons about the value of discovering a purpose and comprehending the wider ramifications of conflict. In war stories, leaders often have to make ethically difficult choices. These stories highlight the ethical implications of choices that affect the lives of people under authority and impart lessons about the duties of leadership. In addition to the inherent theoretical value of war narratives, they facilitate critical thinking, empathy, and understanding of the human experience during times of conflict through moral lessons that delve deeper into the ethical aspects of warfare. The ethics of war are under threat due to the contemporary disdain for morality. Besides its environmental consequences, the influence of conflict on the morality of geopolitical and political systems can be examined using historical, philosophical, social, psychological and environmental evidence. The Spanish-American philosopher George Santayana, in the essay "On War" from the book *Soliloquies in England and Later Soliloquies*, remarks,

“To enjoy conflict is a virtue for a soldier, a risky trait for a captain and a constructive crime for a statesman.” (249) He argues that the glories of war are all blood-stained, demented and tainted by crime and that combat itself is a savage instinct that makes one man's virtue appear in another's evil. There can be no rationale for justifying internecine warfare when there is such a contradiction in nature. Warfare's moral teaching results in internal strife for the soldier.

The aftermath of any tragic conflict provides an irrational impression of irreparable damage to time and memory. The significance of ruins spans well beyond their strictly practical purpose; they are not merely left in their present condition to record destruction, facilitate reconstruction or recognise their brief existence as creative accomplishments. The ruins left behind by conflict have a significant impact on the surrounding environment as well as the formerly inhabited communities. Ruins are a physical representation of the destruction caused by the conflict. They serve as reminders of the misery, turmoil and bloodshed that the impacted communities must endure. The visible wounds, such as destroyed infrastructure and buildings, arouse strong feelings and memories of the war. Numerous ruin sites had formerly been thriving historical and cultural centres. Such locations indicate a loss of identity and cultural legacy when they are demolished. Buildings, monuments and irreplaceable artefacts could sustain permanent damage, destroying a portion of the history of the community. During the war, people are often forced to evacuate their homes, leaving behind communities that may never fully recover. In addition, damage to structures leads to the loss of habitations, means of subsistence, and connections to the local communities, which results in population displacement and disruption of the social fabric. Businesses and infrastructure are destroyed in war-torn regions, which results in major economic fallout. In the affected areas, reconstruction and recovery activities

take on enormous challenges that delay economic growth and prolong poverty cycles. Environmental harm can arise from war-related actions such as bombings and the use of specific weaponry. This covers deforestation, pollution, and ecosystem collapse. The long-term effects have an impact on not just the current population but also on generations to come. The presence of ruins may cause long-lasting psychological consequences for those who return to or stay in war-affected places. Grief, fear and loss can be heightened by the sight of damaged buildings and relics of battle. Reconstruction after the war is an extremely challenging process. In addition to this, the restoration of housing, public services and infrastructure is hindered by the presence of ruins, necessitating a substantial investment in time and money. The physical aftereffects of conflict might obstruct development and the return to normalcy. Despite the difficulties, several towns show resilience and the potential for rejuvenation. The rebuilding of the ruins represents a community's will to move beyond the wounds of its past and forge ahead in a new era. It becomes an indelible symbol of human resilience and hope for healing. Understanding the effects of the aftermath of war is imperative to address the difficulties that impacted communities and direct efforts towards rehabilitation, reconciliation and sustainable development. In addition, it emphasises the crucial importance of preventing conflicts before they have a disastrous impact on both human lives and the natural world.

The idea that soldiers are morally exploited is inextricably linked to the idea of "moral injury." It refers to the psychological distress caused by experiences or behaviours that go against a person's core moral or ethical beliefs, has gained prominence in the context of war. It can have significant and lasting effects on a person's well-being that go beyond the usual psychological consequences of trauma. Moral violations occur when individuals, often in a military context, perform or

witness actions that violate their moral code. This may include witnessing or participating in acts that cause harm to civilians, comrades or prisoners of war. Moral injury indicates that many veterans uphold a high moral standard, though it thrives on despair. The war writers, Rita Nakashima Brock and Gabriella Lettini, both raised in war-torn families, have been working closely with veterans to understand what moral injury appears like, how veterans deal with it, and what can be done to repair the harm done to soldiers' consciences. In their book *Soul Repair: Recovery From Moral Injury After War*, Brock and Lettini posit that moral injury is the result of reflecting on memories of war or other highly traumatic circumstances. It results from the violation of the basic character and morality of an individual. People may experience inner anxiety as they struggle with a sense of personal responsibility for actions that run counter to their moral ideals. Moral damage is attributed to the perceived betrayal of others, such as leaders or allies, who may have given orders or failed to stop harmful actions. This sense of betrayal further complicates the experience of moral harm.

Moral injuries often require deep introspection of one's identity, beliefs, and goals. Individuals may experience spiritual or existential fears, wondering what the meaning of life is and what impact their activities will have on others. They have long-term consequences, even after the terrible events and people may exhibit symptoms such as anxiety, irritability, despair, and reduced self-esteem. For those who have suffered moral injury, returning to civilian life can be very difficult. The challenge of describing their wartime experiences or reconciling them with society's norms and values can hinder adaptation. Dealing with moral injury often requires therapeutic interventions that focus on moral restoration, forgiveness and restoring a sense of purpose. Psychological support, counselling and peer support groups can be valuable in helping individuals deal with the impact of moral injury. Understanding

and addressing this is crucial to promoting the well-being of individuals who have experienced the complexities of war. It acknowledges the profound impact of moral conflict on the mental health of those who have been part of challenging and morally ambiguous situations during times of conflict.

Veterans often describe horrific deaths and injuries when recalling their combat experiences. These “blood, guts, and gore” stories typically reflected negative moral assessments of the war, including moral statements, moralistic innuendos and moral emotional expressions. The memories of terrible deaths and injuries code combat as moral pollution, and this war pollutes every soldier who lives through it. Moral injury typically refers to a type of psychological harm that occurs as a result of violating the moral code or committing wrongdoing. Clinical psychologist Brett T. Litz refers to moral injury in her article “Moral Injury and Moral Repair in War Veterans: A Preliminary Model and Intervention Strategy” as the “long-term emotional, psychological, social, behavioural, and spiritual consequences of actions that violate a service member's core moral values and behavioural expectations for themselves or others, particularly in the context of military service, with the experience of the war.” He goes on to say that moral injury is “the inability to explain or defend one's behaviour or that of others, as well as the failure to integrate these events and actions into pre-existing moral frameworks” (705). Moral injury occurs when a military member is ordered in combat to use deadly force, to inadvertently injure or murder civilians, to fail to provide medical care to a wounded civilian or military member or to give orders that will cause harm to another military member.

Moral injury is a completely subjective experience. Listening to or experiencing moral distress outside of the workplace can help break the silence that often underlies moral injury. The moral injury of soldiers can also be called an

internal conflict. In a combat zone, betrayal, excessive brutality, civil events and violence within the ranks result in moral damage. Robert E. Meagher, professor emeritus of the humanities, argues in his book *Killing from the Inside Out: Moral Injury and Just War* that moral injuries cause moral transgressions—shame-destructive impulses—when one fails to live up to one's moral principles. In ancient Greek theatre, there is a reference to *miasma*—defilement due to war experiences, the treatment of which was intended to be a catharsis, a formal social cleansing—performed by war veterans. Junger refers to the tribe's “compassion fatigue” (6), in which those involved in the veteran's treatment experience vicarious traumatization, common among counsellors, therapists, psychiatrists, and medical staff. Compassion fatigue refers to the emotional and physical exhaustion experienced by individuals who regularly provide care or support to others during traumatic situations. C.R. Figley, Director of the Tulane University Traumatology Institute, notes that wives can experience “secondary trauma” from empathetic interactions with their battle-hardened spouses. This happens while living with a family member with PTSD, known as secondary trauma or compassion fatigue. According to Figley's model of trauma transmission, the family is a system, and the individual members of the system strive to understand the plight of the trauma victim. Family members feel the victim's emotions during this process and simulate trauma. (14) Similarly, fatigue is distributed among all those who are exposed to the trauma of the war. Fear conditioning is the only coping method for people who have experienced this trauma fatigue.

In *Tribe*, Junger explores the different aspects of the reintegration of soldiers into society, foregrounding the difficulties they face in adapting to a community that may not fully understand their experiences and examining how societies have

historically recovered in times of crisis and fostered a sense of community and shared responsibility. In today's world, the lack of such community support for returning soldiers can lead to a form of compassion fatigue in which societal empathy and understanding become strained. Junger exposes how soldiers returning from close-knit military units can feel isolated and alienated in civilian life. This sense of disconnection from the community can be emotionally draining and lead to a form of compassion fatigue, as returning individuals may feel a lack of understanding or support. He explores the difficulties veterans face in reintegrating into society, dealing with stress and finding a sense of purpose. The challenges place emotional strain on both the individual and those around them, potentially contributing to compassion fatigue among caregivers, family members, and communities. The cumulative impact of these emotional challenges can lead to a sense of weariness similar to compassion fatigue in those providing support.

Shtrum and several other officers in *Life and Fate* struggle with survivor's guilt and a deep sense of regret for having survived while others did not. These feelings of guilt often arise from witnessing the deaths of comrades or civilians and can manifest themselves as a severe psychological burden. Viktor Shtrum, for example, experiences survivor's guilt as he reflects on the loss of friends and colleagues in war. The internal conflict that arises from such moral transgressions contributes to the psychological distress of Grossman's characters. The survivors' guilt and moral wounds are often accompanied by post-traumatic stress, adding to the character's emotional turmoil. Flashbacks, nightmares, and a pervasive sense of unease contribute to the overall psychological impact of war on the novel's characters. The characters use various coping mechanisms to deal with the survivors' guilt and moral wounds, such as isolation, attempts to rationalize actions, or seeking connection

with others who share similar experiences. The novel depicts the characters' efforts to overcome their inner conflicts and find meaning after the war. Grossman's examination of the survivors' guilt and moral injuries focuses on the psychological scars left by those who have suffered war trauma. Grossman offers a moving meditation on the state of humanity amid conflict and how this affects people's moral and emotional health over time.

Krymov, a significant character in *LF*, witnesses the horrors of war, including the Holocaust and the conditions of the concentration camps. His encounters with the brutalities of the Nazi regime contribute to the portrayal of deep emotional and psychological scars. The guilt associated with surviving while others could not becomes a profound element of the characters' psychological trauma. *LF* explores the trauma suffered by the civilians caught in the crossfire. The siege of Stalingrad, as depicted in the novel, had a devastating impact on the civilian population and resulted in widespread trauma and emotional scarring. The strain of war leads to the breakdown of relationships between characters, and the challenge of maintaining connections amid the chaos of conflict contributes to the depiction of psychological trauma on both an interpersonal and individual level. Grossman's vivid descriptions of the battle in *AWAW* give the reader a sense of the intense and traumatizing nature of the battle. As a war correspondent, Grossman witnesses the consequences of atrocities committed by German and Soviet forces. The emotional weight of observing mass graves, devastated communities and the suffering of civilians contributes to the portrayal of combat trauma.

Junger's war narratives explore the inner conflicts of individuals, particularly those faced with the challenges of war or extreme environments. They struggle with a tension between a strong sense of belonging to a group, such as a military unit, and a

desire to maintain their identity. The cohesion of a close-knit community conflicts with the need for personal autonomy. His characters experience internal conflict as they attempt to reconcile the moral code and values instilled during their service, often shaped by a warrior ethos, with the varying moral expectations of civilian life. Internal conflicts arise from the psychological effects of trauma. Combatants struggle with coping mechanisms and deal with internal struggles between suppressing emotions and dealing with the emotional fallout of upsetting experiences. Junger's characters exhibit a paradoxical longing for the intensity and simplicity of life in challenging situations. Soldiers experience inner conflict as they develop a sense of nostalgia for the camaraderie and meaning found in adversity while recognizing the hardships that come with it. Those who transition from a highly structured and cohesive environment to civilian life often face internal conflicts related to reintegration. The difficulties of adapting to a different rhythm of life and the lack of the same sense of community can lead to internal unrest. Junger's exploration of these inner conflicts adds depth to his characters and offers readers a nuanced understanding of the psychological and moral challenges people face in the face of extreme experiences. Junger emphasizes in *Tribe* the deep sense of loss the soldiers feel when they return home. The close community and common purpose they had in the military or "tribe" are often missing in civilian life. This loss of community can lead to feelings of isolation and disconnection. The stark contrast between the structured, goal-oriented military life and the sometimes fragmented and individualistic nature of civilian life can be confusing and contribute to feelings of alienation. He examines how the symptoms of PTSD, like flashbacks and hypervigilance, can affect people long after they leave the battlefield.

Insights into post-traumatic development can be found in the resilience, camaraderie, and acts of kindness portrayed in Grossman's stories. Both soldiers and civilians demonstrate moments of strength and compassion amid the chaos of war. Post-traumatic growth (PTG), which is the positive psychological change after dealing with traumatic experiences, can be observed in characters who find meaning, connection, and personal development amid the challenges of war. LF illustrates the complex interplay between suffering and human growth, while AWAW focuses on reporting the harsh reality of the conflict. The texts highlight how individuals cope with trauma and find sources of meaning and connection, and they emphasize the ability to grow even amid immense suffering. While Junger does not explicitly use the term "post-traumatic growth," his works touch on elements of resilience, comradeship, and personal transformation that can be associated with this concept. It highlights soldiers' resilience and the profound impact of shared experiences on their psychological well-being. Junger in *Tribe* suggests that the tribal dynamics of military life can contribute to a sense of purpose and community that is often missing in modern society and thereby contribute to post-traumatic growth. His stories illuminate the resilience, bonding, and transformative aspects that can arise after trauma and conflict.

American historians Jay Winter and Brad Prager have endeavoured to show how silence about war can be used to understand the ephemeral nature of the representation of war. Winter's "War Commemorations" centers on the construction of public memory and Brad Prager's studies attempts to capture the moral and phenomenological complexities of life under military occupation, a period in which the line between war and peace is problematically blurred. Jay Winter describes language as a mechanism that "frames memory." The preservation of memory can be

done in various ways, including visual, aural, literary, and intertextual. The predominant focus is silence, a distinct area of auditory memory. Jay emphasized that a closer analysis of the connection between silence and psychological damage, commonly known as shell shock, was of critical importance. There has been a “civilianization” of conflict in certain regions, increasing the number of individuals who are directly impacted by the psychological effects of war. Silence was one of the many symptoms of shell shock, which also included paralysis, tremors, delirium and a nervous breakdown. Jay distinguished three categories of silence:

“First, the silence of the silent, either because they had been rendered speechless by the conflict or, more importantly, because they believed no one would hear them. Jay also mentioned the silence of those who chose to remain silent. This may be due to gender norms that prohibit people, particularly men, from talking about certain physical and psychological injuries, or it may be because people generally shy away from confronting the past for personal or political reasons. The third silence was that of groups or the collective silence that occurs when people decide not to discuss certain topics publicly or privately.”

Jay differentiates between silence and forgetting, emphasising that the silence of memory does not mean its absence. He opines that the collective silence does more psychological damage to the survivors than the war itself. Silence after a conflict can have devastating impacts on people individually, in groups, and across societies. It can be used as a tool to suppress the truth about war crimes, atrocities and human rights violations. In individuals or institutions, silence creates a dangerous social, economic, and political situation where it becomes difficult to hold those responsible accountable, perpetrators can evade justice and a vicious cycle of violence emerges.

Silence can contribute to spreading false narratives and dismissing historical facts. Societies can develop a collective amnesia that hinders reconciliation and increases misunderstandings when they fail to discuss the real nature of conflict. If war-related trauma is not discussed, survivors will suffer serious psychological consequences. Unacknowledged experiences can leave people feeling alone, stigmatized and unable to process and fully recover from their emotional wounds.

There is a generational transmission of silence regarding the traumas of war. Unresolved problems and unspoken pain leave a legacy of emotional distress that lasts a lifetime, affecting the mental health and general well-being of descendants. Open dialogue and recognition are crucial to promoting social cohesion and restoring trust after war. Silence can contribute to the fragmentation of communities and hinder efforts to address grievances and reconciliation. The silence of international actors and governments in the face of human rights violations can undermine global efforts to advocate human rights and protect vulnerable populations. An atmosphere of impunity and criminal empowerment stems from a lack of convictions. Silence about the experiences of different groups affected by war can lead to a lack of understanding and empathy. This can exacerbate existing tensions between groups and hinder initiatives to promote peace and healing. A lack of conversation and action can hinder overcoming divisions, enhancing trust and developing a shared vision for the future. Silence about war-related events can contribute to the erosion of social memory. Without a collective understanding of historical truths, societies risk repeating the mistakes of the past and may have difficulty learning from the lessons of war.

Brad Prager offers new takes on difficult questions like concentration camp tourism, intergenerational and intrafamilial conflict over trauma transmission, and the effect of the digital age on emotional confrontations with guilt and responsibility. He

further explains the impact of film interventions in the wrenching debate about the very "unrepresentability" of extreme horror. The failure to represent extreme horror in war narratives is a sign of the inherent challenge of capturing and conveying the full extent of the horror experienced in conflict. Language can struggle to adequately convey the visceral, traumatizing, and often unspeakable aspects of the extreme horror of war. The nuances of emotional and physical suffering can be difficult to articulate, resulting in a gap between the experience and its representation in words. The severe trauma suffered by a group in war can change and worsen people's perceptions. The subjective and fragmented nature of traumatic memories can make it difficult to communicate these experiences and put together a coherent narrative. Authors and creators face ethical dilemmas when trying to authentically portray extreme horror. A delicate challenge is to balance the need to convey the gravity of experiences with the responsibility to avoid unnecessary sensationalism. A war narrative with extreme horror can overwhelm the sensibilities of readers or viewers. Graphic representations can lead to re-traumatization. Thus, it is crucial to have viewer/reader sensibility and find a balance between conveying the truth and respecting the emotional well-being of the viewer. Historical and cultural conditions influence the inability to represent extreme horror. Differences in cultural perspectives and the temporal separation of certain events may influence the accessibility of accurate trauma representation narratives. Societal norms and censorship considerations may limit the explicit depiction of extreme horror in certain media or regions. This limitation can compromise the authenticity of narratives, as true horror can be sanitized or omitted. Certain narratives use intense horror as a metaphor or allegorical device to evoke strong feelings without explicitly depicting

gory details. This methodology facilitates a comprehensive analysis of trauma while removing certain obstacles associated with open reporting.

The importance of language in war is diverse, influencing communication, diplomacy, propaganda, and the overall narrative surrounding conflict. Language is crucial for effective communication between military forces. Clear and precise communication is critical to conveying orders, coordinating movements, and ensuring the efficient conduct of military operations. Miscommunication or misunderstandings can have serious consequences on the battlefield. Language plays a central role in diplomatic efforts to prevent, resolve, or end conflicts. Skilled diplomacy relies on nuanced language when negotiating treaties, peace agreements and diplomatic resolutions. Diplomats use language strategically to build consensus and navigate complex international relationships. Language is a powerful tool in the fields of propaganda and psychological warfare. Governments and military units use carefully crafted messages to influence public opinion, boost morale, demoralize the enemy, and shape the narrative surrounding war. Word choice and formulation can influence perceptions and manipulate emotions. Legal frameworks that govern warfare, such as the Geneva Conventions, rely on precise language to establish rules and regulations. Trials of the war crimes tribunals rely on language to determine responsibility for atrocities committed in war. The presentation of evidence, testimony, and legal arguments all require precise and effective use of language.

Language used by journalists and media shapes the public perception of war. The framing of news, headlines, and narratives influences the way audiences interpret events, portray conflicts in different lights, and influence public opinion at home and abroad. The language of international law helps define the rights and protections of civilians, prisoners of war, and combatants and contributes to the humanitarian

aspects of conflicts. In multinational coalitions or peacekeeping operations, language sensitivity is critical. Understanding and respecting the languages and cultural nuances of different regions can facilitate collaboration and mitigate misunderstandings between different groups working together at the war site. Effective communication is critical in humanitarian efforts during and after war. Relief workers and organizations must communicate with affected populations to assess needs, coordinate relief efforts, and provide information about available assistance. Language barriers can complicate these efforts. Language is crucial to documenting and preserving the historical record of war. Narratives, memoirs, and official documents provide insights into the experiences of individuals and societies affected by conflict and contribute to a collective understanding of history. Language plays a role in post-conflict reconciliation efforts. Dialogues, truth commissions, and commemoration processes use language to address grievances, promote understanding and promote healing in communities recovering from the effects of war. In fact, language is a fundamental tool in all aspects of war, from the intricacies of military operations to shaping public perceptions and influencing the course of conflicts. Its implications are far-reaching and extend beyond the battlefield, influencing the diplomatic, legal and humanitarian dimensions of war and peace.

The most appropriate and commendable responses to the incomprehensible consequences of the war were restraint and silence. Before 1917, shell shock therapy involved a strict policy of no war talk. A “no war talk policy” typically refers to a policy or rule within a particular context or community that discourages or prohibits discussions related to war. This could be implemented in various settings, including online forums, social groups, workplaces, or educational institutions. The goal is also to respect sensitivities, create a safe space, avoid controversy or conflict, and maintain

a positive environment. However, it seems that for a decade there was a general agreement to remain in literary silence, only to be shattered by a flood of descriptions of violent deaths. At present, researchers are exploring the ways that conversations with armed groups could positively change battlefield dynamics. The International Committee of the Red Cross (ICRC) published a research report in 2018 entitled “The Roots of Restraint in War,” which aims to provide new insights into evolving dynamics on the battlefield. It provides new evidence that cooperation with armed organisations can benefit civilians and humanitarian workers. This study examines restraints, which are intentional acts intended to reduce the use of violence. The study showed that organizational structures, leadership and control skills, socialization processes and openness to external influences differ greatly between armed forces and armed groups. It has been shown that there can be differences in the use of violence and restraint within and between military units and groups. The level of decentralization and community integration of a group increases the number of contradictory influences on armed groups. Furthermore, sources of influence evolve over time and in response to events. These results suggest that identifying the sources of authority, beliefs, customs, and people that influence an armed group's behaviour toward violence or restraint requires a thorough understanding of the inner workings of these organizations.

Several of the cases examined focused on the role that communities play in influencing the actions of armed organizations. Community civilians can influence the actions of armed groups, either in the form of violence or restraint, and are not just passive observers. A closer relationship with communities can improve knowledge of restraint mechanisms. An important finding of the ICRC is that in centrally structured militaries and armed organizations, the integration of law into doctrine, training and

compliance procedures promotes restraint on the battlefield. Testing compliance under duress is the most effective method for determining the effectiveness of training and the way standards are delivered. The combination of laws and the values that guide them is more successful in shaping behaviour than focusing on the laws alone. By linking the law to regional norms and values, a stronger legal basis is created. While the legal system plays a critical role in setting norms, a longer-term strategy for promoting restraint is to encourage people to internalize the ideals it represents through socialization. Thus, it becomes imperative that the combatants have a strong understanding of the laws along with their moral values.

An intricate and multifaceted element of military communication is the use of profanity by soldiers. The military's hierarchical structure and discipline can influence language use, with some leniency allowed in informal peer-to-peer situations. Soldiers in combat witness or experience shocking and traumatic events. Using explicit language is a coping mechanism that helps individuals desensitize or emotionally distance themselves from the severity of the situations they encounter. In the heat of battle, soldiers use concise and direct language for communication efficiency. In his article "Fighting Words: Canadian Soldiers' Slang and Swearing in the Great War," Canadian military historian Tim Cook claims that many soldiers would have found it difficult to talk about their experiences without swearing because it was such an important part of how they coped with the stress of war and served as a symbol of both inclusion and exclusion. (1) This supports the idea that language played a significant role in mediating the war; it suggests that there was a crucial connection between the main experience of the conflict and a particular type of language. In the stress and tensions of war, curse words are used as a tool for soldiers to vent frustration and stress. Strong language is an important tool for providing a cathartic

release in difficult situations. The military environment often fosters a unique companionship among soldiers. The use of informal language, including swear words, can help build a sense of connection and solidarity among troops. Shared experiences and language can create a strong sense of connection. Military culture tolerates or even encourages the use of strong language in certain contexts. Swear words can be used for emphasis and succinctly convey urgency and intensity.

The adrenaline-charged nature of combat contributes to the use of strong language. Curse words are associated with heightened emotional states and reflect the rush of adrenaline and instinctive reactions to danger. In certain military contexts, officers and leaders use strong language to assert authority and attract attention. Swear words, when used strategically, convey a sense of urgency or importance in communication. The use of swear words can be ingrained as part of soldiers' adaptation to the unique wartime environment. It is a way to deal with the harsh realities and uncertainties in conflict areas. Soldiers use humour, including the use of curse words, to maintain morale and reduce tension. Humour can be a coping mechanism and a way to find levity in otherwise challenging situations. It is important to note that the use of profanities in the military can vary greatly depending on the branch, culture, leadership style, and individual preferences. While strong language may be acceptable in certain contexts, there are also situations where professionalism and discipline are paramount and the use of inappropriate language may be discouraged or even require disciplinary action. People who claimed to be unable to cope due to shock, combat stress or the tragic loss of comrades were typically viewed as malingerers rather than victims. Tim Cook claims that even in the trenches, there was a thriving oral culture with trench slang, words, and phrases that first appeared in the Canadian trench magazine *The Listening Post*, a military literary arts and culture

publication. "Pauses in silence," the "thousand-yard stare," or a "blank stare" all indicated people who "didn't talk about the war" and were all signs of a lack of communication. It says that "trench slang" is a unique language that dictionaries cannot explain. A study of slang and swear words helps comprehend the cultural and social history of soldiers, including how they understood the war, set themselves apart from non combatants, dealt with issues of masculinity and integrated various facets of their identity.

Junger regards combat as a test of character. Character, according to him, is the willingness to do things one does not want to do to put the group's interests ahead of one's own. The struggle comes with enormous discomfort and boredom. When viewed through the lens of trauma, certain psychologically beneficial things occur in a combat group that cannot be replicated at home. Combat is frequently seen as a profound test of character, exposing facets of a person's traits, principles, and fortitude in the face of hardship. Fighting requires courage and the ability to face fear. Individuals who face the dangers of the battlefield demonstrate their courage and willingness to take personal risks for a mission, comrades or a greater cause. The dynamic and unpredictable nature of combat requires a high level of adaptability and ingenuity on the part of the individual. The ability to think quickly, make effective decisions under pressure, and overcome challenging situations creatively reflects strong character. Those who can inspire and guide others, make sound decisions under pressure and take responsibility for the well-being of their team demonstrate leadership qualities. Decisions made under intense pressure can reveal a person's commitment to maintaining integrity even under difficult circumstances. In the chaos of combat, maintaining discipline and self-control are essential. Individuals who can

manage their emotions, follow orders, and adhere to protocols demonstrate a disciplined character.

Combat tests a person's ability to make important decisions quickly and accurately under stress. Effective decision-making in high-pressure situations is a sign of a strong and composed character. Duty and commitment to a greater cause motivate the soldiers in battle. A willingness to make personal sacrifices for the well-being of others or the success of a mission reflects a principle-based character. It is important to note that the effects of combat on an individual's character can vary greatly and people respond differently to the stresses of war. In addition, a character is a complex and multi-layered aspect of human personality that is shaped by various factors, including upbringing, values and life experiences outside of the battlefield. As far as morale is concerned, the initiation, conduct, and consequences of war are not well controlled. In times of war, combatants' basic rights are not always respected. Since they are expected to follow instructions, this leads to harsh measures even if they don't want to. Thus, the mental health of the soldiers is harmed more on both sides, even when they emerge victorious.

During the Second World War, soldiers adhered to various moral codes shaped by a combination of military regulations, cultural values, and individual ethics. Soldiers were often guided by a strong sense of duty and honour to their country and valued loyalty to their comrades and commitment to the mission. Many soldiers felt a moral obligation to protect non-combatants and civilians, especially in the face of enemy atrocities. The bonds formed between soldiers were vital to their moral code. Often, camaraderie and loyalty to fellow soldiers took precedence, and soldiers took great measures to support and protect one another, fostering a sense of brotherhood. Treating prisoners of war with respect was an essential part of the moral code. While

this was often mandated by international laws and conventions, soldiers also recognized the humanity of the enemy, even amid conflict.

Obedience to authority and compliance with military orders formed an essential aspect of the moral framework. Soldiers were expected to follow orders to maintain discipline and cohesion, even in morally challenging situations. They adhered to the principles of a “just war,” taking into account the morality of the entire conflict. The complexities of warfare often required soldiers to negotiate difficult moral terrain while striving to maintain a sense of ethics and humanity in the chaos of battle. During the Second World War, combat was like an industrialized killing process and it was very difficult to find nobility in that context since nobility is an attribute that has moral value. Still, in the Afghan War, the situation was different. The Prussian general and military theorist Carl von Clausewitz presented his idea of combat thus:

Combat is the only effective form of force in war; it seeks to weaken the enemy's forces to achieve more distant goals. Therefore, the goal of all military operations is the destruction of the enemy's troops; all other considerations are secondary to this goal and rest on it as an arch rests on its abutment. The decision by arms is equivalent to a cash payment in commerce for all major and minor operations in conflict. Destroying enemy forces is always the better, more efficient method, and others cannot compete with it, as is obvious from this. (*On War* 97)

Clausewitz placed a strong emphasis on the "moral" elements of warfare, which are analogous to the contemporary psychological and political aspects of engaging in war. The assessment of the justification of the war itself and the means used in warfare

influenced the moral judgment of individual soldiers. It is important to note that individual interpretations and adherence to these codes varied and the extreme conditions of war sometimes presented moral challenges that tested the principles outlined in these codes.

The moral codes of American soldiers during the Afghan War, in the novel *War*, reflect a complex interplay of military regulations, cultural contexts, and individual ethics. Soldiers in Afghanistan often felt a strong sense of duty to their country and a commitment to the mission at hand. Adherence to the objectives set by the military leadership and contribution to the overall objectives of stabilising the region were central to their moral code. Adherence to rules of engagement intended to regulate the use of force and protect civilians played a crucial role in the soldiers' moral framework. Compliance with these rules was aimed at minimising harm to non-combatants and maintaining ethical behaviour in the conflict. The Afghan War presented unique challenges due to cultural differences. The soldiers often operated in a moral environment that required respecting local customs and traditions, understanding the complexities of the region, and minimising actions that were perceived as disrespectful or offensive. Because the emphasis was on counterinsurgency operations, soldiers were often tasked with winning the hearts and minds of the local population. This required adherence to moral principles aimed at building trust and cooperation with Afghan communities. Soldiers faced the moral challenges of war, which could lead to moral injury—psychological stress resulting from actions or experiences that contradicted a person's moral beliefs. The mental health aspect of the moral code included seeking support and dealing with the emotional toll of combat. It is important to recognize that individual soldiers may interpret and apply these moral codes differently and that the dynamic and

unpredictable nature of war can present ethical challenges that test the principles outlined in these codes. The Afghanistan War, like any conflict, required soldiers to navigate complex moral terrain while striving to maintain a sense of ethics and humanity despite adversity.

Grossman and Junger discuss the psychological effects of cowardice and heroism on wartime moral philosophy in their narratives. Their characters and experiences demonstrate that moral pollution affects the mental well-being of war veterans. The term “moral pollution” refers to the erosion of traditional ethical values and the psychological toll of fighting. In Grossman’s *LF*, wartime moral pollution is portrayed through various characters who struggle with the ethical complications of the Soviet experience during the war. The story explores how people's moral principles can be compromised by the horrors of war, cultural pressures, and survival instincts. Characters like Shtrum encounter moral conundrums that reflect the corrosive influence of war on individual morality and illustrate the significant and often damaging consequences of the war environment on human ethics. Scientist Shtrum faces moral issues due to his employment under an authoritarian government and the moral consequences of his scientific discoveries. His inner conflicts bring to light the conflict between his morals and the demands of the state. His involvement in scientific studies that could lead to the development of deadly weapons raises concerns about people's moral obligation to pursue knowledge. Additionally, Shtrum's moral compass is tested by the current political climate as he adapts to the repressive Stalinist system, resulting in concessions that compromise his relationships and integrity. Grossman aims to shed light on the moral dilemmas of citizens facing political unrest and conflict by exploring the nuances of moral decision-making in the face of political pressure through Shtrum’s persona.

Junger examines moral pollution during the war through the experiences of soldiers in Afghanistan in his book *War*. The intense bonds that form among soldiers in the face of danger can inspire a sense of loyalty that can sometimes conflict with conventional moral standards. Junger examines the moral complexities that arise from soldiers' commitment to protecting their comrades, even if it means disregarding ethical norms. The nature of war can lead to dehumanization as soldiers cope with the harsh realities of combat. Junger's characters find it difficult to maintain empathy and compassion and face moral challenges in balancing their actions with a sense of humanity. The need to survive in a war zone can lead individuals to make decisions that could challenge their prewar moral principles. Junger depicts the internal struggles of soldiers as they grapple with the ethical implications of their decisions in the pursuit of survival. He examines the interplay of camaraderie, fear, and the moral challenges soldiers face in combat, highlighting the psychological impact of war on individuals and the erosion of traditional moral boundaries in extreme circumstances.

Junger's *Tribe* examines how the transition from the intense camaraderie of the military to civilian life can lead to a sense of moral turpitude. The concept of moral pollution during war is analysed through the lens of soldiers' experiences and the impact of war on their sense of morality. Soldiers accustomed to a close-knit community in the military may struggle with reintegration challenges and the lack of connections in civilian society. The writer-journalist in Junger addresses the moral challenges that arise from the loss of a clear sense of identity after leaving the military. Soldiers may feel a moral void or confusion as they grapple with the expectations and values of civilian life. Junger points out that in wartime, when the survival and protection of comrades are paramount, simplicity and clarity of purpose can create a moral framework that is destroyed upon return to civilian life. This shift

in moral clarity leads to a form of moral pollution as individuals reconcile their experiences of war with societal norms. The isolation and alienation of some veterans can lead to moral challenges. Junger examines how the sense of belonging in the military contrasts with the potential isolation veterans feel in the civilian environment and impacts their moral well-being. Through personal narratives and observations, *Tribe* sheds light on the psychological and moral consequences of war and emphasizes the importance of community, purpose, and shared values in maintaining a sense of moral clarity and well-being for individuals returning from conflict zones.

To guarantee a judicial check on war crimes, the Statement of War Ethics must be drafted in legislative terms. War crimes and genocide are serious infringements of international law that result in widespread demoralization of affected populations, typically committed in war. War crimes include deliberate attacks on non-combatants, the use of chemical weapons, physical torture and other acts prohibited by international law. Experiencing or witnessing atrocities undermines trust in authorities, incites fear and undermines feelings of security and justice. War crimes include genocide, crimes against humanity and maltreatment of civilians or combatants during a conflict. Genocide refers to intentional acts aimed at completely exterminating a racial, ethnic, national or religious group. These include systematic harm aimed at wiping out the targeted population, forced relocation and mass murder. Intentionally breaking up a group based on identity can destroy communities, undermine a sense of identity and cause pain that lasts a lifetime. In the context of war crimes and genocide, demoralization can manifest itself in a widespread feeling of despair, helplessness and distrust following the atrocities. Demoralization is the loss of spirit, self-confidence or hope, often resulting from stressful experiences. These crimes often lead to the collapse of social systems, throwing communities into turmoil

and weakening the connections that give people a sense of security. Demoralization can worsen when there is no accountability or justice for war crimes and genocide, as survivors may feel betrayed and abandoned.

The international community uses a range of legal frameworks, such as international humanitarian law and the International Criminal Court (ICC), to prevent war crimes and genocide. The establishment of official war codes through the Hague and Geneva Conventions, the formulation and implementation of rules for soldiers, and the punishment of soldiers and other crimes during war are all aspects of war ethics. The idea that an individual can be held responsible for the actions of a country or its military is at the core of the concept of war crimes. An essential first step to prevent further demoralization is to hold perpetrators accountable. Restoring resilience and trust in affected communities requires justice and promoting reconciliation. Understanding the impact of war crimes and genocide on demoralization highlights the importance of accountability, preventive measures and comprehensive care for affected populations following such atrocities. In February 2001, the Hague Tribunal declared that sexual slavery during times of conflict and widespread, systematic rape were crimes against humanity. In addition to being a violation of military law, mass rape and sexual assault as weapons of war after genocide are among the worst war crimes ever committed.

The truth is conveniently distorted by myths, misinformation, and deception at the intersection of rhetoric and reality. Civility has been transformed into dystopian barbarism as a result of the excessive obscenities of democracy and the fanatical soullessness of the new totalitarianism. A macrocosmic expansion of the new tribalism can be observed in the modern world and its war literature. Like all other war correspondents, Grossman was desperate to find any evidence of Germany's

demoralization that would inspire optimism rather than despair in his readers. Optimism can take many forms and influence people, groups and even entire countries in times of conflict. People tend to show extraordinary resilience and optimism in the face of the atrocities of war. Wars promote collective optimism. Nations facing external threats can see citizens rally around shared values, strengthening national identity and fostering optimism about meeting challenges together. The participants in a conflict may believe strongly in the justice of their cause. This belief can fuel moral optimism and motivate people to endure hardship and persevere in the belief that their sacrifices contribute to a better future. During conflicts, the international community often mobilizes to provide humanitarian assistance and support. This assistance can inspire hope and global optimism by showing solidarity and commitment to alleviating suffering, even amid war. After a conflict, optimism can emerge through efforts at post-war reconstruction and reconciliation. Belief in rebuilding communities, promoting peace and addressing the root causes of conflict contributes to a positive vision of the future. Narratives by individuals jeopardising their lives to rescue others, even those on opposing sides of a dispute, might engender hope regarding the innate goodness of humans. Writing, music, and other forms of artistic expression can become statements of optimism and resiliency. Cultural initiatives undertaken during a war can demonstrate how resilient people can be. Wars have historically led to technological innovation driven by the urgent need for solutions on the battlefield, and these advances have contributed to optimism about progress and the potential for positive change. Even in the midst of conflict, diplomatic efforts and peace initiatives can be a sign of commitment to finding solutions. The pursuit of dialogue and negotiation reflects the collective optimism of resolving differences through peaceful means. Such optimism can coexist

with the harsh reality and complexity of armed conflict. Although optimism during wartime may seem illogical given the gravity of the situation, it often proves to be a coping mechanism, a response to common challenges and a belief in the capacity for positive change.

The assertion of minimal collateral damage is morally sound, but it doesn't work once combat begins. Conflicts involving technology are invariably dehumanizing and most technologically enabled warfare has catastrophic consequences for humanity. Though moral optimism is considered a virtue that can alleviate the consequences of war, the reality is that optimism is a risk in the conduct of war. Similarly, mutual optimism can be considered a potential catalyst for war. Uncertainty is an inherent feature of wars and people are known to have an innate 'optimism bias' that typically leads them to overestimate the likelihood of a favorable outcome. Optimism bias frequently leads people to overestimate their abilities or capacity to impact their surroundings. States that view war as a means to achieve their goals should recognize that their belief that war is the answer is based on an optimistic bias. War strategists must recognize that their opponents will fight to the death and adjust their risk assessments accordingly. The military tactic known as "shock and awe" or "rapid domination" focuses on the use of force to paralyze the enemy's view of the battlefield and destroy their will to fight. The theory was brought in by the National Defence University of the United States specifically for use by the US military. Although there are several historical antecedents, it was further explained by Harlan K. Ullman and James P. Wade in 1996. According to Ullman and Wade, it's an attempt to use a "shock and awe" regime to manipulate the enemy's vision, will, and comprehension in order to coerce them into fighting or utilising our tactics. Although they claim that there is a need to minimise civilian casualties and

collateral damage, the concept of rapid dominance requires the ability to disrupt means of food production, transportation, water supply, communication and infrastructure. So, even though optimism can be beneficial on an individual basis, it can have detrimental strategic implications.

Independent researcher and Doctoral Fellow at Queen's University, Belfast, Richard Femi Omotoyinbo, in her article “Smart Soldiers: Toward a More Ethical Warfare,” considers that incorporating ethics into “smart” soldiers will aid in addressing moral issues in contemporary combat. The strategy entails training and using ethically enhanced 'smart' soldiers. This is to create and use smart soldiers who have been enhanced with moral faculties. Supporters of this strategy believe that it is more practical to imbue moral responsibility in competent entities—that is, in smart soldiers than in human soldiers, who are ethically limited by nature. According to this perspective, there are moral benefits associated with the fairly dramatic shift from traditional anthropocentric warfare to robot-centric warfare. She talks about the ethical responsibilities of combat in the twenty-first century and how artificial intelligence can handle ethical dilemmas. As a foundation for analyzing contemporary conflicts, the historical body of knowledge known as "Just War Theory" is used to create an ethically cogent ethics of war that protects civilian immunity and upholds the moral equality of soldiers.

In the early part of the thirteenth century, Thomas Aquinas, a medieval philosopher, proposed the just war theory, which clarified how and why wars are fought within the framework of international law. The theoretical aspect deals with the ethical justification of war and the various forms that warfare may take, while the historical aspect, or “just war tradition,” discusses the historical rules or arrangements that have been applied to various wars over time. The Just War Theory examines both

why war is waged (*jus ad bellum*) and how it is waged (*jus in bello*). The first addresses the morality of beginning a conflict, while the second addresses ethical conduct while a war is being waged. Although a conflict may be justified, the methods used, such as the use of landmines, torture, poisons, and drones, are unethical. Just War Theory lays out the criteria that must be followed for a war to be ethical. A legitimate authority must wage the fight (usually interpreted as a state), which is in the service of a just cause and waged with the best of intentions. It should have a good chance of succeeding and only be used as a last resort by keeping things in proportion. *Jus post bellum*, which considers the morality of post-conflict settlement and rebuilding, is a third category of just war theory that has recently been included. *Jus Post Bellum* considers six conditions of post-war to maintain the morality of the warfare, which include rebuilding and restoring the infrastructure and facilities, retribution to the unjust aggressors, reconciliation and protection of the human rights of the survivors, restitution of the resources and properties to their owners, reparation and the attempt to redress the injustice to war victims, and finally proportionality, which restricts the excessive imposition by the victors on the victim.

Every traumatic experience can be encountered psychologically if the combatants are convinced of the just-war nature of their combat experience. The psyche of the soldier is comforted by his convincing autobiographical and justified writings. The texts under study are analysed based on historical and contemporary Just War theories to lessen the burden of guilt on the combatants. Military strategist and Just War theorist Brian Orend, in his article 'War' published in the *Stanford Encyclopedia of Philosophy*, asserts that "Realism, Pacifism, and Just War theory (and, via just war theory, International Law) are the three dominant schools of thought in the ethics of war and peace." Some people generally disagree with the concept of

“morality of war.” Some argue that morality no longer matters once the guns start firing, while others argue that no rational moral system can justify the extraordinary atrocities of war. Realist is a term used to describe the first group. The second group consists of pacifists. The goal of just war theory is to find a middle ground that allows at least some conflicts to be justified while containing them.

In the past, just war theorists divided their research into a meditation on the use of force (*jus ad bellum*) and behaviour during hostilities (*jus in bello*). Recently, they have incorporated a description of *jus post bellum*, or legal post-war activity, and a new norm called *jus ex bello* is intended to supplement the current guidelines regarding the morality of war. It discusses the ethics of risk transfer in situations where a state employs force to lower its own risk. The components of the ethics of war help in the assessment of necessity of war in three ways: by outlining the negative arguments against fighting; by identifying the positive arguments in favour of fighting; or by serving as checkpoints along the path to making these determinations. Only when a goal justifies this much bloodshed and ruin can war be justified as necessary and proportionate. Thus, having a just cause is crucial. Additionally, this explains the pervasive notion that good causes are hard to find. Conventional just war theory only recognises two types of justification for war: defence of the nation (of one's state or an ally) and humanitarian concern. According to the traditionalist *jus in bello*, which is reflected in international law, wartime behaviour must adhere to three principles: Targeting noncombatants is discriminatory and forbidden. Collateral injury to non-combatants (i.e., harming them unintentionally but predictably) is only acceptable if it is commensurate with the objectives that the attack is meant to accomplish. Collaterally injuring noncombatants is only acceptable if it is necessary

to achieve one's military goals and only when the least destructive means are available.

There are various ways in which the Second World War might be analysed through the lens of just war theory, a framework for weighing the moral implications of warfare. The Soviet Union, the United Kingdom and the United States were among the allies who contended that their cause was justified. The German invasion of Poland in 1939 and Japan's incursion into Asia were two examples of Axis aggression that ignited the war. To preserve global peace and security, the Allies sought to put an end to these aggressions. According to the established international order, the major Allied powers were considered legitimate authorities. Recognized governments issued declarations of war and the Allied troops coordinated their operations through existing alliances. The Allies declared their goal to overthrow the Axis powers and bring about world peace. Although Allied nations had different reasons for their actions, the general goals often cited were ending Axis atrocities, stopping further aggression and defending national sovereignty. The Allies' military actions were aimed at achieving specific objectives and attempted to reduce the number of civilian casualties to a minimum. However, the total war nature of the Second World War resulted in significant civilian suffering and widespread destruction, raising ethical questions regarding the proportionality of the conflict. Despite efforts to distinguish between combatants and non-combatants, the war saw numerous civilian casualties, particularly as a result of strategic bombing. The intentional attacks of Axis on civilians, such as the Holocaust, further complicated the question of non-combatant immunity.

The application of just war theory to the conflict in Afghanistan, which has spanned several decades and involves various actors, is complex and subject to

interpretation. The Afghan resistance, backed by Western nations, argued that its cause was justified because it wanted to repel the Soviet invasion and defend its sovereignty. The US-led invasion in 2001 was aimed at responding to the terrorist attacks of 11 September 2001 and toppling the Taliban regime that harboured al-Qaeda. The aim was to prevent future terrorist attacks and bring those responsible to justice. During the Soviet invasion, the legitimacy of the authority was questioned as the Afghan resistance lacked international recognition. The US-led coalition that intervened in 2001 had broad international support and legitimacy. The Afghan resistance wanted to repel the Soviet invasion and regain control of their country. The intent of the US-led coalition after 9/11 was to eliminate the Taliban regime and disrupt al-Qaeda's operations. The Afghan resistance faced major challenges, but with international support, it ultimately contributed to the withdrawal of Soviet forces. In the post-9/11 period, the US-led coalition initially achieved military successes but continued to face challenges in achieving long-term stability. Diplomatic solutions were sought during the Soviet invasion, but resistance turned to armed conflict when diplomatic efforts failed. In the post-9/11 era, military intervention was seen as a last resort after the Taliban refused to extradite al-Qaeda leaders. The Soviet invasion resulted in significant civilian casualties, raising ethical concerns about proportionality. In the post-9/11 period, efforts were made to minimize harm to civilians. However, challenges emerged due to the nature of the conflict, including insurgencies and counterinsurgencies. According to just war theory, the US invasion of Afghanistan was unjustified because it violated the standards of proportionality, legal authority and last resort. No alternative options for pursuing the Taliban were taken into consideration before deciding to invade.

The Soviet invasion resulted in numerous civilian casualties and the conflict caused significant suffering among the Afghan population. In the post-9/11 period, efforts were made to distinguish between combatants and non-combatants, but civilian casualties continued to be a major problem. With international support, the Afghan resistance ultimately achieved success against the Soviet forces. In the post-9/11 period, the situation was complex, and the challenge of achieving stability and preventing a resurgence of insurgencies remained. The application of just war theory to the Afghan War varies across different phases of the conflict. Ethical considerations include the protection of civilians, the legitimacy of authority, and the effectiveness of military interventions in achieving long-term stability.

While just war theory is a framework typically used to assess the justice of wars at the macro level, Grossman's narratives provide a micro-level examination of the effects of wars on individuals. The stories that Grossman narrates often depict the suffering and sacrifices of people caught in the middle of war. The characters, whether soldiers or civilians, can be seen as engaged in a struggle against oppressive forces, reflecting the injustice that can arise in war. The legitimacy of authority is a complex theme in Grossman's works. The characters may be under the authority of repressive governments, raising questions about the legitimacy of those in power. His characters deal with questions of morality and right intention. Their motivations may be personal survival, resistance to injustice or the pursuit of a better future. These intentions are examined at the individual level in the broader context of war. The concept of success is deeply nuanced in Grossman's stories. Character success may not necessarily be measured by traditional military standards but may include personal acts of resistance, maintaining humanity in the face of brutality or maintaining a sense of moral integrity.

Grossman's characters find themselves in situations where armed conflict becomes the last resort against oppression. The decision to resist or wage war can be seen as a response to the exhaustion of peaceful alternatives. The stories address the disproportionate impact of war on individuals, both physically and psychologically. He delves into the harsh reality of conflict and depicts the immense suffering endured by soldiers and civilians alike so that his works illuminate the vulnerability of non-combatants during war. Civilian characters often bear the brunt of violence and must face the consequences of military actions and political decisions. The concept of hope is a recurring theme in Grossman's stories, even in the darkest of circumstances. Characters can find hope in small acts of defiance, solidarity or the resilience of the human spirit, despite the overwhelming challenges they face. Grossman's examination of war and its effects on individuals extends beyond the traditional framework of just war theory to address the complexities of morality, human resilience and the pursuit of justice in the face of oppressive regimes. His stories offer an in-depth examination of the ethical dimensions of war from the perspective of those who experience its harsh realities.

Junger's war narratives, particularly in works such as *War* and *Tribe*, provide a unique perspective on the experiences of soldiers and the impact of war on individuals and communities. While just war theory is traditionally applied to assessing the justice of wars, Junger's narratives focus more on the personal and communal aspects of war. In his stories, Junger often explores the motives for the actions of soldiers. Even if they are not explicitly integrated into the concept of a just cause on a global scale, individual soldiers may find their missions justified, driven by a sense of duty, comradeship, or the defence of their comrades. The legitimacy of authority is a theme in Junger's works, particularly as soldiers navigate their roles

within the military hierarchy. The authority structures within the military are examined in terms of leadership, camaraderie and the responsibilities soldiers bear to one another. Junger addresses the psychological and emotional aspects of soldiers' intentions. Their motivations may include a desire to protect their fellow soldiers, maintain a sense of honour, or find meaning and purpose in the face of the chaos of war. The concept of success in Junger's stories is explored more at the level of individuals and small units. Success is often defined in terms of survival, protecting comrades and maintaining group cohesion.

The idea of war as a last resort is reflected in the narratives, particularly in situations where soldiers face immediate danger or are responding to external threats. The decision to engage in combat is often portrayed as a response to the need for self-defence or the defence of others. Junger's works touch on the disproportionate impact of war on soldiers, both physically and psychologically. The physical and emotional toll of combat is examined, highlighting the challenges soldiers face and the lasting impact on their well-being. The protection of civilians is not a central theme in Junger's stories, as his focus is often on the experiences of soldiers. However, the impact of war on civilians is recognized, particularly in terms of the disruption and trauma caused by the conflict. As depicted in Junger's stories, success is often measured by the survival of individuals and the maintenance of group cohesion. Nor is the broader geopolitical success of a conflict at the forefront of these personal narratives. His war narratives offer a more intimate examination of the human experience of war than a direct examination of the traditional aspects of just war theory. The focus on the individual and community aspects of war enables a nuanced understanding of the moral and psychological dimensions of conflict. The shift in

priorities concerning the application of the tenets of the just war theory is evident in the analysis of both wars.

The relevance of just war theory remains a subject of debate among ethicists, scientists, and policymakers today. Although the theory has ancient roots, its principles continue to be considered and adapted to current challenges. Just war theory provides an ethical framework for assessing the justice of armed conflicts. At a time when international norms and human rights are at the forefront, the theory offers principles for assessing the morality of wars and the conduct of military operations. The theory's emphasis on just cause and legitimate authority remains relevant to preventing unjustified aggression. It serves as a guide for nations to carefully consider the justification for the use of force and to avoid wars that lack a morally justifiable reason. Just war theory promotes the proportionate and discriminatory use of force. In today's context, where concerns about civilian casualties and the impact of conflict on non-combatants are paramount, these principles guide efforts to minimize harm and uphold human rights during armed conflict. Just war theory is often cited in discussions of humanitarian interventions. When nations or international bodies consider intervening in conflicts to protect populations from atrocities, the principles of the theory can provide a framework for assessing the justification and legitimacy of such interventions.

Beyond warfare, the principles of the theory are also applicable in the post-conflict phase. The focus on building a just peace, addressing the root causes of conflict and prosecuting war crimes is consistent with post-war reconstruction and transitional justice efforts. The evolution of warfare, including the use of drones, cyberwarfare, and autonomous weapons, poses challenges to the traditional application of just war theory. Scientists and ethicists grapple with how these

technologies conform to or challenge the principles of theory. It promotes dialogue on the creation of legal and ethical frameworks that regulate the use of force, promote diplomacy and prevent aggressive actions. Just war theory finds resonance in cultural and religious contexts that emphasise ethical considerations in armed conflict. It provides a common basis for discussions about morality and justice and addresses different cultural and religious perspectives. While just war theory faces challenges and ongoing debates, its core principles continue to inform talks about ethical warfare, the prevention of unjustified aggression and the pursuit of a just and lasting peace in the contemporary world. However, applying these principles requires careful consideration of the evolving nature of conflict and the ethical implications of new technologies. The just war theory is thus a way of thinking that seeks to balance three ideas: that taking human life is extremely unethical, that governments have to protect their people, and that justice must be maintained. It is occasionally necessary to use force and aggression to preserve moral principles and defend innocent human life. It can be linked to the concept of Yi in Confucianism, which refers to the moral predisposition to do good as well as the intuition and sensitivity to do it skillfully. Yi/rightness encompasses the ability to design actions that are morally appropriate for a specific concrete circumstance, the wise recognition of such fitness, and the intrinsic fulfilment that results from that recognition, which should be ingrained in the psyche of a soldier. The concepts of Ahimsa, class struggles, Ubuntu, anarchism, and pacifism can all be incorporated into the study of the enhancement of combatants' morale.

Although our moral standards and religious beliefs are correct, psychologist Albert Bandura noted in his book *Moral Disengagement: How People Do Harm and Live with Themselves* that moral standards and religious beliefs often fail to

rationalize immoral behaviour during a conflict. (35) According to Bandura, moral principles only become effective when they are activated, and various social and psychological processes can lead to moral self-sanctions becoming independent of human behaviour. This is a kind of moral disengagement. Moral disengagement, then, is the process by which someone concludes that ethical principles do not apply to them in a particular circumstance or context. It is a psychological process through which individuals distance their actions from moral consequences, thereby engaging in behaviours that would otherwise be considered ethically or morally unacceptable.

Grossman's situation can also be considered one of moral disengagement, not only because of Germany's sweeping wins but also because of personal reasons. He had a small apartment in Moscow with his second wife, and she discouraged him from asking his mother to leave Berdichev and seek sanctuary with them in Moscow due to space constraints. By the time he realised the gravity of the situation, his mother had lost all hope of escaping. In any case, she was adamant about not abandoning her niece, who was mentally ill. Grossman would be ashamed of himself for the rest of his life for failing to catch a train to return to her. His protagonist, Viktor Shtrum, a morally conflicted physicist, is found guilty in LF in the same way. The victim confronts such a situation in different ways. One way is through "moral framing and euphemistic labelling" (LF 111). It is more difficult to put ethical codes into practice when people describe their behaviour in euphemistic language that does not raise moral alarms and in terms that are ethically neutral or positive. The moral framing in Junger's narratives often revolves around the intense camaraderie among the soldiers. The band formed in the crucible of war is portrayed as a morally grounding force that emphasises shared sacrifice and brotherhood. His stories use euphemistic language when describing the harsh realities of combat. This technique is

used to convey the emotional weight of war without overwhelming the reader, allowing them to relate more personally to the experience.

Junger examines moral ambiguity in war and acknowledges the complexities and difficult decisions soldiers face. The framing of these moral challenges reflects an attempt to portray the human side of a conflict in which decisions are made in the context of survival and loyalty. On the other hand, moral framing in Grossman's stories often focuses on the impact of totalitarian ideologies on individuals and the human ability to be resilient amid adversity. His portrayal of the war uses euphemistic language to highlight the dehumanizing effects of totalitarian regimes. The use of polite terms can serve to highlight the dissonance between official narratives and the harsh realities faced by individuals. Grossman's work addresses moral complexity and invites reflection on the consequences of individual and collective actions during war. The depiction of the characters' moral struggles and ethical dilemmas contributes to a comprehensive exploration of the human condition in extreme circumstances.

The cultural and historical contexts of Junger's narratives of contemporary warfare and Grossman's depiction of war under Stalinism influence their respective approaches to moral framing and euphemistic labelling. While Junger often explores individual morality in the context of struggle and camaraderie, Grossman's work also addresses systemic moral challenges inherent in repressive political regimes. The authors' works can influence readers' perceptions and emotional engagement. Junger's narratives focus on the immediacy of combat experiences, while Grossman's work encourages the reader to think about broader historical and systemic questions. It can be understood that both Junger and Grossman engage with the moral dimensions of war in different ways, using different frameworks and language choices to convey the complexity and emotional impact of armed conflict. Their narratives contribute to an

understanding of the ethical challenges faced by individuals in times of war. As Bandura points out, both parties in a confrontation frequently assign blame, contributing to a process known as "reciprocal escalation." Every party sees its steps as valid responses to the provocation of the other. The moral injury can be connected to the three different forms of "being" postulated by the existentialist and German Philosopher Karl Jaspers. The three forms of being are Being-there, Being and Being-itself. He points out the collective responsibility and collective guilt evident in the human being. He stated in one of his best political works, *Die Schuldfrage* (*The Question of German Guilt*), that anybody who actively participated in the planning or execution of war crimes and crimes against humanity was morally responsible. Those who silently tolerated these events because they didn't want to be victims of Nazism, on the other hand, were simply politically responsible. In this regard, every survivor of the era shared the same obligation and shared a sense of collective guilt.

In *War*, Junger deals with the experiences of soldiers deployed in Afghanistan. The camaraderie and shared hardship create a sense of unity that may influence soldiers' moral beliefs, and *Tribe* explores the challenges veterans face returning to civilian life. Disconnection from the strong bonds forged in the military can contribute to a form of moral disengagement in broader society. Junger's stories often emphasize the intense camaraderie among the soldiers. While this camaraderie can be a source of strength, it could also contribute to moral distancing as individuals prioritize loyalty to their comrades over broader ethical considerations. The ethical ambiguities that soldiers face in the heat of war are presented. The difficult circumstances and pressure to survive can lead to moral failure as individuals struggle with difficult decisions. Grossman's epic novel *LF* depicts the harsh realities of the Eastern Front during the Second World War. The narrative intricately interweaves

the lives of soldiers and civilians and offers a broad panorama of moral challenges. Grossman's portrayal of the totalitarian context of war, particularly under Stalinism, underscores the dehumanizing impact of ideology. Pervasive state control and suppression of individual freedoms contribute to a systemic form of moral disengagement. Characters in *LF* often struggle with individual moral struggles amid the brutality of war. The depiction of moral dilemmas, conflicting loyalties, and the struggle to maintain one's ethical compass amid chaos reflects a nuanced examination of moral disengagement. Grossman's narrative explores the dehumanizing effects of war and the challenges of maintaining empathy in the face of widespread suffering. The dehumanization of the enemy and the erosion of empathy can be seen as forms of moral disengagement. In both Junger's and Grossman's works, the depiction of war involves a deep examination of the human psyche under extreme circumstances. The intense environments and moral complexities inherent in war can cause characters, and therefore readers, to confront the challenges of moral disengagement. Examining these topics contributes to a nuanced understanding of the ethical dimensions of conflict in their respective narratives.

The article "How did ancient warriors deal with post-traumatic stress disorder?" from the Australian Army Research Center analyses PTSD in ancient warriors and how they dealt with it. An old soldier had probably outlived 60% of his siblings, witnessed the effects of swift justice in the form of public executions, and probably watched violent entertainment that left people dead before ever experiencing war. However, unlike his modern counterpart, the ancient soldier went into battle with a lot on his mind. If he loses, the state may cease to exist, he will be sent to the arena, executed, or, if he is lucky, simply sold into slavery. These possibilities must have weighed heavily on the minds of the ancient soldiers, and ancient books mention

long-term effects on their mental health. According to inscriptions from the Assyrian dynasty in Mesopotamia, soldiers were called up for battle every three years throughout their military service, after the Marathon Wars in 490 B.C. In the 4th century BC, Herodotus noticed that Epizelus, an Athenian spearman, appeared to be suffering from psychological problems. When his city was threatened by Octavian (the future emperor), a legion veteran named Cestius Macedonicus set fire to his house and burned himself in it, according to Appian of Alexandria. According to Plutarch's *Life of Marius*, Caius Marius suffered from night terrors, disturbing dreams, excessive alcohol consumption, and memories of previous conflicts when he was under extreme stress toward the end of his life. These are just a few examples that seem to show that PTSD, or a culturally based phenomenon, may be as old as the struggle itself.

Many prehistoric societies made an effort to deal with the invisible and developed rituals to drive the spirits that caused it away from them. These frequently culturally distinctive rites had as their primary objective the reintegration of returning troops into society while also providing a means of releasing their trauma. The Vestal Virgins were tasked by the Romans with bathing returning troops, purifying them of the taint of war. Sweat lodge purification rites were used by the Native Americans, in which the returning warriors would recount their experiences and sweat out their 'inner pollution.' Because ancient troops fought far from home, they sometimes had to walk home after the conflict. Many prehistoric societies sought to deal with the invisible and developed rituals to drive away the spirits that caused them. These rites, often culturally different, had the primary goal of reintegrating returning troops into society while providing a means of releasing their trauma. The Vestals were commissioned by the Romans to bathe returning troops and cleanse them of the taint

of war. Native Americans used sweat lodge purification rites in which returning warriors recounted their experiences and sweated out their “inner pollution.” Because the old troops fought far from home, they sometimes had to walk home after the conflict.

Wars and the military are frequently portrayed as places where men express their masculinity by fighting to preserve and defend their homeland and family. When wars erupt, however, nations frequently go through a process of rediscovering and appreciating women's previous wartime accomplishments. This accomplishes two goals: it identifies which roles are appropriate for women to play in the present or upcoming conflict, and it allows women to move outside of their daily routines and take on less traditional responsibilities for the period of the conflict. Female combatants are women who serve in uniformed or irregular armed formations and fight in combat positions. Women have rarely been warriors in wars throughout history, regardless of culture. Women, on the other hand, have excelled in combat situations. The Dahomey empire of western Africa in the nineteenth century, the Soviet Union during the Second World War, different irregular armies, and US forces in Iraq and Afghanistan are all noteworthy examples. Men have always been the principal targets of combat. Women have been pushed to the margins, and their depictions, while consistent across civilizations, are diverse. Junger illustrates in *Tribe* how historical examples of ruling couples and women succeeding men as war leaders underscore the idea that members of both sexes adapt in the face of adversity. He cites instances like Empress Taytu Betul of Ethiopia, who became a shrewd strategist, a contentious negotiator, and a respected military leader, and Remedios Gomez-Pariso, who became the commander of the Philippine resistance forces during the Second World War (4).

In their book *Listening to the Silences: Women and War*, edited by Helen Durham and Tracy Gurd, they consider the extent of women's involvement in armed conflict and opines that their studies point to an alarming signal that women have been disregarded by the world at large, despite their best efforts to tell their unique tales of terror, courage, destruction, treachery, brutality, and integrity throughout armed conflict. On the other hand, Anna T. Hoglund, Professor of Care Ethics and Gender Studies, in her article, "Justice for Women in War? Feminist Ethics and Human Rights for Women" observes that because it has been kept in the private domain, gender-based violence has evaded punishment, and war crimes such as rape in war often go unnoticed. Even though rape in times of war is a war crime carried out by soldiers operating on behalf of a state, it is still perceived as a personal offence done by particular individuals. The imagined line dividing the private and public spheres must be dropped if the rights of women are to be upheld in times of conflict and peace.

The British historian Richard J. Evans, in *The Third Reich at War: How the Nazis Led Germany from Conquest to Disaster*, contends that one of the things that kept the soldiers battling on the Frontier was their strong sense of patriotic duty and masculine honour (650). Traitorous generals, loss of trust, war weariness, and bad military conditions led to a deterioration in morality. He adds that a creeping mood of panic has gripped numerous national comrades and this reflects the deepening gloom, dismay, perplexity, and despondency (651). A set of "miracle" or "wonder" weapons was created and given appellations I and V-2. The V stood for *Vergeltung* or retribution, and the name hints at the fact that their purpose was more important than their military efficacy. The historian Michael Neufeld describes the decisive weapon as a "unique weapon: more people died producing it than from being hit by it." (667)

Chemical warfare using the nerve gases sarin and tabun led to massive fatalities, and this shows brutality at its extreme. When there was a shortage of combatants, Hitler ordered the formation of the 'People's Storm' (*Volkssturm*), in which men from sixteen to sixty should take up weapons and undergo training to go to war. They had no uniforms and had to carry their personal clothing and cooking utensils. They were very ineffective and had poor imitations of the army. They got killed fighting against the trained armies (676). Soldiers, according to Grossman, felt that the field post wasn't functioning properly. Alcohol usage, more than any other, posed the greatest threat to discipline in the Red Army, as it dangerously loosened tongues. Throughout the conflict, many members of the Red Army were obsessed with obtaining booze or anything that resembled alcohol. Deputy platoon commander Anokhin and Corporal Matyukhin took a chemical warfare antidote, but the deputy platoon leader succumbed to his injuries right away. On the way to the hospital, the corporal died. (AWAW 81) 'Strength through Fear' was the Nazi slogan, replacing 'Strength through Joy'-in German. Cultural and historical treasures were destroyed. Ordinary Red Army soldiers resorted to looting the villages, irrespective of military regulations. They engaged in combat in close-knit groups that shared an aggressive masculine ethos. The atrocities they perpetrated were a result of their tight-knit collective mentality and group cohesion, which were formed in the crucible of combat, rather than a breakdown in morale and discipline.

Soldiers sent massive amounts of food parcels back to their families after plundering German military shops and stealing food. Officers seized priceless manuscripts, works of art, hunting guns, typewriters, bicycles, clothing, footwear, musical instruments, radios, and wristwatches. Soldiers from the Red Army set fire to homes, fields, and even the entire town and villages. "Happy is the heart as you drive

through a burning German town," a soldier wrote to his parents in a letter from February 1945. We are getting even with everything by exacting our just retribution. Death for death; flames for fire; blood for blood (Evans 710). Driven by hatred, vengefulness, and alcohol, the group indulged in sexual violence and rape against German women. It had nothing to do with sexual frustration but was more about hatred and aggression. Soldiers took poison to avoid capture. Their perverted sense of pride drove them to commit suicide, as they feared being publically reprimanded for their crimes, undergoing trial, and having their bodies disrespected.

Grossman used official military records as an example of tortured language in *AWAW*. Grossman says the moral torture of having to burn the bodies was too much for the prisoners, and fifteen to twenty of them committed suicide every day. Many of them went out of their way to die, knowing perfectly well that they were breaking the rules. (214) He explains how alcohol also played a significant role in matters of lust and love, maybe because it freed minds from the intense sexual repression of the Stalinist era, when even the tiniest trace of eroticism was considered 'anti-Party.' Grossman was so moved by the genuine spirit of sacrifice displayed by ordinary soldiers and front-line officers that he felt pretty upset about it. There are moral duties soldiers must fulfil, including dragging out combatants who have been slain as well as the wounded (110). It exemplifies the worst-case scenarios of racism, militarism, and totalitarianism with terrifying precision. It illustrates what occurs when some people are treated inhumanely and portrays the moral difficulties of compliance with specific conditions with which we are confronted in the most extreme form.

In his book '*German Soldier vs. Soviet Soldier: Stalingrad 1942-43*', Chris McNab, a military historian, mentions that Stalingrad's battles were focused on two combatants - a German combat engineer and a Red Army rifleman—in this

environment of close-quarters warfare; a storehouse of the confrontation between highly trained specialists and battle-hardened generalists. Pioniere (pioneers) were a skilled combination of assault troops and field technicians, organised in battalion-sized formations inside German infantry and Panzer divisions. The Soviet rifleman, on the other hand, was the result of highly variable training as well as intense and quickly acquired combat experience, combined with the fierce motivation to fight that came from political threats and the willpower derived from defending home territory (he survived). In LF, Grossman claims that a man who has been thrown into a war cannot reflect on his life or comprehend anything. This shows us the two perspectives from which the book can be understood: the people whose lives are completely immersed in war and those who are distant from it. Battles have a strong sense of being cut off from government, politics, and bureaucracy. Instead, they concentrate on the human's thinking, with the individual taking part. As Grossman portrays it, war consumes individuals who are participating, transforming them into an alternate world that is, in many respects, incompatible with their previous existence. Because of the lack of Russian bureaucracy, there is more freedom, but there is also a greater risk of death. It asks the participants different everyday questions, rather than asking if it's worthwhile to do so, such as how they should spend and survive their day.

Viktor Shtrum, Grossman's primary character in LF, is a Soviet physicist who presents an unusual perspective on the Soviet system. In the narrative, science serves as a calming constant, the last vestige of reason in an otherwise chaotic universe. Stalin cannot reject the plausibility of physics, despite his adaptations and distortions of societal and personal truths. As a result, Viktor is influenced by both his chaotic personal life and the tranquil world of mathematics. The seventeenth-century Dutch astronomer and mathematician Christiaan Huygens, in his work, *Accessory to War*,

makes the connection between the lack of armed warfare and intellectual stagnation. (12). He opines that there will be no intellectual ferment if there is no conflict and the conflict acts as a stimulus for reading, exploration, agriculture, and science, working hand in hand with trade. The most important observation by Machiavelli in *Makers of Modern Strategy* is the creation of new military organisations and procedures in combat. Machiavelli holds a unique position in the field of military thinking since his thoughts are based on an understanding of the relationship between changes in military structure and revolutionary events in the social and political realm. For him, the most important aspect of political life is warfare. (24) Machiavellianism, a concept derived from his writings, characterizes people as ambitious, strategic, capable of delaying gratification, manipulative, and immoral. He separates morality from politics. Machiavelli has a pessimistic view of human nature and thinks that everyone is immoral and incapable of being reformed. His moral theory is centred on this pessimistic view of men.

Warfare heavily depends on science, technology, bio-weapons, nerve gas and poison wells. The war physicist is an expert in matter, motion, and energy, and his job is to transfer energy from one place to another. Finally, there's the engineer, who makes everything feasible by allowing science to aid warfare. Astrophysicists do not produce any weaponry, instead support satellite-assisted warfare. Warfare necessitates deductive reasoning and encourages technological advancement. In LF, Viktor is at a loss for most of the novel because he cannot find a solution to a problem involving a nuclear phenomenon. But only after thoroughly denigrating Stalinism and Soviet society does he realize this. However, Stalin actively discouraged and suppressed free expression. Therefore, Viktor's physics job became more and more demanding under Stalin's watchful eye. This shows Grossman's belief that true freedom of thought can

never be achieved by someone who supported Stalin. (LF 80) A map, like a calendar, is a declaration of political and social authority, even if it is formed by scientific thinking. "During the 18th-century conflicts in Europe, an accurate map became a powerful weapon," wrote E. G. R. Taylor, a British historian of navigation. The convergence of war and astrophysics is succinctly depicted in the corps' growing duties: telescopes and binoculars, reconnaissance aircraft, bombs, satellites, and telecommunications. The telescope has always symbolised the coming together of astronomy and warfare. The telescope had a well-established role in the conduct of the war by the late eighteenth century. Without one, no top-tier tactician would have faced the adversary. Combat photography, airborne radio telephones, photo-reconnaissance and aerial mapping, communications satellites, and other practise that are now vital to military operations were all pioneered by the Signal Corps. (112) The astronomer and the warfighter are both captivated by invisibility. Both of them are involved in surveillance. Astrophysicists use a telescope to study the otherwise invisible cosmos at ever deeper depths and distances in their quest for understanding. For the sake of defence or supremacy, warfighters investigate the enemy's secret systems while attempting to maintain their invisibility, gaining control while avoiding injury. Aside from the pursuits of knowledge, defence, and dominance, there's the pursuit of secrecy, particularly information secrecy—yet another facet of invisibility. Sun Tzu, a Chinese General and military strategist from the fifth century BC, suggested that deception is the foundation of all conflict. Therefore, we must appear incapable of attacking when we are capable of doing so, active when using our forces appearing passive when the adversary is far away while we are nearby.

Charles Myers, a British psychologist, examined some of the earliest cases and named the accompanying nerve disease "shell shock" after connecting its symptoms

to the concussive effects of exploding shells. Similar to how technology deceives men in the field, their minds are also deceived by their faith. Abarchuk in Grossman's LF is unable to comprehend the reality of his situation: that he has been wrongfully imprisoned and, like so many others, will suffer despite his innocence. Abarchuk is so engulfed in the Party's aura and committed to the Stalinist faith that he is blind to the ethical crimes taking place all around him. He exemplifies Stalinism's "religious frenzy"; the prisoner simply refuses to accept his circumstances, preferring instead to focus on his faith and loyalty to the Party (179).

Modern civilization may be more comfortable and rich in general, but it also exhibits unparalleled levels of disconnection and discontent, as indicated by the findings of Junger's study. This community is highly prone to mental illness, anxiety, loneliness, and suicide with a lot of extrinsic values versus intrinsic values. Anxiety and physiological readiness during emergencies have combined, becoming almost constant rather than episodic. When the soldier is eventually taken out of the demanding situation, his subjective worry decreases. However, the physiological manifestations persist and have become maladaptive to a life of security and protection. Even though it was soon discovered that the illness could be observed in soldiers who had not been exposed to any physical stress, the name lingered. Military psychologists were eventually obliged to admit that the symptoms of shell shock were the result of psychological trauma. Men developed a neurotic illness approximating hysteria as a result of the emotional stress of prolonged exposure to a violent death.

American psychiatrists Grinker Roy R. and John P. Spiegel noted in their book *Men Under Stress* that treatment would fail if the memories discharged and recalled while under the influence of sodium amytal were not incorporated into consciousness. During the Second World War, sodium amytal was used to treat "hysteria." It was

used to help patients relax because of its sedative-hypnotic qualities. Due to the sedative effect they have on patients, this particular class of medication is especially well-known for being used as "truth serums." They argued that combat wasn't like writing on a slate that could be wiped to restore it to its original state. Men's thoughts are forever changed by combat, drastically altering them more than any other event in their lives. (371) Junger adds to this idea by stating that war is a big and sprawling word that embodies a great deal of human suffering, but combat is a different matter altogether. Young men fall in love with warfare, and therefore any solution to the human problem of war has to take into account these young men's psyches" (*War* 234). Anxiety and planning for the future are also hampered by constrictive symptoms. Soldiers in battle, according to Grinker and Spiegel, lose faith in their abilities to plan and take initiative, become more superstitious and magical, and rely more on lucky charms and omens as a result of losses and injuries within their company.

Vietnam War combat veteran Tim O'Brien recounts a frightening memory: "I remember the white bone of an arm. I can still see the skin fragments and what must have been the guts because they were wet and yellow. The gore was horrifying and has stayed with me. (89) . "Like most of the 4th, I was numb, in a condition of virtual disassociation," says a combat veteran. There's a disorder called the two-thousand-year-stare. The man had lost interest, as evidenced by his anaesthetized face and his wide, empty eyes. The numbness was total, but I wasn't quite there yet. It almost seemed as though I hadn't been in a battle." (Quoted in N. Frankel and L. Smith, Patton 89). Ken Smith, a combat veteran, explains how he rationalized the restrictions in his life that followed combat so that he did not realize how much he was controlled by fear for a very long time. "I have no idea why. I was so afraid of the dark that I

worried so much about staying conscious at night. Before, I was unaware of that; as of right now, I am. I defended it by saying that there was less surveillance, I had more independence, wasn't subjected to political blather, wasn't bothered by anyone, and was left alone. " The emotional turmoil the combatant went through led them to take extreme conditions in their lives.

Hendin Herbert and Ann Pollinger Haas discovered that a large percentage had attempted suicide (19%) or were preoccupied with suicide regularly (15%) in a study of PTSD survivors. The majority of the soldiers who were suicidal regularly had been exposed to a great deal of combat. They were plagued by unresolved guilt about their wartime experiences, as well as severe, unrelenting anxiety, despair, and PTSD symptoms. During the research, three of the men took their own lives. (586)

Traumatized people feel abandoned and alone, having been cast out of the human and divine systems of care and protection that keep life going. Following that, a sense of alienation, or separation, penetrates all relationships, from the most intimate familial attachments to the most abstract community and religious associations. Traumatic experiences infringe on a person's autonomy at the level of basic bodily integrity.

Control over bodily functions is frequently lost, and this loss of control is frequently described as the most humiliating facet of the trauma in war and rape folklore.

Furthermore, the individual's point of view almost always counts for nothing during a traumatic event.

The combatant is prone to shame and doubt if the typical developmental conflicts over autonomy are not satisfactorily resolved. In the aftermath of catastrophic experiences, these same emotional emotions resurface. Shame is an emotional reaction to helplessness, physical integrity violations, and public humiliation and doubt is the inability to keep one's distinct point of view while

keeping connected to others. This pervasive feeling of uncertainty is described by combat survivor Tim O'Brien:

For the average combatant, war has the appearance and spiritual texture of a massive, persistent fog of ghosts. There is no discernment. Everything is in motion. The outdated guidelines and conventional wisdom are no longer valid. Wrong overflows into right. Law becomes anarchy, love becomes hatred, ugly becomes beautiful, order becomes chaos, and civility becomes savagery. You get drawn in by the fumes. The only surety is the overwhelming ambiguity of where you are and why you are there, neither of which can be determined. It is safe to say that nothing in a true war tale is ever absolutely true because in war you lose your sense of the definite and subsequently your sense of truth itself.

(88)

Beyond shame and doubt, traumatised persons struggle to come to a fair and reasonable appraisal of their actions, balancing inflated guilt and rejection of all moral responsibility. Returning soldiers have always been acutely aware of the level of support they receive back home. Returning soldiers are on the lookout for tangible signs of popular acclaim. Soldiers have voiced dissatisfaction with the general lack of public knowledge, interest, and attention following each battle, fearing that their sacrifices will be quickly forgotten. However, due to the sentimental distortion of the truth of combat, even congratulatory public celebrations rarely satisfy the combat veteran's need for acknowledgement.

In "The Traveler's Story", the French author Guy de Maupassant says that fear, which even the toughest men can experience, is a horrible feeling that feels like the soul is disintegrating. It is a terrifying spasm of the mind and the heart, and the

mere idea of it causes the body to tremble in agony. (281). Nevertheless, this is not felt when one is brave, before an attack, before inevitable death, or before any other known forms of danger. It is felt in abnormal circumstances that remind us of other times. The courage displayed by an individual can be political, moral, or physical. The courage exhibited through steady action under risk and perseverance is a virtue with multiple benefits for the individual. Junger mentions that a sense of belonging and unity provides other psychological benefits, as research consistently reveals. However, Junger promotes aggression as a solution to all of society's problems. To reach the (possibly incorrect) conclusion that bombing an area directly reduces mental illness, Junger, for instance, relies on research demonstrating that the wartime air bombing of London resulted in a decrease in psychiatric admissions. Then, he elaborates on that claim by referencing research that shows how war increases people's happiness and laughter, as well as their bravery, loyalty, and selflessness. According to Junger, the deployment reduces the chance of suicide.

H. Hendin and A. P. Haas (Professors of Psychiatry) have observed that the severity of traumatic events can be tempered by a person's level of resilience. Symptom patterns of PTSD in combat survivors are related to their childhood backgrounds, emotional problems, and adaptive styles. Those with antisocial tendencies before the conflict displayed more predominant symptoms of irritation and anger, whereas those who had high moral expectations of themselves and deep compassion for others exhibited more main symptoms of depression. (68). A study of ten Vietnam veterans who did not develop PTSD despite severe exposure to combat again demonstrated that active, task-oriented coping methods, strong social support, and a strong sense of inner control are characteristic of individuals who did not develop the disorder. Despite the chaos of the battlefield, these amazing individuals

were able to maintain their composure, judgment, connection with others, moral principles, and sense of meaning. They saw the conflict as a "hazardous challenge to be met successfully while attempting to stay alive," not as a chance to display their manhood or a helpless victimisation situation. Conditions of hysteria and combat neurosis are persistent in combat veterans. In the trauma dialectic, the horror, wrath, and loathing of the traumatic event live on. Grossman was a master storyteller who told the reality of the conflict from the standpoint of both the front-line Red Army soldier and the civilians living under occupation. The Soviet soldiers who were captured by the Germans were classified by them based on their ethnicity, in keeping with their prejudiced attitude. Soldiers were stripped and discovered to be circumcised, after which they were shot. Russians were picked out for particularly harsh treatment, including starvation and forced labour in slave labour camps.

The assassination of Vasily Grossman's mother, which marked the turning point in his transformation from a sideline writer attempting to fit into the Soviet system into Vasily Grossman, brave *frontovik* (one who seeks out the front line), was a truth he could not deny. Human acquisitiveness and pugnacity played a crucial influence in the waging of wars. Territoriality has also long been a driving force behind human conflict. Slavery, oppression, and poverty wreaked havoc on the soldiers when power hegemonies created a culture of control and exploitation, perpetuating poverty. As a result, war became a tool of great control. In this context, sociocultural myopia is seen as dangerous as an endemic plague. Under the guise of generosity posing as professional help, social engineers and pseudo altruists devised a profession called 'Social Welfare'. The soldiers who have been promoted as officers are exceptional at their tasks and are very attentive to their men. A combatant officer's character is usually upright in everyday life. The most susceptible to moral

degeneration in everyday life in rear units are corporals, orderlies of regiment commanders, and quartermasters in regiments and battalions. (AWAW 203).

The high rates of PTSD among modern troops are due in part to the sharp change that modern soldiers are making from a group with total belongingness and a single objective of serving the common welfare to the polar opposite in the present scenario. Whether it be a war or a natural catastrophe, a community's crisis tends to encourage people to revert to a more cooperative tribal mentality, sharing their resources regardless of social distinctions and cooperating to aid one another. In Junger's view, during the Second World War, people renewed community ties and were more willing to share resources, and it was this development of tribal feelings within the community that gave birth to the public welfare initiatives that became law immediately afterwards. He claims that the Korengal Valley is like Afghanistan in Afghanistan because it is too far away to invade, too poor to frighten, and too independent to be bought off. In the Korengal, Junger seems to take advantage of every chance to perform a lengthy riff. He explains what occurs to a soldier's physiology during combat: levels of cortisol, a stress hormone, reduce among trained soldiers. He explains the peculiar physics of combat in the Korangal, such as how you can see a gunshot but not move before it hits you. He also recounts the stink of the men at each stage of their tour: they smell like ammonia due to the breakdown of fat and muscle mass.

Grossman believes that humanity is fundamentally good, although he acknowledges the world's immense evil. When humanity is reduced to its core, only that invincible core remains; Thus, this core (and perhaps only this core) is responsible for humanity's inherent goodness. Junger contends that it is authoritarian leaders who manipulate tribal and community dynamics to control the population. For

example, Adolf Hitler and Joseph Stalin viewed large groups in their countries such as Jews, political dissidents, homosexuals, and the European Roma as unfit for society, just as Saddam Hussein viewed Shia Muslims, Kurds, and Marsh Arabs. Junger examines the futility of modern war, which has lost all sense of decency. *War* masterfully documents the platoon's 15-month deployment and allows us to witness the fear, monotony, sadness, camaraderie and insane enthusiasm that has always been present in battles. "Modern combat is not about honour," argues Junger, "it is about winning, which means killing your opponent under the most unequal conditions possible." Anything else simply means that more people can be lost and you can silently eviscerate one for the sake of war (*War* 145). He remembers a time when he was in the civilian world and had a panic attack because something in the civilian world reminded him of a time in combat, although not to the same extent. He adds that improvisation was at the heart of this battle, which was fought in difficult terrain where few military plans survived intact for even an hour. What is critical to every soldier's survival is the ability of each soldier's unit to achieve cohesion rather than individual acts of heroism, a finding that Junger supports with historical evidence and studies of men's combat activities.

Martha Gellhorn, an American war correspondent, begins her writings about war with an admission of failure: "These articles are by no means accurate representations of the terrible torments of war. It was always worse than I could express - always." (86) The same applies to all war writings. are not reproducible. This means that each memorial is either metaphorical, metonymic or takes place far removed from the actual conflict. There are several logistical challenges when writing a military history. The author and critic James Campbell refers to the assertion or presumption made by war poets and critics, like Paul Fussell, that direct physical

involvement in combat provides a unique order of experience that is inaccessible to outsiders, including non-combatants, civilians, or women, as "combat gnosticism." (203) Non-combatant representation is called into question by "combat gnosticism". Stress impairs the psychophysiological ability to communicate. Telling is also hindered by the worry that no one will (really) listen, or the belief that it is psychologically healthier to move on than to deal with atrocities. The incommensurability of armed conflicts arises primarily from their ability to cause traumatic experiences on a mass and personal scale: parents, children and spouses perish when national borders are redrawn and people are decimated.

However, what is remarkable and morally reprehensible about this "combatant privilege" is that it is recognized by international law and tradition regardless of the justification for war. In other words, combatants have the legal right to murder regardless of whether their conflict is manifestly unjust or a simple act of self-defence, such as defending themselves against an enemy with genocidal intent. The legal right to kill a combatant is limited, as it is illegal to intentionally kill non-combatants of an enemy, especially troops not engaged in combat and citizens not directly defending themselves. Only those who are on the just or right side of a conflict behave fairly. Even if they carry out their orders, do not target civilians, or violate other *Jus in Bello* laws, soldiers who fight on the wrong or unjust side of a conflict are still not acting fairly. These soldiers have the tools necessary to understand that the conflict they are fighting is unjust in today's information-rich world. They choose to fight inappropriately because they either know better or should have known better. Therefore, in the interest of maintaining world peace, combatant privilege should be viewed as a humanitarian dogma.

The transition from anthropocentric (human-centred) to robotocentric (robot-centered) warfare represents a significant shift in the landscape of military operations. Here are some important considerations associated with this transition: Traditional warfare relies heavily on human soldiers and their decision-making skills. With advances in robotics, autonomous systems and artificial intelligence, there is increasing integration of robotic technologies into various military applications, from drones to unmanned ground vehicles. In warfare, people typically make critical decisions, assess situations, formulate strategies, and determine the use of force. Autonomous systems, controlled by algorithms and machine learning, can increasingly make decisions in real time. The degree of autonomy raises ethical questions and accountability concerns. Human soldiers face physical risks on the battlefield, including injury and death. The use of robots and unmanned systems can reduce direct physical risks to human soldiers because these machines can perform tasks in dangerous environments. Ethical and legal considerations in warfare have traditionally focused on human behaviour, compliance with international laws governing armed conflict, and the protection of civilians. The use of autonomous systems raises ethical questions regarding the transfer of lethal force to machines, the possibility of unintended consequences, and the need to maintain human oversight. People work alongside machines and use technology as a tool in military operations. There is a shift towards more integrated human-machine collaboration, where humans and robots work together as a cohesive unit and leverage the strengths of both.

Strategies and tactics are formulated with a primary focus on human capabilities, including physical endurance, adaptability and decision-making. Military strategies are evolving to incorporate autonomous systems capabilities such as precision strikes, reconnaissance and persistent surveillance. Historical conflicts have

been shaped by human factors, ideologies and geopolitical considerations. The increasing role of robotics is leading to new dimensions of conflict and requiring adjustments to military doctrines, rules of engagement and international norms. Human actors play a central role in cyber and information warfare by influencing perceptions, manipulating information, and conducting cyber operations. Autonomous systems and artificial intelligence are becoming increasingly involved in cyber operations, raising concerns about the potential for automated information warfare. The transition to robot-centric warfare is leading to a paradigm shift in military capabilities, strategy and ethics. As technology continues to advance, careful consideration of the ethical implications, legal frameworks and implications for the nature of armed conflict is necessary.

War is a test of both moral and physical strength. In the end, all military action is focused on moral power rather than physical strength. So the ultimate deciding elements in war were moral considerations. The protection of civilians during armed conflict remains a crucial moral concern. Deliberately targeting civilians or disregarding their safety raises ethical questions and calls into question the principles of proportionality and discrimination. Asymmetrical warfare, in which one party has significantly more military power than the other, raises ethical questions about the fair use of force. In such scenarios, balancing the principles of proportionality and the potential for harm to non-combatants becomes challenging. The use of unmanned aerial vehicles (drones) and autonomous weapons brings with it moral dilemmas. Questions related to long-range warfare, accountability, and the ability of autonomous systems to make life-and-death decisions without human intervention raise ethical concerns. The emergence of cyber warfare raises moral complexities. Questions about the distinction between military and civilian targets in

the cyber domain, the potential for collateral damage, and the ethical use of cyber capabilities are the subject of ongoing debate. The commission of war crimes, including acts of genocide, torture and crimes against humanity, raises profound moral questions. Ensuring accountability of those responsible for such acts is a crucial aspect of post-conflict justice.

The concept of Responsibility to Protect (R2P) obliges the international community to intervene in situations where a state fails to protect its population from mass atrocities. Balancing national sovereignty and the moral imperative to prevent humanitarian crises is a complex challenge. The targeted killing of individuals, including enemy combatants and suspected terrorists raises moral questions about the legality, ethics and long-term consequences of such actions. Issues of due process, proportionality and the potential for civil harm are at the heart of these debates. The use of private military contractors raises moral concerns related to accountability, transparency and the potential for profit-driven motivations in armed conflict. Balancing the role of these contractors with traditional military forces raises ethical questions. The possession and possible use of nuclear weapons raise profound moral questions. The threat of mutually assured destruction and the long-term humanitarian consequences of nuclear war require a continued ethical review of nuclear deterrence policy. The environmental consequences of warfare, including damage to ecosystems, pollution and the use of polluting weapons, raise ethical concerns. Addressing the long-term environmental impacts of conflict is a moral imperative.

Moral dilemmas arise when armed conflicts cause large-scale population displacement and subsequent refugee crises. It is morally required to help refugees by finding long-term solutions, addressing the underlying causes of displacement, and providing humanitarian aid. Propaganda, misinformation, and information warfare all

pose moral concerns regarding public opinion manipulation, the dissemination of false information, and the possibility of psychological harm. To tackle these ethical dilemmas in modern warfare, nations must work together, respect international humanitarian law, and engage in continuous introspection by academics, military and political figures, and the general public. Ethical standards and principles must be continuously reevaluated. This evolving nature of warfare, influenced by technological advances and geopolitical changes, underscores the importance of ongoing dialogue and ethical scrutiny to address the challenges posed by modern conflict.

Chapter 4

The Emotional Landscape and Perspectives of Comradeship in Soldiering

The emotional terrain of soldiering encompasses a broad spectrum of feelings that reflect the hardships and experiences encountered during active duty. The shared experiences, struggles, and mutual trust establish an emotionally satisfying and uplifting feeling of brotherhood and camaraderie. Soldiers serve in high-stress situations and are always at risk due to the demands of their military assignment. They experience fear, grief, anxiety, loss, isolation and loneliness in an unpredictably difficult environment, and at the other end of the spectrum, they experience pride, patriotism, resilience, transition and adaptability. However, a strong sense of harmony, camaraderie and group alignment develops on the front lines, even among the enemies. Camaraderie is the bond of compatibility and compassion that the soldiers reciprocate and that unites them in the face of desolation. It is an exemplary relationship that the soldiers maintain with other soldiers and also with civilians during and after the war. To ensure appropriate support and resources both during and after their service, it is essential to understand and address the emotional landscape of soldiering. It also emphasises how critical it is for the military community to be aware of their psychological health. The psychological consequences of war vary with respect to time, place and the way the combatants are treated. This chapter focuses on the emotions and reminiscence that the combatants recollect of their comrades from the Western Front in the novels. The locus is to retrospect the disposition of a comrade in arms while tracing the dissimilitude in brotherhood, friendship and comradeship at the war front employing the Identity Fusion theory. The theory,

formulated by American psychologist William B. Swann Jr., investigates the phenomenon in which individuals experience a strong sense of shared identity and group cohesiveness. According to this notion, people fuse their social and personal identities under particular circumstances. The chapter shows how the realities of the veterans' predisposition correspond to the expectations of civil society. It gives an account of the military codes of conduct and issues about appropriate behaviour towards comrades.

The concept that an individual's social identity and personal identity coexist in a mutually reinforcing connection is the core tenets of Identity Fusion theory. The idea acknowledges that the individual self plays a significant part in understanding why people are connected to other members of their group. It considers people as distinct individual actors that are dependent on others in the group to which they are bonded. This emphasis on intragroup connections indicates the subtle departure of Identity Fusion from conventional Social Identity theory. Based on social identity theory, personal and social identities are inextricably connected. When one identity acquires prominence and influence, the other identity's visibility and significance diminish. This assumption has a crucial implication: the personal identity becomes less conspicuous and less inclined to direct behaviour as the group identity becomes more prominent. On the other hand, the identity fusion theory suggests that:

“An individual's social and personal identities can both be prominent and influential at the same time, with their boundaries becoming porous and permeable. Identity Fusion is based on four fundamental ideas. Firstly, the agentic-personal-self principle: individual members of a group will display a high level of agency that serves the needs of the group. Secondly, the identity synergy principle: personal and social identities can together direct a person's

behaviour concerning their group since both identities can be simultaneously active. Thirdly, the relational ties principle: individual group members are aware of and respect the personal identities of their fellow members. And finally, the irrevocability principle: Identity Fusion is persistent". (Swann et al.).

This chapter delves into the evolution of comradeship, from a symbol of selfless cooperation to a code word for criminal conspiracy. It also examines the peculiarities and intricacies of comradeship through the lens of Identity Fusion theory. The unique traits and intricate details of comradeship, particularly in conditions like shared grief or conflict, can be examined through the lens of identity fusion theory. This theory posits that members of a group might form a common identity that transcends individual boundaries. One of the main characteristics of comradeship is a strong sense of cohesion, where people identify as a collective. The principle reinforces that camaraderie can create relationships that are strong and difficult to break. Relationships and common experiences can have a long-lasting effect on people, adding to their sense of irrevocability. According to the theory, members of the group are willing to make substantial sacrifices. The willingness to put the interests of the group ahead of one's own is a sign of comradeship. Within a group, there is a common identity, yet each person's identity is unique and complex, with peculiarities of their own. People can blend in with a group identity while retaining their traits. Under the impact of identity fusion principles, camaraderie can entail change and adaptation. People's responses to shared experiences and group dynamics can alter their personalities, viewpoints, and even behaviours. Their intimacy stems from their profound awareness of each other's identities and their shared experiences. The theory distinguishes and acknowledges in-group and out-group dynamics. In-

group relations, which result from comradery, strengthen the members' perception of hostility towards or distinction from individuals outside the group. By examining the peculiarities and intricacies of comradeship through the lens of Identity Fusion theory, one can gain insights into the complex dynamics of group relationships, shared identities, and the transformational power of collective experiences.

Several scholars and psychologists have studied and theoretically discussed the aspects of comradeship in war. Military historian Glenn J. Gray examines the psychological and existential aspects of military comradeship in his seminal work, *The Warriors: Reflections of Men in Battle* and offers a model of camaraderie that is appropriate for military groups during war, which he refers to as "the essentials of comradeship." (39). He defines comradeship as "a communal experience marked by the feeling of belongingness that men in battle frequently find that has a cementing purpose." Gray identifies three key components of comradeship: working together toward a common objective, facing danger and being willing to make sacrifices. An external motivation for fighting, such as defending one's country, upholding one's religious beliefs, or advancing a political ideology, should arouse this emotion in the soldier. The affected soldiers transform, with a deep existential bond taking precedence. He rejects the idea that being physically near is the primary requirement for comradeship. Physical proximity is the minimum requirement for comradeship. This is evident in Grossman's *A War*, as he describes the incident where German troops in Second World War who had surrendered were en route to the camps for Russian POW. Thousands of soldiers were in close proximity, of whom only a few were armed. Although the prisoners have the numbers and power to overwhelm the enemy, they cannot be certain that their fellow prisoners will behave similarly or in the same way as their comrades would. Risk is a unique and significant factor in

comradeship. It is not possible to know who are and who are not our allies until gunfire, grenades, and artillery shells are launched.

Gray affirms that the primary factor underlying the soldier's fear of death is his inability to care for anything except his own body. He is unable to get involved in other people's lives, resulting in his inability to cultivate a powerful inner strength enough to survive the fear of death. Civilians generally understand that soldiers have a basic duty and that anything beyond that is bravery. The soldiers assume that either you are doing your duty or you are a coward. One of the most frightening things for a soldier is to let them down when they need you most. Dying was easier than failing them. The claim that soldiers have acted heroically makes it challenging to examine their acts of bravery. As a result, descriptions of bravery may be psychologically contradictory since heroism entails negating one's own life for the sake of others. The military psychologist refers to this as "anxious ruminations" in soldiers (*War* 196). An individual who can ruminate can turn a bad incident into a trauma of a lifetime. A tightly knit group may have had an anaesthetic effect that makes faith stronger. The group possessed power and logic that overruled everyone's concerns; that is, when the focus shifts to the platoon comprehensively, the fears dissipate.

The concept of comradeship gains relevance in the sense that it is a consonance between the soldiers' experiences on the battlefield and their indelible memories. Veterans' recall of camaraderie is emotionally charged and heightened with meanings that they did not have in the records written during the war. The emotional dynamics of close-range combat are culturally and historically variable. The analysis of battlefield experiences employing historical and sociological lenses reveals substantial cultural and historical differences in the emotional responses of individuals and groups encountering identical combat situations. The unit cohesion

developed through the assistance and encouragement received by the soldiers during deployment mitigates the effects of combat exposure and the risk of developing PTSD. Poor social support is a key predictor of combat-exposed veterans who indulge in substance abuse, and the only shield against PTSD in veterans is enhanced social connectedness. According to American sociologists Glen Elder and Elizabeth C. Clipp's article "Combat Experience and Emotional Health: Impairment and Resilience in Later Life," veterans who experienced intense combat are more likely than those who experienced less combat to have lasting social ties with other veterans. This is because hardship and the process of confronting the death of friends give soldiers a deeper respect for friendship and survival. Their studies on wartime losses and social bonding suggest that the affinity maintained during combat serves as a marker for profound attachments that may reduce the chance of the development of PTSD symptoms. In societies that are engaged in conflict, war strengthens social relationships and solidarity. When a society is at war, its members come together around a common enemy and experience a greater sense of unity and patriotism. This is called the external conflict/internal cohesiveness process. Bob Herbert, a veteran turned journalist and the winner of the prestigious Ridenhour Courage Prize for commitment to social justice, articulates dauntlessly the unpopular truth about the wars in Iraq and Afghanistan in Junger's *War*. He observes that the soldiers usually do not get hysterical when in combat. They are incredibly self-possessed and function effectively. They are completely aware that safety comes from their ability to function. The one who fires better controls the conversation. The fact that is drilled into them is that if they do not do their job, their friends will get killed. The thing they feared most was being accountable for the death of their brother and saving themselves in the war.

Junger portrays the platoon's cohesiveness and group identity in addition to the individual characters. The examination of brotherhood and camaraderie in the text revolves around the dynamics, relationships, and shared experiences of the troops as a unit. He explores the psychological effects of battle on soldiers and investigates how fighting and living under continual threat of danger can affect people's mental health and result in disorders like PTSD. As soldiers rely on one another for support and survival in the demanding and frequently hazardous environment of war, a sense of brotherhood and camaraderie becomes essential to soldiering. He considers the reasons why people enlist in the military, the sense of duty that drives them on, and the sacrifices they make on behalf of their nation. A collective identity is formed that surpasses personal differences within the platoon. The platoon forges an enduring group identity that surpasses individual distinctions. The group functions as a cohesive unit where each member's well-being is linked to the group's overarching mission due to their shared purpose and common experiences. One of the platoon's men, Brendan O'Byrne, plays a significant role in the narrative. Junger sheds light on Brendan's feelings, experiences, and how the war affected his life. He provides illumination on the intricacies of brotherhood and fraternity through his interactions and relationships with the other troops in the unit. Brendan, like every other platoon member, is dependent on his fellow soldiers to help him survive the hostile conditions of battle. He shares incidents of sacrifices made by other soldiers to ensure the platoon's survival. The soldiers exhibit a readiness to give up all for the benefit of the group, whether they are under enemy fire or dealing with the psychological and physical strain of deployment.

Juan Restrepo is a poignant character in the narrative and his interactions with the other troops provide a potent illustration of the bonds that are created in the

stressful environment of combat. His narrative delves deeper into the themes of brotherhood, solidarity, and the psychological intricacies of conflict. One key incident in the narrative is the untimely death of Juan Restrepo, a cherished platoon mate. The story revolves around Restrepo's death and its aftermath, which illustrates the awfulness of warfare. Juan Restrepo possessed a close bond of brotherhood and companionship with his fellow soldiers. The close ties of the platoon are emphasised throughout the narrative, and Restrepo's presence is essential to this sense of cohesion. His leadership skills and commitment to the task brought cohesiveness to the unit. Junger noted that Restrepo was a man of high regard and respect among his fellow soldiers. The troops of Juan Restrepo's platoon are deeply saddened by his death. This incident highlights the psychological cost of war and the long-lasting effects of such a catastrophe by examining how the death of a comrade at the war front alters the dynamics within the group.

The passing of Juan Restrepo has profound emotional impacts on the soldiers in the unit. Junger captures in eloquent detail the shock, grief, and sense of loss that permeate the group and emphasises the strong emotional bonds that are formed among allies. The shared tragedy of the soldiers turns into a crucial occasion that unites them in their sorrow and acts as a unifying theme in their shared memories. Junger describes how the troops commemorate and remember Juan Restrepo through collective rituals and practices. The commemorations, the exchange of anecdotes and outpost naming in honour of Restrepo are only a few examples of the routines that became ingrained in the platoon's collective memory. Junger suggests that soldiers' shared experiences after the disaster are shaped by the impact of the loss of a comrade on their relationships, camaraderie, and interactions with one another. The troops consider it their duty to honour their departed friend. Their mutual dedication and

devotion to the common goal of uniting the troops is reinforced by their shared remembrance of Juan Restrepo. After their deployment, the soldiers remain affected by the loss of their friend. Junger considers how Juan Restrepo's memories remain a part of the collective consciousness of the platoon and how this influences their lives and viewpoints outside the battlefield. They call their outpost Juan Restrepo and participate in collective rituals and commemorations. These behaviours are symbolically expressed by their collective identity and the merging of their unique personalities into a unified group. In memory of their deceased friend, the men decide to rename the outpost "Restrepo Outpost." On important occasions or anniversaries, the soldiers participate in collective rituals and customs. The soldiers strengthen their bonds, exchange stories, and intensify their sense of solidarity at these get-togethers. The tradition of such meals and gatherings, regular or festive, is a tool of social cohesion and collective bonding. The soldiers' camaraderie and cohesion are strengthened through these shared experiences around the campfire or over dinner. They hold memorial ceremonies and perform rituals in remembrance of their deceased companions. These acts of service emphasise the platoon's common sense of loss and act as a collective display of grief, solidarity, and memory. Some combatants opt to have tattoos or choose symbolic personal items with collective meaning. These distinctive expressions come to represent the common identity and commitment of the group. The soldiers perform several ceremonial tasks, such as raising the flag or carrying out other customs. These actions support the platoon's common identity and values while also acting as rituals. These collective rituals in *War* highlight the importance of shared customs and experiences in building the soldier's sense of identity and community. They provide the soldiers with a structure to cope with the difficulties of war, form strong emotional attachments, and leave a

lasting legacy that goes beyond their time on the front lines. This gesture represents a potent embodiment of remembering and a group effort to keep their friend's memory alive. The readiness of the troops to share sacrifices to ensure the platoon's success is consistent with the Identity Fusion Theory. The actions of the troops show a commitment to the collective identity of the group since they regard themselves as part of a larger whole.

The "agentic personal self principle," which is a component of the Identity Fusion Theory, is explored in Sebastian Junger's *War and the Tribe*, focusing on the experiences of troops in combat. His depiction of these people emphasises their agency as they make choices in the face of adversity, negotiate the difficulties of battle, and develop close relationships with their allies. Junger offers insight into the intricate relationship between the personal agency of soldiers and the communal experience of individuals engaged in military conflicts. Junger probes into the characteristics of soldiers' identities within a unified group. The unique synergy between an individual and a group arises through shared combat experiences and helps members form a collective identity. The platoon's responsibilities become entwined with the soldiers' sense of self, highlighting the value of camaraderie under trying conditions. In his writing, Junger frequently emphasises the mutually beneficial relationship that develops between an individual's identity and the group identity that forms during times of shared hardship and conflict.

Junger's writings support the tenets of Identity Fusion theory by highlighting the significance of interpersonal relationships and shared experiences in forming individual and collective identities. The concept of 'relational ties' is demonstrated when members of the platoon merge to form a single, cohesive identity. There is a strong bond among the soldiers because of shared experiences, adversity, and a sense

of interdependence. Junger examines how their shared experiences have given them a sense of unity that has had a permanent and irreversible effect on each of their unique personalities. The camaraderie that is created in the furnace of combat makes a lasting impression on the soldiers, changing their viewpoints and interpersonal dynamics in ways that go beyond the immediate setting of battle. A clear evidence of the application of the irrevocability principle would be that the common experiences of members of a military unit foster enduring and transforming relationships between individuals amid war, and that will be in line with the core ideas of identity fusion theory.

In *Tribe*, Junger explores the sociological and psychological facets of soldiering by citing historical and anthropological perspectives as well as his experiences as a war correspondent. The difficulties soldiers have adjusting to civilian life are examined. Junger discusses how it can be confusing and difficult for veterans to go from the close-knit, communal atmosphere of military service to the frequently fragmented and individualistic nature of civilian society. According to Junger, most veterans feel a significant sense of loss when they leave the military. There may be a lack of the companionship and sense of purpose that characterise military life in civilian life, which can cause feelings of loneliness and a yearning for the sense of community developed during deployment. The psychological effects of battle are addressed in the text, along with the recurrence of PTSD in combat veterans. Junger investigates how the absence of social ties and common experiences that accompany military service may make PTSD symptoms worse. Junger highlights how crucial it is for the community to assist veterans. He talks about the institutions and customs that societies had in the past to aid in facilitating the integration of returning soldiers and

compares them with the comparatively low availability of such assistance in contemporary society.

The 'tribe' is introduced in the text as a kind of community where people are needed, appreciated and valued. In contrast to societal systems that might not provide for these needs, Junger contends that the tribal dynamics present in the military contribute to soldiers' well-being. Junger investigates how certain elements of modern living could exacerbate feelings of alienation and detachment. According to Junger, the emphasis on individualism in contemporary culture creates feelings of loneliness. A strong sense of community and common identity may be compromised for the sake of individual progress and individualism. Junger shows that materialism, consumer culture, and the pursuit of wealth can exacerbate feelings of alienation. Material achievement may take precedence over common ideals and objectives. Junger puts forth the paradoxical theory that, sometimes, a sense of purpose and community that are absent during peacetime can be found during a conflict. Soldiers frequently have a great sense of camaraderie and connection while serving their country, which is difficult to reproduce in civilian life. Junger studies the process by which members of military groups or tribal cultures come to form a shared identity. This is consistent with the ideas of Identity Fusion theory since the group's interdependence, shared experiences, and shared objectives all contribute to a sense of cohesion and belonging. The text focuses on the interdependence that develops when people tackle problems or threats from the outside world together. The close relationships that arise during times of war are evidence of how this mutual dependency can help to fuse communal and individual identities. Individual identity frequently becomes muddled with a broader community identity in tribal or communal contexts. According to Junger, returning to a more individualistic society might provide difficulties for people who

have lost their individualism, but it can also foster a strong sense of belonging. As seen in *Tribe*, people's readiness to share sacrifices for the community is consistent with the theory that, under extreme shared experiences, people may merge their identities with the group's collective identity.

Junger's *Tribe* applies the "agentic personal self principle" from the perspective of belonging and community. Junger studies people's experiences, especially those of veterans and how the cohesiveness of the groups they are a part of affects their feeling of agency. He emphasises the significance of communal ties in forming individual agency by arguing that a robust feeling of agency results from both personal choices and belonging to a cohesive and interconnected social unit. The concept of identity synergy is woven throughout *Tribe*, which examines community dynamics and the significance of belonging to a close-knit group. In his discussion of soldiers transitioning back to civilian life, Junger dives further into the idea that belonging to a tribe or community gives people a sense of purpose and identity harmony. According to Junger, tribe members' common experiences of adversity and their reliance on one another foster a special kind of identity synergy. He emphasises how people—veterans in particular—often feel a strong sense of purpose and belonging in a close-knit community.

Junger explores the notion that social ties frequently serve as a means for individuals to develop a solid sense of self. As he discusses the way that people develop strong bonds with one another through sharing adversity, the 'relational ties principle' becomes explicit. The notion of 'relational ties' in *Tribe* emphasises how people get a sense of identity from their relationships with others. This conformity to identity fusion theory emphasises how community ties have the transforming capacity to shape both individual and collective identities in Junger's examination of the

human condition. Junger further explores how people form strong, enduring bonds with one another through their common experiences with hardship and communal living. Having a sense of tribe affiliation, particularly for veterans making the transition back to civilian life, suggests a change that could have a long-lasting impact on one's identity. Even after people reintegrate into society, the bonds made inside the tribe help to maintain a sense of unity.

In a Ted Radio interview, Junger asserts that for soldiers, the feeling of brotherhood is different from friendship. At the war front, it is mutually agreed that the group's well-being comes before individual well-being. Soldiers who have been in combat miss this bond that civilian society does not impart. In contrast to friendship, which is based solely on your feelings for someone, brotherhood is a mutual and reciprocal agreement that I know you will sacrifice anything for. Despite your hatred for them, you will sacrifice your life for them. That is your promise and faith to use your own lives to protect one another. In *Tribe*, Junger speculates that tragedies, both natural and man-made, like war and shooting sprees, can bring people together, lower rates of depression and suicide, and strengthen bonds between neighbours. He rightly illustrates the psychological advantages of belonging to a small, close-knit tribe that relies on one another for survival. On the contrary, Junger also explains how violence can be an antidote for the evils prevalent in society, citing wartime London as an example during which there was a massive reduction in the cases of mental illness. He claims that war makes people laugh more and inspires courage, loyalty, and selflessness. He highlights the need for people to belong and be part of something to overcome trauma and recounts an experience regarding the psychological sequelae in the later life of a soldier.

One of the most traumatic experiences a soldier can go through, aside from meeting sociopaths, is seeing someone else get hurt. Combat veterans who participated in a survey after the first Gulf War by anthropologist David Marlowe, who subsequently worked for the US Department of Defence, said that killing an enemy soldier or even seeing one get slain was more upsetting than being injured themselves. However, losing a friend was by far the worst event. Losing a friend is thought to be the worst event that can happen in army after army, war after war. It is much more upsetting than being in imminent peril, and it frequently leads to a psychological breakdown on the battlefield or later in life. (Junger 48)

The most emphatic observations in the book come from Peace Corps volunteer Sharon Abramowitz, who lived and worked in Africa. Abramowitz learned that although Americans are quick to express their support for the armed forces with words and flags, their culture fails to deliver the one thing that returning service members most want: jobs. This is one way Abramowitz illustrates how fostering psychological well-being extends beyond a person's affiliation with a tribe. Alternatively, he reiterates that honouring individuals for their achievements and making sure that everyone has a purpose in society, without using violence, could have a lot of positive impacts. People would then desire to become members of that tribe.

Junger attempts to bring to the attention of civilians the extraordinarily stressful conditions of soldiers in combat. The soldiers are confined to seeing only sandbags and ammunition. There will be no running water, no bathing and changing clothes, no hot food, no internet or phone, and above all, an incredible amount of boredom when there is no combat for a week or more. As Junger points out “the

fights were the product of boredom, not hatred.” (*War* 24). If there was no firefight for a week, the tension got so unbearable that they got into rock fights among themselves. They would bleed but never get angry at each other. Everyone has nicknames according to their nature and they are never offended. The men in the second platoon had a peculiar way of treating their comrades, which they called ‘blood in, blood out’, where you got beat on your birthday when you left the platoon or joined the platoon. Strangling comrades was considered a sport, so they were cautious of someone sneaking from behind. Tim Hetherington, the photographer embedded with the platoon, says that combat is deeply frightening and, at the same time, random. A highly experienced soldier may die, while a rookie soldier who is completely unfamiliar with what he is doing may survive. In war, you are not always scared but sad and depressed. As soon as you are attacked, the sadness disappears. But Junger experienced a kind of spiritual crisis as a war reporter. Grossman documents in LF that the human spirit can survive in extreme, inhuman conditions. He uses ‘time’ to depict the tension between trauma and freedom. He specifically analyses the character Nikolai Krymov changes in identity and fate over time. Krymov had experiences very similar to those of Grossman. The absurdity, imprudence and oppression of bureaucracy in Stalinist Russia are impeccably captured in the LF. At first, Krymov is referred to as the “stepson of the time” (51). It represents the idea of being a relic from a bygone era. Krymov thinks he doesn't fit into Stalin's new way of operating. Lenin's influence on him helped to mould both his personality and his value to the party. Grossman uses different modes of temporality here to show the psychological impact of the trauma. Fragmented and repetitive experiences become part of his life. Here, time and temporality play an important role in releasing the traumatic pressure and the repression. On the occasion of the release

of her father's incomplete book *Everything Flows*, Grossman's daughter, Ekaterina Korotkova-Grossman, writes in *The Guardian* that a lot of people stopped believing in humans, but Grossman did not. In comparison with the way people see events nowadays, he was an idealist. He genuinely thought that there could be good in even the worst of individuals. Grossman managed to capture familial affection and camaraderie in his writings, even if his subject matter was dark and broad.

The anecdotes from the warfront and war-torn localities in LF make an effective statement about the friendships and bonds of the Red Army troops and the victims of war. They have an immense feeling of solidarity amid the losses and horrors of war. Their shared experiences have consolidated and solidified their bond. The soldiers' diverse geographic areas, racial backgrounds, and socioeconomic statuses served as a testament to the Soviet Union's diversity. Despite their differences, their united goal binds them together as allies. Soldiers become comrades when they rely on one another and assist one another. They share their limited resources, offer emotional support, and look out for one another in times of need. Their lives depend on this support. The foundation of camaraderie here is mutual sacrifice. The novel's characters are willing to sacrifice themselves for the benefit of others because of their relationships. The way that Grossman depicts camaraderie emphasises how humanity can endure even in the face of conflict. It symbolises people's ability to relate to and understand one another despite the dehumanising consequences of violence. Collective defiance and courage often stem from camaraderie. Soldiers find courage and resistance in the face of difficulty in their fellow soldiers, who provide them with strength. In broad terms, LF presents camaraderie as a strong and vital force that manifests itself during the most difficult of circumstances. It stands in contrast to the dehumanising effects of combat and is a

monument to the human spirit and resiliency of people in the face of war atrocities. The characters in Grossman's book gain complexity and empathy via his depiction of camaraderie as they negotiate the turbulent circumstances of the Second World War.

LF incorporates a large array of characters whose lives are delicately entwined into the narrative. The text explores an extensive spectrum of individuals and their families, delivering an extensive perspective on Soviet society during the War. Political constraints and the personal challenges of living in a war-torn city created a troubled relationship among the protagonist, Viktor Shtrum, his wife Lyudmila and the Shaposhnikov family. Certain characters in the story are reflections of Vasily Grossman, the author. Through his interactions with others, his alter ego, Mostovskoy, offers an understanding of the conflict and the Soviet system. Grossman claims that the ideology of Stalinism influences interpersonal relationships and that connections to family, friends, and loyalties are altered by this political climate. He portrays the solidarity, sacrifices, and adversities endured during the conflict through his military characters, especially the soldiers and commanders. The lives of the individuals in the labour camps and their relationships with each other serve as examples of both the difficulties of survival and the resilience of the human spirit in the face of adversity. These connections are woven together throughout the narrative to offer a picture of Soviet life during an era of instability. The personal narratives of every character add to the wider inquiry into politics, humanity, and the consequences of war. The lives of people reveal the ubiquitous impact of the Stalinist government on their lives. The tutelage of the political machinery also influences decisions and relationships among individuals across every facet of society. Many of the characters in the novel encounter the harsh reality of the Gulag system, which is the labour camp of the Soviet system, while others suffer the repercussions of political persecution.

Serious consequences ensue for individuals and their families in the event of dissent or apparent betrayal of the state. Grossman depicts how political beliefs erode interpersonal bonds. His characters face moral dilemmas stemming from their political choices, and their loyalty is put to the test. A depiction of the Soviet state's complex structure shows how political decisions made at the highest levels have a significant impact on everyday people.

The political apparatus is intricate and frequently arbitrary, making it difficult for the protagonists to manoeuvre through it. The narrative emphasises the difficulties faced by scientists and intellectuals who are scrutinised because of their apparent antagonism to state doctrine or their independent thought. The intellectual resistance in the narrative is embodied by the novel's physicist, Viktor Shtrum. The complex examination of the effects of living under a totalitarian government, arising from the political relationships examined, sheds light on the human costs of political ideology and state control. Grossman refers to the interactions and connections between the characters who are actively engaged in combat on the Eastern Front during war as the "frontline relationships". Troops on the battlefield lines establish intimate connections with their fellow soldiers. Their shared experience of combat forges a distinctive and potent bond as they confront challenges and dangers together. The impact that different leadership philosophies have on soldiers' morale and efficiency is illustrated through characters like Viktor and Mostovskoy. Taking personal sacrifices for the benefit of others is a trait of frontline relationships. The personas make choices that demonstrate their commitment to their allies and their collective struggle against their rivals. There are periods of affection, empathy, and brotherhood among soldiers despite the awful realities of combat. These instances act as a counterpoint to the savagery of war. The text explores human coping mechanisms for trauma, anxiety,

and the imminent threat of death. The relationships on the frontlines are shaped by the psychological effects of war and their collective struggle for survival. An insight into the moral and intellectual difficulties people encounter in the framework of political beliefs can be gained from the interaction between Viktor and Mostovskoy.

Yevgenia's friendship with Gulag prisoner Abarchuk serves as a representation of how the political system undermines interpersonal relationships and the difficult circumstances that those who are considered state enemies must endure. The relationship between Krymov and Zinaida, Lyuda's sister, sheds light on the difficulties of finding love and a connection amid political tensions and unrest. The bonds of affection that are developed in the heat of combat are shown by Eastern Front characters like the soldiers, Novikov and Grekov. These relationships are an example of the humanism and camaraderie that can arise in the face of conflict. The bond between Colonel Maresyev and Varya, who aids in his healing after injuries, shows that kindness and support can exist even in the most catastrophic situations. These illustrations show the complex and intricate web of relationships.

A close connection develops between the characters, Novikov and Grekov, on the Eastern Front during the Second World War. Their bond serves as an illustration of the brotherhood that frequently forms between soldiers who encounter tough times in combat. They are both accustomed to the harsh reality of combat, the front lines, and the lingering fear of death. Their mutual responsibility for protecting their nation and their joint struggle for survival serve as the basis for their friendship. Their bond transforms into an outlet for encouragement in the face of the brutality of war, offering a sense of security in an otherwise precarious and dangerous situation. Their relationship is a reflection of LF's overarching theme, which is that human bonds can survive and even thrive regardless of war's tribulations. This relates to the novel's

exploration of the human spirit's persistence and its ability to show solidarity and compassion even in the face of adversity. A meaningful bond forms between Colonel Maresyev and Varya, demonstrating support and understanding during the outbreak of conflict. As a wounded and crippled war hero, Colonel Maresyev develops a bond with Varya, a nurse who is vital to his healing. Varya's care for Colonel Maresyev surpasses the obligations of a nurse-patient bond. She eventually becomes a source of understanding and emotional support for the colonel as he works through the psychological and physical effects of combat. They show that despite the difficult conditions of a military hospital during the war, people are capable of empathy and connection. In light of the dehumanising impacts of war, this relationship adds to the broader theme of LF, highlighting the value of interpersonal connections and tolerance. The relationship between Colonel Maresyev and Varya is a reflection of Grossman's inquiry into the human spirit's resiliency and the capacity for compassion and generosity to persist despite a catastrophe.

In the labour camps, Abarchuk meets Yevgenia, who is searching for her son, who is missing. Their bond serves as a mirror for the larger concerns of injustice and the cost of dictatorship on individuals. Yevgenia's friendship with Abarchuk demonstrates the human spirit's resilience and its ability to display empathy and compassion even in the terrible conditions of the Gulag. An intriguing and devastating element of the narrative is the friendship between Yevgenia Shaposhnikova and Abarchuk. The Gulag prisoner Abarchuk comes to represent the human cost and misery brought forth by the Soviet political system. Yevgenia and Abarchuk's friendship adds to the novel's examination of how political tyranny affects interpersonal relationships and personal affairs. It offers a striking critique of the

dehumanising effects and the human capacity to withstand the inhumane treatment Gulag system.

Identity fusion is evident in LF, particularly in the depiction of characters on the Eastern Front during Second World War. In the context of the shared adversity of warfare, soldiers such as Novikov and Grekov develop deep connections and a sense of solidarity. Their identities are combined with the collective identities of their allies and the broader objective of safeguarding their homeland. Moreover, the characters' common identity—in which individual lives are closely intertwined with the broader social and political landscape—is shaped by their experiences during the war and under the Soviet Union. This relationship between social and personal identity resonates with Grossman's ideals of sacrifice, friendship, and humanity. He takes into account how people's identities might blend to form bigger collective identities, particularly in trying situations like political unrest and conflict. Their shared identity serves as vital for overcoming the uncertainties and traumas, and the collective becomes a surrogate family.

The “agentic personal self” principle highlights the agency that each person has in shaping their existence. This notion is illustrated in Grossman's LF as characters negotiate their agency and decisions amid the challenging backdrop of totalitarian regimes and World War II. The narrative highlights the resiliency of the human spirit by examining how people make their voices heard amid oppressive conditions through the life of Viktor Shtrum. These characters express autonomy and make decisions that are consistent with their values and beliefs, even in the face of an oppressive political environment and the chaos of war. Grossman's characters demonstrate their agency via relationships, intellectual pursuits, and acts of resistance, highlighting the resilience of personal resolve and fortitude in the face of external

influences. The complex interaction of personal identities against the backdrop of war and political turmoil in the narrative illustrates the synergy of identity between individuals. Characters such as Viktor Shtrum undergo significant metamorphoses, and the greater historical and social context shapes their identities. The story of Natasha Romanova, a teenage industrial worker from Stalingrad, is one such instance. The daily atrocities that Romanova and her coworkers had to endure—constant bombing attacks, long hours, and hazardous conditions—are eloquently described by Grossman. Romanova's tenacity never faltered in the face of the looming danger of death. According to Grossman, "Natasha Romanova, with her sweaty hands, her worn-out shoes, who sews the clothes for others, who holds life together with her powerful fingers...fights as stubbornly as a wild animal" (AWAW 123). Grossman humanises the innumerable anonymous people who fought their own fights at home by portraying Romanova and others like her, highlighting their incredible bravery and tenacity. Grossman shows the tremendous strength and determination of the innumerable anonymous people who fought their own battles at home by elevating them through his portrayal of Romanova and dozens like her.

In LF, relationships have a major role in defining the identity of individuals. The novel illustrates the intricate network of friendships, family ties, and interactions that shape the decisions and viewpoints of individuals. A common sense of identity is reflected in the characters' connections, particularly when faced with hardship. By illustrating how people merge with the group identities of their families, friends, or communities, Grossman's depiction of the characters implies that the 'relational ties principle' is at work. The work emphasises how these relationships have a significant influence on the beliefs, conduct, and general plot of the narrative. Characters have strong and persistent connections with each other, frequently influenced by common

experiences, ties to family, and the general setting of conflict. These connections have a significant and lasting effect on the characters. The “irrevocability principle” is evident in the enduring impact of these relationships, shaping the attitudes, behaviours, and life trajectories of the characters. When it pertains to the idea of irrevocability in the context of identity fusion theory, Grossman's depiction of interwoven identities implies that the relationships forged are difficult to break.

Within the gulag, individuals support one another with both practical and emotional support as they struggle through the horrors. Despite their hostile setting, a few individuals exhibit a collective resolve to preserve their sense of dignity and humanity by participating in acts of resistance inside the labour camps. The inmates develop intimate connections with one another as a result of their common experience of being stigmatised as enemies of the state. In the face of difficulties, these relationships provide a source of resiliency and strength. People with different intellectual backgrounds who suffer a common plight are also brought together in the labour camps. One way to identify their solidarity is through their shared resistance to the totalitarian regime's ideological demands. LF portrays the camaraderie among labour camp workers, demonstrating the human spirit's tenacity despite political oppression. It emphasises how, despite the dehumanising aspects of the Gulag system, people may still find courage and solidarity in their joint resistance against an oppressor. Grossman investigates how intellectuals deal with identity crises when faced with political pressure. Viktor Shtrum is one of the characters that stands in for the intellectual class, whose identities are intertwined with the political ideals of the times. The complicated collective identity that the novel portrays reflects the difficulties of residing in a community that is heavily impacted by political dynamics.

A significant problem that addressed the challenges encountered by intellectuals under the Communist regime was intellectual solidarity. Scientists like Viktor Shtrum live in a society where it is perilous to have differences with and criticise the policies of the state. Those who question the dominant political conventions become more connected as a result of their shared intellectual resistance. In the novel, the intellectuals struggle with moral conundrums imposed by the totalitarian regime. Their mutual struggle to protect morality in a setting of political persecution develops a friendship founded on shared values. The text serves as an example of how free expression and independent thought were suppressed during Stalinist power. When intellectuals defy enforced beliefs and risk their lives in danger to protect their convictions, they establish a collective identity. The philosophical nature of fact, liberty, and the status of the individual in society are frequently discussed in conversations among intellectuals. Through these conversations, a sense of intellectual camaraderie is fostered as the protagonists attempt to understand the world around them. In the novel, intellectuals often feel disconnected from society as a whole. Through this special type of solidarity, which promotes being alone, people who have similar intellectual issues and challenges come together.

Grossman details instances of political betrayal in which people forsake their acquaintances, colleagues and family to conform to the demands of the state. Personal relationships and political commitment frequently clash, resulting in breach of trust with severe repercussions. The characters have difficulties when their personal beliefs conflict with the demands of the Soviet leadership, necessitating steadfast devotion. Certain characters find it hard to walk the tightrope between upholding their moral convictions and showing loyalty to the government. The narrative also features personal betrayals, which highlight the strains that the political environment is placing

on relationships. Characters make decisions that lead to the severing of relationships and fractures in relationships between them. Conversely, the narrative includes episodes of extraordinary loyalty, in which people stick by their friends, family or principles in the face of misfortune. This loyalty grows to be a resilient and strong foundation. The moral choices made by the characters put their allegiance to the state and each other to the test. Grossman addresses the inner struggles people have while negotiating the treacherous line between loyalty and betrayal. It is found that LF offers a comprehensive analysis of how political beliefs and the constraints of an authoritarian state influence interpersonal connections. Betrayal and loyalty are concerns that underscore the moral issues that people living in these circumstances encounter.

In the military, one's responsibilities are highly defined and specific. For instance, one may be assigned tasks such as route clearance or base protection and one need not be an expert to perform the assigned task flawlessly. Korengal is in the Hind Kush mountain range, and soldiers carried 80 to 120 pounds of weight with them. Soldiers keep working furiously all night to build outposts, dig trenches, and set up protection from enemy attack. Whenever they are attacked, they have a feeling of relief by lying down, drinking some water, and firing back at the attacker, which is relatively relaxed in comparison to what they would normally do. This makes sense from a military perspective. From Junger's perspective, losing friends was a more traumatic tragedy from combat than actually dying. He persists that the two primary objectives of the Afghan conflict were eliminating your opponent and moving large objects to the hilltop. He draws a parallel between Hemingway and himself, noting that the latter's writing addresses the psychological fallout from war and how individuals cope with it. Hemingway illustrates the challenge of being honest about

one's experiences in his story "Soldier's Home." Conversely, Junger distorts the perception of conflict. For him, the nature of war itself is just as important as American combat. He believes that bravery is a decision made by a soldier, not a quality they are born with. According to Junger, during Operation Rock Avalanche, heroic soldier Sal Giunta was awarded the Congressional Medal of Honour for his valiant efforts to save Sergeant Josh Brennan. Upon getting the medal, he felt deeply hurt and humiliated, as all he had done was attempt to save his friend's life.

The Germans felt a sense of togetherness, cohesion, and belonging when they waged a war against Jews and other "undesirables" to clean up their land. The platoons were held in reverence for their camaraderie as the model for the *Volksgemeinschaft*, or truly united country. This opened the door for a new moral philosophy that centred on the conviviality, rectitude and integrity of the platoon as well as the country rather than the conscience of the individual. The soldiers relished the pleasures and emotional intimacy of comradeship from the start until the end of the war, frequently in a naive manner and were never depersonalised. They had a basic understanding of right and wrong. They dreamt of a pollution free country. The tactic of promoting community through crime was implemented by the majority of adult German men who served in the Wehrmacht.

War writers Tim O'Brien and Michael Herr, in their works *The Things They Carried* and *Dispatches*, respectively, enunciate the soldiers' devotion and concordance to the squad, which consociates and binds them together. Soldiers were able to withstand the worst of their conflicts because they had a support system. Apart from boosting spirits, camaraderie functioned as a means of adjusting to the horrors and uncertainties of warfare. Making acquaintances and forming relationships with fellow service members not only helped warriors build social ties that boosted their

confidence but also gave military life a very civilian feel. Among these elements, the most encouraging element of camaraderie was created primarily by the soldiers themselves rather than by the military establishment. Junger compares the conditions of the soldiers at Restrepo to those of the German Army in the Second World War. Good leadership is essential to fostering brotherhood and devotion. A psychiatric evaluation was necessary because some of them were sociopaths. The English war poet and soldier Wilfred Owen used his war poems to show the significance of avoidance as well as cognitive processing when at war. In this particular case, he illustrates how soldiers frequently avoided talking about their companions who had died: "Why do they not talk about the companions that went under?" According to him, soldiers avoid thinking about their fallen comrades because they struggle with the emotions that come along with those recollections.

Improving combat morale is a crucial aspect of military leadership and strategy. High morale contributes to unit cohesion, combat effectiveness and the general well-being of military personnel. Strong and inspiring leadership is essential to boosting morale. Leaders who lead by example, communicate effectively and show genuine concern for the well-being of their troops can significantly increase morale. Combatants must understand the purpose and importance of their mission. Providing a clear and compelling representation of the goals and the impact of their efforts can motivate troops and promote a sense of purpose. It is critical to recognize and honour the efforts and sacrifices of combatants. Public recognition of individual and collective achievements both within the military structure and in society can have a positive impact on morale. Well-trained and prepared troops are more likely to have confidence in their abilities. Regular and realistic training exercises contribute to a sense of preparedness and competence, which can have a positive impact on morale.

Ensuring an adequate quality of life for combatants, including adequate living conditions, access to vital resources and adequate medical care, contributes to overall well-being and morale. Keeping combatants informed of mission objectives, progress, and potential challenges promotes trust and confidence. Addressing concerns and providing updates can help combatants feel connected and engaged. Building strong bonds between unit members promotes a sense of camaraderie and belonging. Units that work well together and support each other tend to have higher morale. Team-building activities and shared experiences can strengthen these bonds. Sufficient time for rest and recovery is crucial for fighting morale. When possible, downtime allows individuals to recharge, maintain mental health, and reduce stress. Recognizing and adapting to changing circumstances demonstrates leadership flexibility. Combatants are more likely to maintain high morale when they see leaders making informed and flexible decisions in response to evolving situations. Support for the families of combatants is critical. Knowing that your loved ones are being cared for and having support on the home front can ease stress and have a positive impact on combat morale. Recognizing the psychological toll of combat and providing mental health resources is critical. Combatants need access to counselling and support services to address the challenges they face during and after deployments. Incorporating unity symbols, traditions and rituals can create a sense of identity and pride. These symbolic elements contribute to a positive unity culture and strengthen morale. By considering these aspects, military leaders can work to create an environment that promotes high morale among combatants and ultimately contributes to the effectiveness and success of military operations.

The historian Gary Sheffield illustrates in his book *Command and Morale: The British Army on the Western Front 1914–1918* that in the trenches, food becomes

a vital component of both morale and companionship. Refreshments like bread and biscuits, which were far more enticing than the standard Army rations, served to lessen homesickness among the troops at the front. For the civilian army, food not only served as a reminder of home, but it also became a conversation starter among troops, the beginning of social bonds and camaraderie with other soldiers, as well as a means to break up the extreme monotony of life in the trenches. Beyond being just a pastime to decompress from the stress of military life, smoking was another important bond among soldiers. Consequently, army canteens sold cigarettes and even offered them to the troops. Sports, especially football, helped to cement ties between soldiers and their home nations in addition to providing a consistent and pleasurable source of physical activity. It has been established that friendships may trigger problems for troops. Their commitment to their friends and comrades becomes more important to them than to the officers and the army, which makes them less determined to fight because they fear endangering them.

The good aspects of military service are reflected in comrades-in-arms. The sense of equality, solidarity, and sociability are rooted in military language. When properly controlled, camaraderie can significantly improve morale and, consequently, discipline. An army is supposed to be a place where one man always has the upper hand. The best outcome of the war is a strong sense of concrete camaraderie among the survivors. Soldiers who have experienced combat fatigue cannot afford to lament or mourn for their deceased buddies, but it nevertheless causes a strong emotional reaction in their fellow soldiers. Being a member of a certain military unit is the foundation of military brotherhood. The testimonies of the soldiers reveal the depth of these ties. It is clear from reading the war narratives that the comradeship in the military is cemented by death, wounds, turnovers, and mission changes. In certain

cases, adversaries even seem to become allies by fighting side by side. A classic example of comradeship is two soldiers sharing a foxhole with their enemy present, as is shown by Grossman in *AWAW*. This thought is motivated by the idea that, for a squad to succeed in battle, its members must have comradeship. The novel presents a distinctive viewpoint on the friendship and solidarity among the soldiers the writer encountered, even if its primary focus is on Grossman's experiences as an observer and journalist. Hauptmann Freytag was a German officer who was taken prisoner by the Soviet Union, and Grossman recounts his experience. Even though his captors had complete control over him, Freytag remained composed and brave during his questioning. According to Grossman, "Freytag remained silent, yet so expressive was his silence that [his interrogator] knew now as he had never done before the price which the stifled emotion had pressed him to pay" (*AWAW* 189). By relating this story, Grossman casts doubt on the idea of a single, immutable enemy and emphasises how humanity endures despite conflict.

The non-fiction *AWAW* illustrates the close relationships that form between troops as they experience the horrors and tribulations of combat throughout the whole novel. These friendships are formed in the most trying situations. Grossman's story highlights the troops' collective sacrifices and the resulting sense of unity. Troops help each other out, share the few resources they have, and console one another when they are in need. The variety of the Soviet Union and its army is well-captured by Grossman through his writing. Soldiers from different areas, cultures, and races unite as comrades, driven by a shared goal of protecting their nation from the Nazi onslaught. He offers evidence of the enduring human connection even in the face of war through camaraderie and demonstrates how people can retain empathy and compassion in the face of the dehumanising conditions of war. The weather was

severe on soldiers, particularly in the cold Russian winters. There were always issues with inadequate housing, scarcity of food, and improper clothing. Many soldiers from the Soviet Union fought with antiquated or inadequate gear. The relentless and violent combat on the Eastern Front drastically taxed soldiers' psychological reserves. There were significant adverse impacts on psychological wellness from witnessing the atrocities of combat, losing friends and always being in danger of dying. Besides being subjected to the psychological effects of combat, soldiers had to grapple with political pressure from the government. The troops' experiences were made even more stressful and complicated by the military's rigid adherence to political ideologies. In addition to fighting, soldiers had to deal with health complications, dehydration, and exposure to hazardous conditions at work. These elements added to the fundamental challenge of sustaining mental and physical well-being during the time of conflict.

Grossman's observations highlight the plight of civilian populations embroiled in the crossfire alongside the soldiers. Annihilation of cities, relocation of families and the misery of ordinary people offer a broader overview of the human cost of war. Frequently, war impairs relationships among individuals. While soldiers coped with the psychological toll of witnessing comrades and civilians suffer, families struggled with the pain of estrangement and isolation. Throughout the conflict, he skillfully conveys the intricate complexity of interpersonal connections. In addition to the possibility of dying, soldiers also ran the risk of suffering serious physical harm. Combat trauma causes a high rate of wounds, amputations, and permanent impairments. The erosion of human dignity, the lack of empathy, and the brutality towards both civilians and troops are examples of the dehumanising impacts of war. Grossman illustrates with example how people engaged in battle lose their humanity. Families, communities, and entire countries deal with the long-term effects of

conflict, influencing the lives of future generations; consequently, the human cost of war goes beyond the immediate generation. Through his thorough observations and empathetic writing in *AWAW*, he gives his readers a profound knowledge of the tremendous and diverse toll that war imposes on individuals and communities.

Grossman skillfully and effectively conveys the fear and longing felt by the bereaved, as well as the difficulties of preserving family ties in times of war. He exposes the intense connections that evolve among troops who must endure the tribulations of combat. Individuals who depend on one another for survival develop strong bonds and solidarity as a crucial support mechanism. There are difficulties associated with friendship among front-line soldiers. Wartime relationships are complicated because of the strain of battling, losing friends, and living under constant fear of death. Grossman explores the nuances of love amid strife. He addresses the moral conundrums that people encounter in their interpersonal interactions, particularly when moral decisions and political beliefs clash. Furthermore, despite the moral ramifications of their acts, characters struggle with loyalty and betrayal. Grossman shows glimpses of empathy, compassion, and our common humanity amid the inhumanity of war. People show generosity and camaraderie even in the worst of circumstances, demonstrating the tenacity of interpersonal bonds. Grossman's insightful observations in *AWAW* offer an intricate representation of interpersonal connections during one of the most trying times in history. The complexity of these connections replicates the wider consequences of warfare on individuals and communities. The narratives provide moving insights into the companionship among troops enduring the rigours of combat. Soldiers encourage one another during periods of high stress and combat. These exchanges, whether they be through acts of valour, words of encouragement, or honest disclosures of fear, deepen the bonds of

friendship. Strong and resilient relationships developed through a shared sense of the interconnectedness of their lives and a reliance on allies for survival. It is common for front-line soldiers to form a bond of brothers in arms. This is more than just comradery; it's a profound bond and understanding wherein warriors view one another as members of their extended family. The combatants find moments of adaptability and shared humour despite the dire conditions. Humorous and lighthearted moments like these strengthen the bonds between soldiers and help them get over challenging circumstances.

The harsh physical conditions of combat, including bad weather, poor diet, and prolonged exposure to hazards, cause troops' bodies to deteriorate. Grossman provides examples of the physical toll that combat has on an individual. Considering the astounding magnitude of the casualties, he does not hesitate to report the staggering number of casualties on the Eastern Front. Due to the high death rate and ongoing fighting, individuals on the battlefield are dehumanised and reduced to numbers. Soldiers who have experienced the horrors of combat often experience serious psychological damage. Using his profound knowledge of the psychological cost, Grossman depicts the emotional wounds that degrade victims of violence and their struggles with grief and anxiety. Grossman gives instances of how the demeaning of rival groups and propaganda may foster a culture that normalises violence and lessens sympathy for the other side. People may lose their sense of self when faced with the collective aspect of conflict. As troops are integrated into a larger framework, their humanity and individual experiences may be subordinated to the demands of the military and political institutions. War results in the displacement of both soldiers and civilians. The sense of estrangement and loss of personal connections that result from being cut off from one's family, friends, and comfortable

surroundings is skillfully portrayed by Grossman. His stories often show how, in order to survive the hardships of war, soldiers on the Eastern Front came to embrace a shared identity. The members' shared experiences of surviving danger, struggles, and the challenges of warfare generated a sense of collective identity. His portrayal of camaraderie and mutual support among soldiers is consistent with aspects of Identity Fusion Theory. Furthermore, Grossman explores the possibility that the collective nature of warfare could lead to a loss of personal identity. During the conflict, soldiers often blended together to form larger units, putting unity and shared objectives ahead of individual differences. Due of conflict, people are usually forced to face the duality of existence. People who compare who they were before the fight with who they become in the face of battle experience internal conflicts and struggle to maintain a consistent sense of identity. In these circumstances, people battle with morality, ethics, and preserving their humanity. the chaos, people are looking for meaning in Grossman's narratives.

Grossman exemplifies the “agentic personal self principle” through both his personal experiences and those of the people he encounters. During the Second World War, he actively shaped his narrative as a war correspondent, recording the experiences of troops and civilians while maintaining a sharp sense of their agency during combat. As a journalist and novelist, he further illustrates the principle by showing people making decisions, displaying resilience, and confronting moral quandaries. This reaffirms the significant influence human choices have amid the turmoil of war. In *AWAW*, the author's experiences as a war journalist during the Second World War serve as a lens through which to examine the idea of the "identity synergy principle." As a writer, Grossman's identity is entangled with his position as a war spectator, impacting his interpretation and telling of personal narratives. His

ability to establish rapport with a wide range of characters—from troops on the battleground to civilians trapped in the crossfire—demonstrates the synergy of identification. By fusing his own identity with the identities of people he meets, Grossman creates a complex portrait of what it's like to be someone surviving a war. A significant element that shows how individual accounts fit into a wider, shared narrative of the impact of war on humanity is the interconnection of personal and collective identities.

In *AWAW*, Grossman's interactions with soldiers, civilians, and other correspondents demonstrate the profound impact that interpersonal relationships and shared experiences may have on an individual's sense of self. A shared narrative that demonstrates how interconnected people's lives are during times of crisis is formed when the journalist becomes enmeshed in the shared identity of everyone he encounters. In this context, the "relational ties principle" emphasises the bonds formed in difficult circumstances, shedding insight into how individual identities blend with broader collective identities through common experiences and the shared struggle shown in war stories. As a combat correspondent, Grossman becomes good friends with the soldiers and civilians he encounters. The extent to which the tragedies of war have affected these ties gives them a sense of permanence. These connections have a long-lasting impact on Grossman and the other participants, changing their identities and views in ways that are challenging to restore. The "irrevocability principle" is broadly demonstrated by the relationships in *AWAW*, which have a persistent and revolutionary impact. The long-lasting nature of these connections is evidence of the significant impact of common experiences.

War disrupts the identities of individuals. The mental, emotional, and physical effects of war cause people to undergo significant changes in their sense of self,

which is the personal aspect of war. The questioning and restructuring of personal identities within the context of conflict reflect the existential dimension. In the middle of the chaos and cruelty of war, characters wrestle with deep existential concerns about the nature of life, death, morality, and the purpose of human existence. Both citizens and soldiers deal with moral dilemmas that cloud their perception of right and wrong, giving their experiences a dimension of existential contemplation. The search for meaning and purpose in the face of conflict takes centre stage, affecting people's decisions and perspectives on life. This highlights the complexity of the human spirit by entwining the personal aspects of conflict with questions about humanity's ability to exhibit both brutality and compassion. Grossman's writing transcends the larger historical narrative to examine the personal and existential aspects of those who lived through these turbulent times by diving into individual narratives and existential reflections. This results in a poignant representation of the profoundly human sides of war.

The most important aspect of comradeship is self-sacrifice; even after death, a soldier's memory endures in the lives of other troops whose lives were spared because of his noble gesture. It recognises the unique qualities, uncertain environment, and associated costs relating to the process of soldiering. There's an element of irreversibility to this that doesn't exist in times of peace, no matter how plausible the scenario may seem or how skillfully the soldiers may perform. The sole occasion when one feels an exciting sensation of genuineness is when they collaborate towards a definite goal that demands absolute sacrifice to be achieved. Both sincerity and humour are products of a supra-individual awareness of power and freedom. The three main concerns here are their tactical understanding, technological proficiency, and physical compatibility. A military commander arranges both their physically

strong and weak assets to fulfil the assigned duty or mission. He claims there is no connection between a person's willingness to make sacrifices and their physical characteristics. Junger cites the story of Audie Murphy, a physically undersized soldier who was rejected by certain units due to his height but ultimately became America's most decorated soldier during the Second World War. Accordingly, it would seem that a concern for physical ability and implied equality, when viewed through Glenn J. Gray's definition of comradeship, does not prevent men and women from collaborating as comrades. Units, such as platoons, squads, and fire teams, rather than lone soldiers, engage in combat on modern battlefields. As a result, it is generally irrelevant how one soldier performs against another. Instead, the way a unit is organised for battle affects how the units stack up against one another. Thus, it is evident that there is always a space between personal morality and political morality.

Junger compares the negative effects of the malaria drug mefloquine, such as paranoia, severe depression and insomnia, to those of war. The infantry party carries heavy stuff, hardly eats, dies fast, seldom sleeps, and faces the biggest risk. They are the real men and they conduct war in the most classic sense. Junger was once forced to organise his belongings and get ready to go in 30 seconds as the only way to deal with his phobia. Being a civilian in the army required him to exercise greater caution because it would endanger other men. Men who rely on one another for safety have an unwritten understanding that they will always stick together, and the knowledge that they won't ever be left alone tends to inspire them to act in ways that benefit the group as a whole rather than just themselves. Junger discloses that "fear manifests in many forms. You can be ready for one type of fear while collapsing under the pressure of another, which can take the form of concern, dread, panic, or premonition" (*War* 73). Fear was seldom an issue during battle since adrenaline was so high; instead, what

truly indicated courage was the feeling of courage one felt just before a major operation, when the gravity of losing one's life had time to set in. In order to receive their combat infantry badges, American soldiers in Iraq who were never able to engage in combat were attempting to travel to Afghanistan. Junger was more affected by his anticipation than by fear itself. He held illusions of personal courage that disintegrated as the dread grew, creating difficulties even in tying boots. There was no stigma in being feared there, as long as it didn't affect others. He asserts that strength can be expressed in many forms, but one of the most important is the ability to suppress one's fears. Without this ability, armies would be ineffective and wars would be impossible to wage.

Although it is possible to write impartially about the very intimate and distorting reality of combat, Junger argues that honesty and objectivity are never the same. In a battle, being completely objective is implausible. Junger interviews Justin Kalentis, one of the wounded soldiers, who was shot in the pelvis, which burst his intestines and came out through his thigh, during the Bella Ambush in the Waygal Valley. Kalentis admits that the moment he "went into awe" (*War 7*) was when he saw his friend take a round through the temple and that emptied his head. Journalists attach themselves to combat troops because they always aspire to cover conflict rather than humanitarian missions. The person who gets involved in a combat unit is seen with bittersweet enviousness. Junger claims that the military has never suppressed his reporting. The great majority of Americans at home were grateful to the volunteers who fought in the Afghan War and the soldiers admired the men who led them. Every platoon had inexperienced soldiers paired with experienced ones. Lieutenant Steve Gillespie commanded the second platoon and was such a committed leader that his radioman had to constantly drag him into cover throughout the firefights. Their

platoon sergeant was a career soldier named Mark Petterson, whom they all lovingly called Pops, who had twelve years of experience at the age of thirty. He commanded his men like he was directing traffic. The risk taken by the soldiers is so appalling that they crawl through the steep ridges, knowing that the Medevac would never attempt a landing there. A squad consists of eight men, divided into “Alpha” and “Bravo,” and a squad leader. Staff Sergeant Josh McDonough led the first squad, which was the hardest-hitting in the company. His only concern was his men, and if any one of the leaders abstained from their work, he got angry as he cared. The inexperienced soldiers were called “cherries”. Though the army had regulations about uniforms, those were least followed when they got farther from the generals. They would be down to gym shorts, unlaced boots, and cigarettes hanging from their lips by the end of the conflict. They tattooed “Infidel” across their chests, as that was what their enemy called them. Or they tattooed angel wings sprouting from bullets, bombs, or scorpions crawling up from the front of their pants.

Brendan O'Byrne, a buddy of Junger's, remembers seeing the mother of his comrade Juan Restrepo, who had died two months after they were sent to Afghanistan. Brendan said that he had not forgiven the person who killed her son when Restrepo's mother questioned him about it. She insisted that he do so. “That’s when I began to heal.” Brendan told the room, “When I let go of the anger inside me” (*Tribe* 68). When veterans return home, they frequently discover that, while they would die for their country, they are unsure of how to live for it. Living in a country that often splits down every imaginable racial and demographic line is difficult. Politicians regularly accuse rivals of consciously wanting to undermine their nation, which only serves to further erode group cohesion and is likely to have been treated as a kind of treason in most earlier societies. The veterans understand that it is absolute

chaos. Within their battalion, racial, religious, and political distinctions are almost completely ignored during combat. It makes sense why many of them experience such depression when they return home. Contempt, in contrast to criticism, is particularly harmful since it implies moral superiority on the part of the speaker. People who have been considered unworthy of membership in a group or its benefits are frequently the targets of contempt. Governments frequently use contempt as a verbal justification for abuse or torture. (*Tribe* 69)

Junger felt it was psychologically impossible to shoot the video during the firefight, as he felt his head to be vulnerable like an eggshell. It is a physically strenuous exercise, with men struggling with the weight of their weapons and body armour in the thick summer heat. With guns over 120 pounds, they are doubled over and gasping. They stumble and limp as they move through the steepest hillside, mortars thudding and white phosphorus burning down. Bounding up the trail by the squad was an interesting example of unity displayed on grounds where one group runs and the other group covers them. This was a way of making sure that they did not lose an entire patrol all at once. The code name for American eavesdropping in the valley is "Prophet," which is used to listen in on enemy radio transmissions and force Afghans to translate them into English.

Junger states that "Wars are fought on physical and human terrain. Human terrain refers to the social aspect of war. It is through one's ability to navigate through human terrain that you gain better intelligence and better bomb-targeting data." (*War* 43). A package containing several Korans accidentally caught fire when the Taliban destroyed a school in the Korengal. The Taliban suffered a modest defeat on the human terrain of the valley due to the outrage of the residents. A loss of human territory is killing civilians. When you are on the crest of the human terrain, hiring

locals to work for you is a wise move. Forcing NATO forces to mistakenly kill civilians as part of one of their battle methods allowed the Taliban to deplete their human resources. There should be diplomacy and recompense because civilian casualties are a significant issue. Americans had access to the community, and they delivered their development projects, which kept them away from insurgents. Whenever something unfortunate happens, the blame goes to the Americans, no matter who shot first. Once, following many outraged remarks made by the locals, an old man stood up and said, “The Koran offers us two choices: revenge and forgiveness. The Koran says that forgiveness is better, so we will forgive. We understand that it was a mistake, and so we forgive” (*War* 46). The American soldiers believe that killing civilians makes the war hard. To minimise public outrage over civilian casualties, the military frequently refers to civilian casualties as ‘collateral damage’. In 1979, when the Soviet military invaded Afghanistan, they came with a massive, heavily armoured force and bombed everything.

The paradox of contemporary warfare is that, despite the extreme violence it inflicts on the human body, it necessitates complete calmness to carry it out. At 145 beats per minute, complex motor abilities begin to decline, making it challenging to aim the gun. You have tunnel vision, diminished perception of depth, and lowered hearing. At 180 beats per minute, your brain begins to degenerate, you lose control of your bowel and bladder, and you start engaging in the most primitive forms of survival behaviour, including freezing, fleeing, and submission. They frequently relied so heavily—to the point of omnipotence—on their own abilities. Most of them were people who preferred to take action over thinking things through. Doing what they are good at actually helped them calm their nerves. With no internet or phone, most of them feared that they would get divorced. Some of them started conversing to

finger puppets as a coping mechanism. With the long hours of walking and the physical exhaustion from the war, they only wanted a hot shower and a call home. They came up with phrases like “damn the valley” that turned into a slogan for the unit. The men had to squeeze themselves into a tent or a small living space they made. When Steiner, a soldier, got home on leave, he told his mother to touch his ankle and pronounce his name to rouse him awake. He was roused up for security duty in this manner; any other sign may indicate a threat.

The US military divides the problems into conceptual slices that are then tackled separately. Bagram is the Forward Operating Base (FOB) and the soldiers there are called “fobbits.” In this terrain, few military plans survive. Junger mentions a woman soldier of the 82nd Airborne Brigade who screamed at Junger for having his press pass covered by his shirt. The Safi Tribe's northern section allied with the US special forces that passed through that region in 2002, bringing the war to Korengal. The Korengalis lived in Nuristan, a Persian and Pashi-speaking tribesman's enclave where they practiced Shamanism and thought the nearby rivers, woods, and rocks possessed souls. In 1896, they were coerced into becoming Muslims. The males apply kohl around their eyes and paint their beards crimson. Women go without clothes and don vibrant outfits. The Korengalis do not know the outside world as they have never left their hamlet. The insurgents had ideal combat positions because of the wood stockpiles left over from the timber ban throughout the valley. The most skilled commandos in the US military are the Navy SEALs. The Taliban employed shepherds as scouts and knew the whereabouts of the SEAL squad. The SEALs did not have a quick reaction force, no radio, and insufficient intelligence to support them. After reaching the village of Sabray, the lone survivor of the team, Marcus Luttrell, was taken in by the inhabitants. The residents of Sabray adhered to a code of honour

known as *lokay warkawal*, which states that you must assist everyone who comes to your door pleading for assistance, regardless of the cost to the community. They did not succumb to the threats of the Taliban forces and waited for the American forces to arrive.

The first squad doesn't take a shower or change clothing for thirty-eight days, and as a result, their uniforms get so filthy with salt that they can't even stand up for themselves. As they burn off all of their fat and are now dissolving their muscles, the men's sweat smells like ammonia. Soldiers were prone to particular sorts of magical thinking because every move they made could be their last. There was a superstition around charms, which were tiny fruit-flavoured chocolates that were included with MREs and were consumed with the expectation that doing so would trigger a shootout. If you discovered a charm, you had to discard it. The worst situation in a battle is being pinned down since it practically prevents you from moving without being killed. The combat medics were considered the bravest of all. When there is a soldier, they rush through without even registering the bullets flying past them. The second platoon's medic, Juan Restrepo, displayed courage and commitment while under attack. Soldiers read Harry Potter, laugh around, smoke cigarettes, flick through surfing magazines, and wear helmets with photographs of their sisters. A distinction exists between those who feel in control of their destiny and those who do not inside a small, close-knit group. Junger regularly uses the Second World War as a point of comparison to illustrate how the crew suffered from high fatality rates and psychological disintegration. He notes that despite having death rates comparable to those of bomber crews, fighter pilots expressed little concern. Despite the fact that they had a slight probability of surviving their tour, their highly trained mindsets and complete control over what was to come enabled them to overlook this reality. (*War*

123). It was obvious from the beginning of the conflict that Restrepo would be the site where we would have the greatest danger of being killed. Everyone had the unusual sensation of anticipating their fate and knowing exactly where it would be. As a result, Restrepo became a convenient focal point for all of their anxieties, where impossible things required thoughtful consideration. The troops took sleeping drugs to prevent them from waking up in the middle of the night with imagined gunshots.

On human terrain, the biological aspects of being at war also have a profound impact on the way the combatant reacts. Junger says that “the brain needs around two-tenths of a second to comprehend basic visual stimuli and an additional two-tenths of a second to instruct muscles to respond.” (*War* 30) The amygdala, the brain's most rudimentary region, has neurological processes that move so quickly that one might suggest they outpace bullets in speed. By the time the amygdala registers an auditory signal, the bullet has already travelled 30 feet. After setting off a reaction, the amygdala waits for the conscious mind to respond. This defensive response, known as a “startle,” occurs when something frightful or unexpected occurs. We flinch, hunch over, crouch, bend our arms, tighten our fists, and adopt a ‘fear grimace’ with the pupils dilating, eyes widening, brows going up, and mouths pulling back and down. For the amygdala to determine that something is a threat, it only needs one negative experience. After a battle, every member of the unit would have learned to respond to the snap of bullets and steer clear of the louder noises of those nearby returning fire. Higher brain processes deduced that moving instead of staying still was necessary in certain risky situations. Adrenaline levels enhanced the blood flow from the organs into the heart, brain, and main muscle groups, while heart rate and blood pressure spiked to heart attack levels.

The military theorist Carl Von Clausewitz was quoted by Junger as saying, “All in war is simple, but the simplest is difficult; the difficulties accumulate and end by producing friction.” For every technological advantage held by America, the Taliban had an equivalent countermeasure. The body heat on the slope can be seen by Apache helicopters using thermal imaging, but the Taliban militants cloak themselves in a blanket on a toasty rock to blend with the background. The Taliban use unmanned drones to locate the enemy, and they observe the crow flocks that surround American soldiers as they search for leftover food. Scouts are slimmer, quieter, and carry less equipment than normal line soldiers. They only patrol and keep an eye on activity. They avoid fighting amid the fire. Snipers' effectiveness is way out of proportion to how many rounds they fire, and they can even silence uncomfortable people. The ‘Rock Avalanche’ was the biggest operation in the deployment. Men go to the most dangerous place looking for weapon caches and infiltration routes, and whatever happens over the course determines the level of combat in the valley. Captain Kearney, the US commander for the Korengal, addresses the villagers and says it's unfortunate that the little kids there know how to fire an RPG but cannot read. Trying to protect the villagers from the insurgents, he informs them that they are here on a charter issued by the Afghan government and want to restore progress throughout the country. He says that they are not there to challenge Islam, desecrate mosques, or oppress Afghan people. The battalion commander, Lt. Col. Bill Ostlund, adds that they are educated and want to work building Afghanistan, providing education and hospitals, as he lashes against the ACM (Anti-Coalition Militia), essentially the Taliban. Ostlund always spoke of the Taliban in singulars, as in “We cornered the enemy and destroyed him” (136). He says that it is these miscreants that make the Americans shoot at the sons of Afghanistan by bribing them for small amounts to

carry the weapon. As a psychological tactic, the enemies announce on the radio that they have captured an Afghan soldier and are going to chop off his head to get them furious.

Soldiers often experience bizarre hallucinations and lose their sense of judgement after only eight or 10 hours of sleep in the previous hundred hours. A soldier named Jones laments, "We eat our boredom, while waiting for instructions." (*War* 109) They yell with grief, wail, and moan like weird creatures as they see their friends getting shot in the head. Some people carry fentanyl lollipops in their mouths as painkillers and walk around with blood on their shirt fronts. By the time the soldiers get to their base, their trousers are all torn. When their equipment and guns are taken, things go really bad. Operation Rock Avalanche had to revert to a last-ditch effort in order to recover the equipment, rather than continuing as a search and destroy mission. Sal Giunta's L-shaped ambush overcame serious tactical shortcomings to save the entire battalion. Combat is, at its most basic, a group of ten or twelve men making a series of fast decisions and relatively accurate movements. In order to achieve this, choices must be made with the interests of the group in mind rather than those of the individual. Combat occurs when everyone cooperates and the group remains united. The clearing work is being done by a four-person team known as Walking Point. The first squad is the battalion's focal point and the platoon's leader. It is a tremendous privilege and a great deal of responsibility. In combat, courage or cowardice are largely instinctive actions. Troops may come to regret a choice they don't even remember making, or they may be rewarded with a medal for actions they weren't even aware they were taking.

Wars are won and lost because of the aggregate effect of the thousands of decisions taken during firefights. When asked why he engaged a whole company of

German troops by himself, Congressional Medal of Honour recipient Audie Murphy famously remarked, "They were killing my friends." In Korengal, the soldier did not talk about the wider war or how the country was faring, and in non-combatant bases, there was reflexive optimism that never got tested by the reality outside. During the years when Junger was in Korengal, the Taliban almost assassinated Afghan President Hamid Karzai, blew up the fanciest hotels in Kabul, attacked city prisons, and set free fellow insurgents from captivity. Junger calls them the "Vietnam Moments" (*War* 132) in which you are also participating in collective wishful thinking. The American commander's response to American soldiers killed at Pech was that it could be considered a victory as there were more enemy casualties, and the definition of success based on the number of enemy casualties was a crafty affair. The invention of the machine gun put an end to the notion that battle is governed by rules and that warriors kill one another following the fundamental principle of justice. The infantry was forced to disperse, conceal themselves, and fight in discrete, small units by machine guns. It emphasised team loyalty over blind obedience and advocated stealth above honour. Honour isn't vital in modern warfare because the objective is to win, which is attained by destroying the enemy in the most unfair manner possible. There are two ways to accomplish this: ambush the adversary or employ weaponry that cannot be repelled. To battle the fires, Taliban militants began using roadside explosives, which greatly harmed and disturbed the surrounding population. The survival of men depends entirely on chance.

Every soldier had a sort of de facto authority to punish others because the margins were so narrow and mistakes could prove catastrophic at the warfront. According to military officer Kearney, "Man's instinct is to survive. They fight to avoid being killed, not out of a sense of independence or patriotism." (*War* 159) The

patrol will move more slowly if you suffer from a heat illness or are dehydrated.

There is no such thing as personal safety; everyone is vulnerable to whatever occurs to them. Every action a soldier took had a certain precision that Junger correlated to Zen meditation. High levels of mindfulness are necessary because everything can have implications. Getting into a controlled panic was also part of soldiering. Junger quotes the sociologist Samuel Stouffer, who conducted a study of bravery in the US military in the forties in association with the Army Research Branch and published the findings in the classic volume *The American Soldier: Combat and its Aftermath*, writing about personal responsibility:

‘Any individual's behaviour that could potentially have an impact on the security of others became a topic of public concern for the entire group. Being cut off from the rest of the world, the battle man was forced to put back on his uniform to meet the many wants for affection that he would typically be able to meet with his family and friends. To impose its standards on the individual, the group was thus in a favourable position. (*War* 161)

Stouffer investigated whether the mental outlook of a soldier could indicate the potential strength of a soldier's performance in battle. The sociologists of the Army Research Branch found that the number of non-combat losses exceeded the number of combat casualties. For every four men killed by gunfire, one soldier left the battlefield for psychological reasons. They discovered that companies with negative views were much more likely than others to experience non-combat casualties in ten out of twelve regiments. Even under the best of circumstances, some men make better soldiers than others, and certain units work better than others. The characteristics of those individuals and groups could be referred to as the "Holy Grail of Combat Psychology" (*War* 236). They might be referred to as the cornerstones of courage.

Going home has an impact on everyone differently. They jerked in response to loud noises, fantasised about the battle and worried about their brothers, who were still in Korengal.

Junger in *War* elaborates on the series of studies conducted by the British and American militaries during the Second World War to identify what makes men capable of overcoming their fear. A psychiatrist named Herbert Spiegel, who accompanied the American troop on the Tunisia Campaign, called it the “X-factor.”. It is influenced by the soldier's devotion to his group or unit, respect for his leader and conviction for his causes. The x-factor helped soldiers overcome their fears and fatigue to a level they never imagined possible. The US military found that fearfulness was something they couldn't force men to change since a fearful man is likely to remain that way regardless of how much training he receives and fear is only loosely related to danger. Highly trained men in extraordinarily dangerous situations are less likely to break down than untrained men in less dangerous situations.

No circumstance—apart from combat—accepts the idea that you shouldn't feel something as common as tiredness. Effective leaders understand that fatigue is partly a mental state and that those who give in to it have already decided to put themselves first. If you are willing to die for someone, you are probably not willing to even be in the platoon, thus, the key to whether you should even be in it is if you are willing to go for them. (*War* 77)

Junger quotes an Israeli study from the 1973 Yom Kippur War that asserts that the high-performing soldiers were more intelligent, more masculine, more socially mature, and more emotionally stable than average men. It further speculates that though they display hypermasculinity during combat, they also suffer psychological

collapse when they experience the death of a close comrade. The losses in the unit were an important part of the memory. A logical downside of heroism is that if you are willing to die for someone, then their death will be more upsetting than your own, and intense combat might sabotage an entire unit through grief alone. This is the irony of combat psychology. Men put off dealing with psychological concerns until later because combat is more important. An intrinsic characteristic of humans is courage, which is only effective in linguistically competent species. In the absence of language, bravery just turns into self-destructive ignorance. Combat is not only a matter of risk but also of mastery. The basic neurological mechanism that induces mammals to do things is the dopamine reward system. Dopamine is a neurotransmitter that mimics the effects of cocaine in the brain and gets released when a person wins a game, solves a problem, or succeeds at a difficult task. When the men of the second platoon were moping around the outpost, hoping for a firefight, it was because they were not getting their accustomed dose of endorphins and dopamine. Combat is very complex since its outcome cannot be predicted. Junger compares combat to a fairly organised math problem involving trajectories and angles that quickly decays into a violent farce whose outcome is quite random. The tie between the warriors is emitted from the combat fog, which conceals their fate. Loyalty to the group propels them into battle while also offering psychological solace from the horrors of battle. Self-sacrifice for the sake of one's community is essentially a common human trait.

The American intelligence officers Edward Shils and Morris Janowitz interviewed thousands of German prisoners after the war to find out what motivated them to face the odds during the last phase of the war, when the German Army almost collapsed. Their paper, "Cohesion and Disintegration in the Wehrmacht in the Second World War," is a classic inquiry into why men fight. It was not the extreme

nationalism of the Nazi era, their territorial ambition, or their sense of racial superiority that kept them fighting; it was the need for physical survival and the defence of their group that mattered. Shils and Janowitz discovered that the individuals who fled tended to be resentful loners who had never fully integrated into the unit. The majority of the surviving troops either battled or perished together. People engage in 'suicidal defense' where an individual rushes to the defence of the other even though both are likely to die. Junger quotes the renowned sociologist Emile Durkheim, who notes that during the war in Europe, suicide rates declined, leading him to argue that conflict has a positive impact on mental health. The remarkably unoccupied psychiatric wards in Paris during both World Wars persisted even as the German army occupied the city in 1940 (*Tribe* 32). He adds that the German psychologists who compared their experiences with American psychologists after the war claimed that the cities not affected by the fighting were the places where civilian morale suffered the most.

The American strategist Charles Fritz conducted a study on civilian resilience and how communities, in general, responded to calamities. In times of crisis, he discovered that people's bonds with one another were strengthened and that they focused more of their energy on the good of the group than on themselves. According to Fritz, the existential threats to society eliminate the significance of class, income, race, or other personal differences and increase opportunities for individuals to serve the group, which in turn aids individuals in discovering a sense of worth, connectedness, and purpose. He provides numerous examples to support his claims, including the decline in crime following Hurricane Katrina, the improvement of patient symptoms during the Second World War and the voluntary re-entry of asylum seekers into combat zones. In *Tribe*, Junger makes one feel what war is to the

community and how badly it may affect civilians. A Bosnian war reporter, Ahmetašević who has endured war since the age of sixteen, says:

In Bosnia—as it is now—we don't trust each other anymore; we have become really bad people. The importance of sharing what you have with those who are close to you is a lesson we failed to learn from the conflict. The easiest way to describe it is that fighting turns you into an animal. We were animals. Although it is insane, helping someone who is seated, standing, or lying close to you is a basic human instinct. (42)

She claims that all through the battles, they laughed and were more content than they are now. The prevalence of PTSD among contemporary troops is one indication that not all modern societies are the same. One reason why PTSD rates among modern soldiers are high is the stark contrast between the group they once belonged to—one that was characterised by complete belonging, shared resources and experience, and a common goal of serving the collective good—and the opposite in today's society. Junger quotes Dr Rachel Yehuda, the director of traumatic stress studies at Mount Sinai Hospital in New York, who states that treating rape victims differs from treating battle veterans because victims of rape do not believe that none of their experiences are desirable to retain. Junger claims that PTSD is precisely the behaviour you want to exhibit in situations where your life is in jeopardy. These behaviours include being vigilant, avoiding situations in which you are powerless, reacting to unexpected noises, sleeping soundly and waking up without difficulty, having flashbacks and dreams that serve as reminders of particular threats to your life, and alternating between feelings of anger and depression. Anger and grief both keep you from getting impulsive and risking yourself. Anger is what keeps you ready for

combat. Flashbacks are an extremely powerful single-event survival-learning mechanism that helps to remind you of the risk.

Military personnel who experienced abuse as children, came from dysfunctional homes or lost a loved one are significantly more likely to develop traumatic disorders. These elevated risk factors persist even in cases where the veteran has never witnessed the horrors of combat. Junger claims that leaving the close-knit group of fellow soldiers and entering the fractured and highly individualistic civilian world is "very brutalising to the human spirit." Junger affirms that the Iroquois Nation, a North American Indian tribe, likely understood the transformative power of conflict when they established parallel administrative structures that protect civilians from warriors and vice versa. Women were often chosen as the tribe's sachems, or leaders, who oversaw civic affairs during peacetime before hostilities broke out. At that point, the tribe's physical survival was the first objective for the war commanders who took over. They showed little regard for peace, justice, or fairness; they were only concerned with winning the fight. However, the sachems, not the war leaders, were the ones who ultimately decided whether or not to halt hostilities if the adversary attempted to negotiate. If the offer was accepted, the war generals resigned to allow the sachems to continue. (*Tribe* 43) The key question remains how to make veterans believe they are returning to a strong society that was worth fighting for in the first place. The military, along with several other industries that provide for mankind, are not as highly valued in society and as a result, remain distant from humanity. Junger and his findings suggest that instead of focusing on our differences, we should listen to one another and come together around our commonalities. He uses historical information from early colonial America,

sociological studies of natural disasters, and his own experience of the Afghan War to demonstrate what the "we" that is required for human happiness looks like.

The examination of the social backdrop of fighting for others in the selected novels shows that people are unlikely to defend others unless they are coerced into doing so by material, symbolic, or genetic advantages. Emotions and moral obligations determine a person's choice to defend others in close-range combat. Individuals establish strong bonds of micro-solidarity and micro-bonding, which stimulate collective action in the context of violence. Particular organisational and ideological logic contribute to social pugnacity in the conflict zone. Social cohesion and social pugnacity are psychological notions that are not restricted to the micro-level social engagement of individuals. Rather, they pertain to long-term processes that are frequently impacted by larger structural factors. The phenomenon of social pugnacity is multifaceted and contextual. The dynamics of this phenomenon are influenced by several elements, such as the degree of ideological penetration, the magnitude of micro-interactional connections, and the coercive-organisational ability. The resilience and strength of the macro-organizational structures are just as important to the success of revolutions, wars, insurgencies, and other organised violence as the micro-group bonding. Taken from another perspective, the basis of social pugnacity is fighting for others. It is estimated that professional success and collective social engagement are the main factors determining an individual's readiness to fight. The connection between micro-level social cohesion and organisational power impacts whether it succeeds or fails. In other words, social cohesiveness is hardly an entity that can be entirely detached from the capacity of the military forces to organise. Social pugnacity is never solely the result of personal motives. Rather, the conflict encountered has unique social dynamics that are shaped

by the shifting social environment. These two processes have a significant influence on the long-term effects of any given conflict. This pertains not only to the well-known fog of war described by Clausewitz which constantly produces uncertainty and unpredictable behaviour, but—more importantly—violent conflicts have a significant impact on and are impacted by shifting group dynamics. Shared ideological narratives are employed to establish the connection between these two. Micro-group solidarity, however, is a universal practice that provides the basis for recurrent violent confrontations, regardless of their temporal and spatial variability.

Soldiering is a prolonged and horrifying process of physical degeneration that includes incapacitation and desolation. They endure layers of misery and dissociation until their entire muscle body loses its ability to move in any direction. The notion that anything positive could come from war is ludicrous since it is so blatantly evil and terrible. A soldier can succumb to fear or tiredness and fail a platoon. However, wars and natural disasters can have positive social and psychological impacts that go beyond the destruction caused by sustained interference with the society to which they return. Communities get into the act of uniting, putting aside differences in times of conflict and affluence, thereby promoting contentment and purposefulness in the soldiers. That is because extraordinary occurrences simplify life and strengthen social ties. However, once peace is restored, it does not remain as people experience the repercussions of loneliness and isolation as individualism takes the place of unity. The counteractant is to discover strategies for fostering a sense of tribal identity in times of peace. The initial step could be to establish veterans' forums to share their experiences with the general public, but unfortunately, the modern world does not achieve this very well. In this respect, it would be beneficial to organise open town halls on Veterans Day to enable soldiers to engage in a discussion of their service

with the residents. The first steps on the road to rehabilitation already consist of speaking, writing and being heard. Veterans can benefit therapeutically from writing about camaraderie post-conflict. It relates to their experiences throughout the war. Veterans experience a sense of catharsis by verbalising their experiences, which enables them to examine and make sense of their emotions of solidarity, bereavement, and shared struggle. Writing can also be a therapeutic exercise for introspection and self-reflection. It enables veterans to go back and reexamine their experiences to perhaps obtain fresh viewpoints and understandings. Writing as an introspective process can help people process how the conflict has affected their lives and come to terms with it. Connecting people who have experienced identical events and sharing these memoirs can also build a supportive system. In broad terms, veterans often find that writing about comradeship post-war is a healing and uplifting method to work through the range of emotions associated with their experience. Thus, narratives of comradeship are of substantial importance due to the potential support they can provide to mitigate war trauma and reflect values, sentiments, and shared stories of enduring significance among the soldiers.

Chapter 4

The Emotional Landscape and Perspectives of Comradeship in Soldiering

The emotional terrain of soldiering encompasses a broad spectrum of feelings that reflect the hardships and experiences encountered during active duty. The shared experiences, struggles, and mutual trust establish an emotionally satisfying and uplifting feeling of brotherhood and camaraderie. Soldiers serve in high-stress situations and are always at risk due to the demands of their military assignment. They experience fear, grief, anxiety, loss, isolation and loneliness in an unpredictably difficult environment, and at the other end of the spectrum, they experience pride, patriotism, resilience, transition and adaptability. However, a strong sense of harmony, camaraderie and group alignment develops on the front lines, even among the enemies. Camaraderie is the bond of compatibility and compassion that the soldiers reciprocate and that unites them in the face of desolation. It is an exemplary relationship that the soldiers maintain with other soldiers and also with civilians during and after the war. To ensure appropriate support and resources both during and after their service, it is essential to understand and address the emotional landscape of soldiering. It also emphasises how critical it is for the military community to be aware of their psychological health. The psychological consequences of war vary with respect to time, place and the way the combatants are treated. This chapter focuses on the emotions and reminiscence that the combatants recollect of their comrades from the Western Front in the novels. The locus is to retrospect the disposition of a comrade in arms while tracing the dissimilitude in brotherhood, friendship and comradeship at the war front employing the Identity Fusion theory. The theory,

formulated by American psychologist William B. Swann Jr., investigates the phenomenon in which individuals experience a strong sense of shared identity and group cohesiveness. According to this notion, people fuse their social and personal identities under particular circumstances. The chapter shows how the realities of the veterans' predisposition correspond to the expectations of civil society. It gives an account of the military codes of conduct and issues about appropriate behaviour towards comrades.

The concept that an individual's social identity and personal identity coexist in a mutually reinforcing connection is the core tenets of Identity Fusion theory. The idea acknowledges that the individual self plays a significant part in understanding why people are connected to other members of their group. It considers people as distinct individual actors that are dependent on others in the group to which they are bonded. This emphasis on intragroup connections indicates the subtle departure of Identity Fusion from conventional Social Identity theory. Based on social identity theory, personal and social identities are inextricably connected. When one identity acquires prominence and influence, the other identity's visibility and significance diminish. This assumption has a crucial implication: the personal identity becomes less conspicuous and less inclined to direct behaviour as the group identity becomes more prominent. On the other hand, the identity fusion theory suggests that:

“An individual's social and personal identities can both be prominent and influential at the same time, with their boundaries becoming porous and permeable. Identity Fusion is based on four fundamental ideas. Firstly, the agentic-personal-self principle: individual members of a group will display a high level of agency that serves the needs of the group. Secondly, the identity synergy principle: personal and social identities can together direct a person's

behaviour concerning their group since both identities can be simultaneously active. Thirdly, the relational ties principle: individual group members are aware of and respect the personal identities of their fellow members. And finally, the irrevocability principle: Identity Fusion is persistent". (Swann et al.).

This chapter delves into the evolution of comradeship, from a symbol of selfless cooperation to a code word for criminal conspiracy. It also examines the peculiarities and intricacies of comradeship through the lens of Identity Fusion theory. The unique traits and intricate details of comradeship, particularly in conditions like shared grief or conflict, can be examined through the lens of identity fusion theory. This theory posits that members of a group might form a common identity that transcends individual boundaries. One of the main characteristics of comradeship is a strong sense of cohesion, where people identify as a collective. The principle reinforces that camaraderie can create relationships that are strong and difficult to break. Relationships and common experiences can have a long-lasting effect on people, adding to their sense of irrevocability. According to the theory, members of the group are willing to make substantial sacrifices. The willingness to put the interests of the group ahead of one's own is a sign of comradeship. Within a group, there is a common identity, yet each person's identity is unique and complex, with peculiarities of their own. People can blend in with a group identity while retaining their traits. Under the impact of identity fusion principles, camaraderie can entail change and adaptation. People's responses to shared experiences and group dynamics can alter their personalities, viewpoints, and even behaviours. Their intimacy stems from their profound awareness of each other's identities and their shared experiences. The theory distinguishes and acknowledges in-group and out-group dynamics. In-

group relations, which result from comradeship, strengthen the members' perception of hostility towards or distinction from individuals outside the group. By examining the peculiarities and intricacies of comradeship through the lens of Identity Fusion theory, one can gain insights into the complex dynamics of group relationships, shared identities, and the transformational power of collective experiences.

Several scholars and psychologists have studied and theoretically discussed the aspects of comradeship in war. Military historian Glenn J. Gray examines the psychological and existential aspects of military comradeship in his seminal work, *The Warriors: Reflections of Men in Battle* and offers a model of camaraderie that is appropriate for military groups during war, which he refers to as "the essentials of comradeship." (39). He defines comradeship as "a communal experience marked by the feeling of belongingness that men in battle frequently find that has a cementing purpose." Gray identifies three key components of comradeship: working together toward a common objective, facing danger and being willing to make sacrifices. An external motivation for fighting, such as defending one's country, upholding one's religious beliefs, or advancing a political ideology, should arouse this emotion in the soldier. The affected soldiers transform, with a deep existential bond taking precedence. He rejects the idea that being physically near is the primary requirement for comradeship. Physical proximity is the minimum requirement for comradeship. This is evident in Grossman's *A War*, as he describes the incident where German troops in Second World War who had surrendered were en route to the camps for Russian POW. Thousands of soldiers were in close proximity, of whom only a few were armed. Although the prisoners have the numbers and power to overwhelm the enemy, they cannot be certain that their fellow prisoners will behave similarly or in the same way as their comrades would. Risk is a unique and significant factor in

comradeship. It is not possible to know who are and who are not our allies until gunfire, grenades, and artillery shells are launched.

Gray affirms that the primary factor underlying the soldier's fear of death is his inability to care for anything except his own body. He is unable to get involved in other people's lives, resulting in his inability to cultivate a powerful inner strength enough to survive the fear of death. Civilians generally understand that soldiers have a basic duty and that anything beyond that is bravery. The soldiers assume that either you are doing your duty or you are a coward. One of the most frightening things for a soldier is to let them down when they need you most. Dying was easier than failing them. The claim that soldiers have acted heroically makes it challenging to examine their acts of bravery. As a result, descriptions of bravery may be psychologically contradictory since heroism entails negating one's own life for the sake of others. The military psychologist refers to this as "anxious ruminations" in soldiers (*War* 196). An individual who can ruminate can turn a bad incident into a trauma of a lifetime. A tightly knit group may have had an anaesthetic effect that makes faith stronger. The group possessed power and logic that overruled everyone's concerns; that is, when the focus shifts to the platoon comprehensively, the fears dissipate.

The concept of comradeship gains relevance in the sense that it is a consonance between the soldiers' experiences on the battlefield and their indelible memories. Veterans' recall of camaraderie is emotionally charged and heightened with meanings that they did not have in the records written during the war. The emotional dynamics of close-range combat are culturally and historically variable. The analysis of battlefield experiences employing historical and sociological lenses reveals substantial cultural and historical differences in the emotional responses of individuals and groups encountering identical combat situations. The unit cohesion

developed through the assistance and encouragement received by the soldiers during deployment mitigates the effects of combat exposure and the risk of developing PTSD. Poor social support is a key predictor of combat-exposed veterans who indulge in substance abuse, and the only shield against PTSD in veterans is enhanced social connectedness. According to American sociologists Glen Elder and Elizabeth C. Clipp's article "Combat Experience and Emotional Health: Impairment and Resilience in Later Life," veterans who experienced intense combat are more likely than those who experienced less combat to have lasting social ties with other veterans. This is because hardship and the process of confronting the death of friends give soldiers a deeper respect for friendship and survival. Their studies on wartime losses and social bonding suggest that the affinity maintained during combat serves as a marker for profound attachments that may reduce the chance of the development of PTSD symptoms. In societies that are engaged in conflict, war strengthens social relationships and solidarity. When a society is at war, its members come together around a common enemy and experience a greater sense of unity and patriotism. This is called the external conflict/internal cohesiveness process. Bob Herbert, a veteran turned journalist and the winner of the prestigious Ridenhour Courage Prize for commitment to social justice, articulates dauntlessly the unpopular truth about the wars in Iraq and Afghanistan in Junger's *War*. He observes that the soldiers usually do not get hysterical when in combat. They are incredibly self-possessed and function effectively. They are completely aware that safety comes from their ability to function. The one who fires better controls the conversation. The fact that is drilled into them is that if they do not do their job, their friends will get killed. The thing they feared most was being accountable for the death of their brother and saving themselves in the war.

Junger portrays the platoon's cohesiveness and group identity in addition to the individual characters. The examination of brotherhood and camaraderie in the text revolves around the dynamics, relationships, and shared experiences of the troops as a unit. He explores the psychological effects of battle on soldiers and investigates how fighting and living under continual threat of danger can affect people's mental health and result in disorders like PTSD. As soldiers rely on one another for support and survival in the demanding and frequently hazardous environment of war, a sense of brotherhood and camaraderie becomes essential to soldiering. He considers the reasons why people enlist in the military, the sense of duty that drives them on, and the sacrifices they make on behalf of their nation. A collective identity is formed that surpasses personal differences within the platoon. The platoon forges an enduring group identity that surpasses individual distinctions. The group functions as a cohesive unit where each member's well-being is linked to the group's overarching mission due to their shared purpose and common experiences. One of the platoon's men, Brendan O'Byrne, plays a significant role in the narrative. Junger sheds light on Brendan's feelings, experiences, and how the war affected his life. He provides illumination on the intricacies of brotherhood and fraternity through his interactions and relationships with the other troops in the unit. Brendan, like every other platoon member, is dependent on his fellow soldiers to help him survive the hostile conditions of battle. He shares incidents of sacrifices made by other soldiers to ensure the platoon's survival. The soldiers exhibit a readiness to give up all for the benefit of the group, whether they are under enemy fire or dealing with the psychological and physical strain of deployment.

Juan Restrepo is a poignant character in the narrative and his interactions with the other troops provide a potent illustration of the bonds that are created in the

stressful environment of combat. His narrative delves deeper into the themes of brotherhood, solidarity, and the psychological intricacies of conflict. One key incident in the narrative is the untimely death of Juan Restrepo, a cherished platoon mate. The story revolves around Restrepo's death and its aftermath, which illustrates the awfulness of warfare. Juan Restrepo possessed a close bond of brotherhood and companionship with his fellow soldiers. The close ties of the platoon are emphasised throughout the narrative, and Restrepo's presence is essential to this sense of cohesion. His leadership skills and commitment to the task brought cohesiveness to the unit. Junger noted that Restrepo was a man of high regard and respect among his fellow soldiers. The troops of Juan Restrepo's platoon are deeply saddened by his death. This incident highlights the psychological cost of war and the long-lasting effects of such a catastrophe by examining how the death of a comrade at the war front alters the dynamics within the group.

The passing of Juan Restrepo has profound emotional impacts on the soldiers in the unit. Junger captures in eloquent detail the shock, grief, and sense of loss that permeate the group and emphasises the strong emotional bonds that are formed among allies. The shared tragedy of the soldiers turns into a crucial occasion that unites them in their sorrow and acts as a unifying theme in their shared memories. Junger describes how the troops commemorate and remember Juan Restrepo through collective rituals and practices. The commemorations, the exchange of anecdotes and outpost naming in honour of Restrepo are only a few examples of the routines that became ingrained in the platoon's collective memory. Junger suggests that soldiers' shared experiences after the disaster are shaped by the impact of the loss of a comrade on their relationships, camaraderie, and interactions with one another. The troops consider it their duty to honour their departed friend. Their mutual dedication and

devotion to the common goal of uniting the troops is reinforced by their shared remembrance of Juan Restrepo. After their deployment, the soldiers remain affected by the loss of their friend. Junger considers how Juan Restrepo's memories remain a part of the collective consciousness of the platoon and how this influences their lives and viewpoints outside the battlefield. They call their outpost Juan Restrepo and participate in collective rituals and commemorations. These behaviours are symbolically expressed by their collective identity and the merging of their unique personalities into a unified group. In memory of their deceased friend, the men decide to rename the outpost "Restrepo Outpost." On important occasions or anniversaries, the soldiers participate in collective rituals and customs. The soldiers strengthen their bonds, exchange stories, and intensify their sense of solidarity at these get-togethers. The tradition of such meals and gatherings, regular or festive, is a tool of social cohesion and collective bonding. The soldiers' camaraderie and cohesion are strengthened through these shared experiences around the campfire or over dinner. They hold memorial ceremonies and perform rituals in remembrance of their deceased companions. These acts of service emphasise the platoon's common sense of loss and act as a collective display of grief, solidarity, and memory. Some combatants opt to have tattoos or choose symbolic personal items with collective meaning. These distinctive expressions come to represent the common identity and commitment of the group. The soldiers perform several ceremonial tasks, such as raising the flag or carrying out other customs. These actions support the platoon's common identity and values while also acting as rituals. These collective rituals in *War* highlight the importance of shared customs and experiences in building the soldier's sense of identity and community. They provide the soldiers with a structure to cope with the difficulties of war, form strong emotional attachments, and leave a

lasting legacy that goes beyond their time on the front lines. This gesture represents a potent embodiment of remembering and a group effort to keep their friend's memory alive. The readiness of the troops to share sacrifices to ensure the platoon's success is consistent with the Identity Fusion Theory. The actions of the troops show a commitment to the collective identity of the group since they regard themselves as part of a larger whole.

The "agentic personal self principle," which is a component of the Identity Fusion Theory, is explored in Sebastian Junger's *War* and the *Tribe*, focusing on the experiences of troops in combat. His depiction of these people emphasises their agency as they make choices in the face of adversity, negotiate the difficulties of battle, and develop close relationships with their allies. Junger offers insight into the intricate relationship between the personal agency of soldiers and the communal experience of individuals engaged in military conflicts. Junger probes into the characteristics of soldiers' identities within a unified group. The unique synergy between an individual and a group arises through shared combat experiences and helps members form a collective identity. The platoon's responsibilities become entwined with the soldiers' sense of self, highlighting the value of camaraderie under trying conditions. In his writing, Junger frequently emphasises the mutually beneficial relationship that develops between an individual's identity and the group identity that forms during times of shared hardship and conflict.

Junger's writings support the tenets of Identity Fusion theory by highlighting the significance of interpersonal relationships and shared experiences in forming individual and collective identities. The concept of 'relational ties' is demonstrated when members of the platoon merge to form a single, cohesive identity. There is a strong bond among the soldiers because of shared experiences, adversity, and a sense

of interdependence. Junger examines how their shared experiences have given them a sense of unity that has had a permanent and irreversible effect on each of their unique personalities. The camaraderie that is created in the furnace of combat makes a lasting impression on the soldiers, changing their viewpoints and interpersonal dynamics in ways that go beyond the immediate setting of battle. A clear evidence of the application of the irrevocability principle would be that the common experiences of members of a military unit foster enduring and transforming relationships between individuals amid war, and that will be in line with the core ideas of identity fusion theory.

In *Tribe*, Junger explores the sociological and psychological facets of soldiering by citing historical and anthropological perspectives as well as his experiences as a war correspondent. The difficulties soldiers have adjusting to civilian life are examined. Junger discusses how it can be confusing and difficult for veterans to go from the close-knit, communal atmosphere of military service to the frequently fragmented and individualistic nature of civilian society. According to Junger, most veterans feel a significant sense of loss when they leave the military. There may be a lack of the companionship and sense of purpose that characterise military life in civilian life, which can cause feelings of loneliness and a yearning for the sense of community developed during deployment. The psychological effects of battle are addressed in the text, along with the recurrence of PTSD in combat veterans. Junger investigates how the absence of social ties and common experiences that accompany military service may make PTSD symptoms worse. Junger highlights how crucial it is for the community to assist veterans. He talks about the institutions and customs that societies had in the past to aid in facilitating the integration of returning soldiers and

compares them with the comparatively low availability of such assistance in contemporary society.

The 'tribe' is introduced in the text as a kind of community where people are needed, appreciated and valued. In contrast to societal systems that might not provide for these needs, Junger contends that the tribal dynamics present in the military contribute to soldiers' well-being. Junger investigates how certain elements of modern living could exacerbate feelings of alienation and detachment. According to Junger, the emphasis on individualism in contemporary culture creates feelings of loneliness. A strong sense of community and common identity may be compromised for the sake of individual progress and individualism. Junger shows that materialism, consumer culture, and the pursuit of wealth can exacerbate feelings of alienation. Material achievement may take precedence over common ideals and objectives. Junger puts forth the paradoxical theory that, sometimes, a sense of purpose and community that are absent during peacetime can be found during a conflict. Soldiers frequently have a great sense of camaraderie and connection while serving their country, which is difficult to reproduce in civilian life. Junger studies the process by which members of military groups or tribal cultures come to form a shared identity. This is consistent with the ideas of Identity Fusion theory since the group's interdependence, shared experiences, and shared objectives all contribute to a sense of cohesion and belonging. The text focuses on the interdependence that develops when people tackle problems or threats from the outside world together. The close relationships that arise during times of war are evidence of how this mutual dependency can help to fuse communal and individual identities. Individual identity frequently becomes muddled with a broader community identity in tribal or communal contexts. According to Junger, returning to a more individualistic society might provide difficulties for people who

have lost their individualism, but it can also foster a strong sense of belonging. As seen in *Tribe*, people's readiness to share sacrifices for the community is consistent with the theory that, under extreme shared experiences, people may merge their identities with the group's collective identity.

Junger's *Tribe* applies the "agentic personal self principle" from the perspective of belonging and community. Junger studies people's experiences, especially those of veterans and how the cohesiveness of the groups they are a part of affects their feeling of agency. He emphasises the significance of communal ties in forming individual agency by arguing that a robust feeling of agency results from both personal choices and belonging to a cohesive and interconnected social unit. The concept of identity synergy is woven throughout *Tribe*, which examines community dynamics and the significance of belonging to a close-knit group. In his discussion of soldiers transitioning back to civilian life, Junger dives further into the idea that belonging to a tribe or community gives people a sense of purpose and identity harmony. According to Junger, tribe members' common experiences of adversity and their reliance on one another foster a special kind of identity synergy. He emphasises how people—veterans in particular—often feel a strong sense of purpose and belonging in a close-knit community.

Junger explores the notion that social ties frequently serve as a means for individuals to develop a solid sense of self. As he discusses the way that people develop strong bonds with one another through sharing adversity, the 'relational ties principle' becomes explicit. The notion of 'relational ties' in *Tribe* emphasises how people get a sense of identity from their relationships with others. This conformity to identity fusion theory emphasises how community ties have the transforming capacity to shape both individual and collective identities in Junger's examination of the

human condition. Junger further explores how people form strong, enduring bonds with one another through their common experiences with hardship and communal living. Having a sense of tribe affiliation, particularly for veterans making the transition back to civilian life, suggests a change that could have a long-lasting impact on one's identity. Even after people reintegrate into society, the bonds made inside the tribe help to maintain a sense of unity.

In a Ted Radio interview, Junger asserts that for soldiers, the feeling of brotherhood is different from friendship. At the war front, it is mutually agreed that the group's well-being comes before individual well-being. Soldiers who have been in combat miss this bond that civilian society does not impart. In contrast to friendship, which is based solely on your feelings for someone, brotherhood is a mutual and reciprocal agreement that I know you will sacrifice anything for. Despite your hatred for them, you will sacrifice your life for them. That is your promise and faith to use your own lives to protect one another. In *Tribe*, Junger speculates that tragedies, both natural and man-made, like war and shooting sprees, can bring people together, lower rates of depression and suicide, and strengthen bonds between neighbours. He rightly illustrates the psychological advantages of belonging to a small, close-knit tribe that relies on one another for survival. On the contrary, Junger also explains how violence can be an antidote for the evils prevalent in society, citing wartime London as an example during which there was a massive reduction in the cases of mental illness. He claims that war makes people laugh more and inspires courage, loyalty, and selflessness. He highlights the need for people to belong and be part of something to overcome trauma and recounts an experience regarding the psychological sequelae in the later life of a soldier.

One of the most traumatic experiences a soldier can go through, aside from meeting sociopaths, is seeing someone else get hurt. Combat veterans who participated in a survey after the first Gulf War by anthropologist David Marlowe, who subsequently worked for the US Department of Defence, said that killing an enemy soldier or even seeing one get slain was more upsetting than being injured themselves. However, losing a friend was by far the worst event. Losing a friend is thought to be the worst event that can happen in army after army, war after war. It is much more upsetting than being in imminent peril, and it frequently leads to a psychological breakdown on the battlefield or later in life. (Junger 48)

The most emphatic observations in the book come from Peace Corps volunteer Sharon Abramowitz, who lived and worked in Africa. Abramowitz learned that although Americans are quick to express their support for the armed forces with words and flags, their culture fails to deliver the one thing that returning service members most want: jobs. This is one way Abramowitz illustrates how fostering psychological well-being extends beyond a person's affiliation with a tribe. Alternatively, he reiterates that honouring individuals for their achievements and making sure that everyone has a purpose in society, without using violence, could have a lot of positive impacts. People would then desire to become members of that tribe.

Junger attempts to bring to the attention of civilians the extraordinarily stressful conditions of soldiers in combat. The soldiers are confined to seeing only sandbags and ammunition. There will be no running water, no bathing and changing clothes, no hot food, no internet or phone, and above all, an incredible amount of boredom when there is no combat for a week or more. As Junger points out “the

fights were the product of boredom, not hatred.” (*War* 24). If there was no firefight for a week, the tension got so unbearable that they got into rock fights among themselves. They would bleed but never get angry at each other. Everyone has nicknames according to their nature and they are never offended. The men in the second platoon had a peculiar way of treating their comrades, which they called ‘blood in, blood out’, where you got beat on your birthday when you left the platoon or joined the platoon. Strangling comrades was considered a sport, so they were cautious of someone sneaking from behind. Tim Hetherington, the photographer embedded with the platoon, says that combat is deeply frightening and, at the same time, random. A highly experienced soldier may die, while a rookie soldier who is completely unfamiliar with what he is doing may survive. In war, you are not always scared but sad and depressed. As soon as you are attacked, the sadness disappears. But Junger experienced a kind of spiritual crisis as a war reporter. Grossman documents in LF that the human spirit can survive in extreme, inhuman conditions. He uses ‘time’ to depict the tension between trauma and freedom. He specifically analyses the character Nikolai Krymov changes in identity and fate over time. Krymov had experiences very similar to those of Grossman. The absurdity, imprudence and oppression of bureaucracy in Stalinist Russia are impeccably captured in the LF. At first, Krymov is referred to as the “stepson of the time” (51). It represents the idea of being a relic from a bygone era. Krymov thinks he doesn't fit into Stalin's new way of operating. Lenin's influence on him helped to mould both his personality and his value to the party. Grossman uses different modes of temporality here to show the psychological impact of the trauma. Fragmented and repetitive experiences become part of his life. Here, time and temporality play an important role in releasing the traumatic pressure and the repression. On the occasion of the release

of her father's incomplete book *Everything Flows*, Grossman's daughter, Ekaterina Korotkova-Grossman, writes in *The Guardian* that a lot of people stopped believing in humans, but Grossman did not. In comparison with the way people see events nowadays, he was an idealist. He genuinely thought that there could be good in even the worst of individuals. Grossman managed to capture familial affection and camaraderie in his writings, even if his subject matter was dark and broad.

The anecdotes from the warfront and war-torn localities in LF make an effective statement about the friendships and bonds of the Red Army troops and the victims of war. They have an immense feeling of solidarity amid the losses and horrors of war. Their shared experiences have consolidated and solidified their bond. The soldiers' diverse geographic areas, racial backgrounds, and socioeconomic statuses served as a testament to the Soviet Union's diversity. Despite their differences, their united goal binds them together as allies. Soldiers become comrades when they rely on one another and assist one another. They share their limited resources, offer emotional support, and look out for one another in times of need. Their lives depend on this support. The foundation of camaraderie here is mutual sacrifice. The novel's characters are willing to sacrifice themselves for the benefit of others because of their relationships. The way that Grossman depicts camaraderie emphasises how humanity can endure even in the face of conflict. It symbolises people's ability to relate to and understand one another despite the dehumanising consequences of violence. Collective defiance and courage often stem from camaraderie. Soldiers find courage and resistance in the face of difficulty in their fellow soldiers, who provide them with strength. In broad terms, LF presents camaraderie as a strong and vital force that manifests itself during the most difficult of circumstances. It stands in contrast to the dehumanising effects of combat and is a

monument to the human spirit and resiliency of people in the face of war atrocities. The characters in Grossman's book gain complexity and empathy via his depiction of camaraderie as they negotiate the turbulent circumstances of the Second World War.

LF incorporates a large array of characters whose lives are delicately entwined into the narrative. The text explores an extensive spectrum of individuals and their families, delivering an extensive perspective on Soviet society during the War. Political constraints and the personal challenges of living in a war-torn city created a troubled relationship among the protagonist, Viktor Shtrum, his wife Lyudmila and the Shaposhnikov family. Certain characters in the story are reflections of Vasily Grossman, the author. Through his interactions with others, his alter ego, Mostovskoy, offers an understanding of the conflict and the Soviet system. Grossman claims that the ideology of Stalinism influences interpersonal relationships and that connections to family, friends, and loyalties are altered by this political climate. He portrays the solidarity, sacrifices, and adversities endured during the conflict through his military characters, especially the soldiers and commanders. The lives of the individuals in the labour camps and their relationships with each other serve as examples of both the difficulties of survival and the resilience of the human spirit in the face of adversity. These connections are woven together throughout the narrative to offer a picture of Soviet life during an era of instability. The personal narratives of every character add to the wider inquiry into politics, humanity, and the consequences of war. The lives of people reveal the ubiquitous impact of the Stalinist government on their lives. The tutelage of the political machinery also influences decisions and relationships among individuals across every facet of society. Many of the characters in the novel encounter the harsh reality of the Gulag system, which is the labour camp of the Soviet system, while others suffer the repercussions of political persecution.

Serious consequences ensue for individuals and their families in the event of dissent or apparent betrayal of the state. Grossman depicts how political beliefs erode interpersonal bonds. His characters face moral dilemmas stemming from their political choices, and their loyalty is put to the test. A depiction of the Soviet state's complex structure shows how political decisions made at the highest levels have a significant impact on everyday people.

The political apparatus is intricate and frequently arbitrary, making it difficult for the protagonists to manoeuvre through it. The narrative emphasises the difficulties faced by scientists and intellectuals who are scrutinised because of their apparent antagonism to state doctrine or their independent thought. The intellectual resistance in the narrative is embodied by the novel's physicist, Viktor Shtrum. The complex examination of the effects of living under a totalitarian government, arising from the political relationships examined, sheds light on the human costs of political ideology and state control. Grossman refers to the interactions and connections between the characters who are actively engaged in combat on the Eastern Front during war as the "frontline relationships". Troops on the battlefront lines establish intimate connections with their fellow soldiers. Their shared experience of combat forges a distinctive and potent bond as they confront challenges and dangers together. The impact that different leadership philosophies have on soldiers' morale and efficiency is illustrated through characters like Viktor and Mostovskoy. Taking personal sacrifices for the benefit of others is a trait of frontline relationships. The personas make choices that demonstrate their commitment to their allies and their collective struggle against their rivals. There are periods of affection, empathy, and brotherhood among soldiers despite the awful realities of combat. These instances act as a counterpoint to the savagery of war. The text explores human coping mechanisms for trauma, anxiety,

and the imminent threat of death. The relationships on the frontlines are shaped by the psychological effects of war and their collective struggle for survival. An insight into the moral and intellectual difficulties people encounter in the framework of political beliefs can be gained from the interaction between Viktor and Mostovskoy.

Yevgenia's friendship with Gulag prisoner Abarchuk serves as a representation of how the political system undermines interpersonal relationships and the difficult circumstances that those who are considered state enemies must endure. The relationship between Krymov and Zinaida, Lyuda's sister, sheds light on the difficulties of finding love and a connection amid political tensions and unrest. The bonds of affection that are developed in the heat of combat are shown by Eastern Front characters like the soldiers, Novikov and Grekov. These relationships are an example of the humanism and camaraderie that can arise in the face of conflict. The bond between Colonel Maresyev and Varya, who aids in his healing after injuries, shows that kindness and support can exist even in the most catastrophic situations. These illustrations show the complex and intricate web of relationships.

A close connection develops between the characters, Novikov and Grekov, on the Eastern Front during the Second World War. Their bond serves as an illustration of the brotherhood that frequently forms between soldiers who encounter tough times in combat. They are both accustomed to the harsh reality of combat, the front lines, and the lingering fear of death. Their mutual responsibility for protecting their nation and their joint struggle for survival serve as the basis for their friendship. Their bond transforms into an outlet for encouragement in the face of the brutality of war, offering a sense of security in an otherwise precarious and dangerous situation. Their relationship is a reflection of LF's overarching theme, which is that human bonds can survive and even thrive regardless of war's tribulations. This relates to the novel's

exploration of the human spirit's persistence and its ability to show solidarity and compassion even in the face of adversity. A meaningful bond forms between Colonel Maresyev and Varya, demonstrating support and understanding during the outbreak of conflict. As a wounded and crippled war hero, Colonel Maresyev develops a bond with Varya, a nurse who is vital to his healing. Varya's care for Colonel Maresyev surpasses the obligations of a nurse-patient bond. She eventually becomes a source of understanding and emotional support for the colonel as he works through the psychological and physical effects of combat. They show that despite the difficult conditions of a military hospital during the war, people are capable of empathy and connection. In light of the dehumanising impacts of war, this relationship adds to the broader theme of LF, highlighting the value of interpersonal connections and tolerance. The relationship between Colonel Maresyev and Varya is a reflection of Grossman's inquiry into the human spirit's resiliency and the capacity for compassion and generosity to persist despite a catastrophe.

In the labour camps, Abarchuk meets Yevgenia, who is searching for her son, who is missing. Their bond serves as a mirror for the larger concerns of injustice and the cost of dictatorship on individuals. Yevgenia's friendship with Abarchuk demonstrates the human spirit's resilience and its ability to display empathy and compassion even in the terrible conditions of the Gulag. An intriguing and devastating element of the narrative is the friendship between Yevgenia Shaposhnikova and Abarchuk. The Gulag prisoner Abarchuk comes to represent the human cost and misery brought forth by the Soviet political system. Yevgenia and Abarchuk's friendship adds to the novel's examination of how political tyranny affects interpersonal relationships and personal affairs. It offers a striking critique of the

dehumanising effects and the human capacity to withstand the inhumane treatment Gulag system.

Identity fusion is evident in LF, particularly in the depiction of characters on the Eastern Front during Second World War. In the context of the shared adversity of warfare, soldiers such as Novikov and Grekov develop deep connections and a sense of solidarity. Their identities are combined with the collective identities of their allies and the broader objective of safeguarding their homeland. Moreover, the characters' common identity—in which individual lives are closely intertwined with the broader social and political landscape—is shaped by their experiences during the war and under the Soviet Union. This relationship between social and personal identity resonates with Grossman's ideals of sacrifice, friendship, and humanity. He takes into account how people's identities might blend to form bigger collective identities, particularly in trying situations like political unrest and conflict. Their shared identity serves as vital for overcoming the uncertainties and traumas, and the collective becomes a surrogate family.

The “agentic personal self” principle highlights the agency that each person has in shaping their existence. This notion is illustrated in Grossman's LF as characters negotiate their agency and decisions amid the challenging backdrop of totalitarian regimes and World War II. The narrative highlights the resiliency of the human spirit by examining how people make their voices heard amid oppressive conditions through the life of Viktor Shtrum. These characters express autonomy and make decisions that are consistent with their values and beliefs, even in the face of an oppressive political environment and the chaos of war. Grossman's characters demonstrate their agency via relationships, intellectual pursuits, and acts of resistance, highlighting the resilience of personal resolve and fortitude in the face of external

influences. The complex interaction of personal identities against the backdrop of war and political turmoil in the narrative illustrates the synergy of identity between individuals. Characters such as Viktor Shtrum undergo significant metamorphoses, and the greater historical and social context shapes their identities. The story of Natasha Romanova, a teenage industrial worker from Stalingrad, is one such instance. The daily atrocities that Romanova and her coworkers had to endure—constant bombing attacks, long hours, and hazardous conditions—are eloquently described by Grossman. Romanova's tenacity never faltered in the face of the looming danger of death. According to Grossman, "Natasha Romanova, with her sweaty hands, her worn-out shoes, who sews the clothes for others, who holds life together with her powerful fingers...fights as stubbornly as a wild animal" (AWAW 123). Grossman humanises the innumerable anonymous people who fought their own fights at home by portraying Romanova and others like her, highlighting their incredible bravery and tenacity. Grossman shows the tremendous strength and determination of the innumerable anonymous people who fought their own battles at home by elevating them through his portrayal of Romanova and dozens like her.

In LF, relationships have a major role in defining the identity of individuals. The novel illustrates the intricate network of friendships, family ties, and interactions that shape the decisions and viewpoints of individuals. A common sense of identity is reflected in the characters' connections, particularly when faced with hardship. By illustrating how people merge with the group identities of their families, friends, or communities, Grossman's depiction of the characters implies that the 'relational ties principle' is at work. The work emphasises how these relationships have a significant influence on the beliefs, conduct, and general plot of the narrative. Characters have strong and persistent connections with each other, frequently influenced by common

experiences, ties to family, and the general setting of conflict. These connections have a significant and lasting effect on the characters. The “irrevocability principle” is evident in the enduring impact of these relationships, shaping the attitudes, behaviours, and life trajectories of the characters. When it pertains to the idea of irrevocability in the context of identity fusion theory, Grossman's depiction of interwoven identities implies that the relationships forged are difficult to break.

Within the gulag, individuals support one another with both practical and emotional support as they struggle through the horrors. Despite their hostile setting, a few individuals exhibit a collective resolve to preserve their sense of dignity and humanity by participating in acts of resistance inside the labour camps. The inmates develop intimate connections with one another as a result of their common experience of being stigmatised as enemies of the state. In the face of difficulties, these relationships provide a source of resiliency and strength. People with different intellectual backgrounds who suffer a common plight are also brought together in the labour camps. One way to identify their solidarity is through their shared resistance to the totalitarian regime's ideological demands. LF portrays the camaraderie among labour camp workers, demonstrating the human spirit's tenacity despite political oppression. It emphasises how, despite the dehumanising aspects of the Gulag system, people may still find courage and solidarity in their joint resistance against an oppressor. Grossman investigates how intellectuals deal with identity crises when faced with political pressure. Viktor Shtrum is one of the characters that stands in for the intellectual class, whose identities are intertwined with the political ideals of the times. The complicated collective identity that the novel portrays reflects the difficulties of residing in a community that is heavily impacted by political dynamics.

A significant problem that addressed the challenges encountered by intellectuals under the Communist regime was intellectual solidarity. Scientists like Viktor Shtrum live in a society where it is perilous to have differences with and criticise the policies of the state. Those who question the dominant political conventions become more connected as a result of their shared intellectual resistance. In the novel, the intellectuals struggle with moral conundrums imposed by the totalitarian regime. Their mutual struggle to protect morality in a setting of political persecution develops a friendship founded on shared values. The text serves as an example of how free expression and independent thought were suppressed during Stalinist power. When intellectuals defy enforced beliefs and risk their lives in danger to protect their convictions, they establish a collective identity. The philosophical nature of fact, liberty, and the status of the individual in society are frequently discussed in conversations among intellectuals. Through these conversations, a sense of intellectual camaraderie is fostered as the protagonists attempt to understand the world around them. In the novel, intellectuals often feel disconnected from society as a whole. Through this special type of solidarity, which promotes being alone, people who have similar intellectual issues and challenges come together.

Grossman details instances of political betrayal in which people forsake their acquaintances, colleagues and family to conform to the demands of the state. Personal relationships and political commitment frequently clash, resulting in breach of trust with severe repercussions. The characters have difficulties when their personal beliefs conflict with the demands of the Soviet leadership, necessitating steadfast devotion. Certain characters find it hard to walk the tightrope between upholding their moral convictions and showing loyalty to the government. The narrative also features personal betrayals, which highlight the strains that the political environment is placing

on relationships. Characters make decisions that lead to the severing of relationships and fractures in relationships between them. Conversely, the narrative includes episodes of extraordinary loyalty, in which people stick by their friends, family or principles in the face of misfortune. This loyalty grows to be a resilient and strong foundation. The moral choices made by the characters put their allegiance to the state and each other to the test. Grossman addresses the inner struggles people have while negotiating the treacherous line between loyalty and betrayal. It is found that LF offers a comprehensive analysis of how political beliefs and the constraints of an authoritarian state influence interpersonal connections. Betrayal and loyalty are concerns that underscore the moral issues that people living in these circumstances encounter.

In the military, one's responsibilities are highly defined and specific. For instance, one may be assigned tasks such as route clearance or base protection and one need not be an expert to perform the assigned task flawlessly. Korengal is in the Hind Kush mountain range, and soldiers carried 80 to 120 pounds of weight with them. Soldiers keep working furiously all night to build outposts, dig trenches, and set up protection from enemy attack. Whenever they are attacked, they have a feeling of relief by lying down, drinking some water, and firing back at the attacker, which is relatively relaxed in comparison to what they would normally do. This makes sense from a military perspective. From Junger's perspective, losing friends was a more traumatic tragedy from combat than actually dying. He persists that the two primary objectives of the Afghan conflict were eliminating your opponent and moving large objects to the hilltop. He draws a parallel between Hemingway and himself, noting that the latter's writing addresses the psychological fallout from war and how individuals cope with it. Hemingway illustrates the challenge of being honest about

one's experiences in his story "Soldier's Home." Conversely, Junger distorts the perception of conflict. For him, the nature of war itself is just as important as American combat. He believes that bravery is a decision made by a soldier, not a quality they are born with. According to Junger, during Operation Rock Avalanche, heroic soldier Sal Giunta was awarded the Congressional Medal of Honour for his valiant efforts to save Sergeant Josh Brennan. Upon getting the medal, he felt deeply hurt and humiliated, as all he had done was attempt to save his friend's life.

The Germans felt a sense of togetherness, cohesion, and belonging when they waged a war against Jews and other "undesirables" to clean up their land. The platoons were held in reverence for their camaraderie as the model for the *Volksgemeinschaft*, or truly united country. This opened the door for a new moral philosophy that centred on the conviviality, rectitude and integrity of the platoon as well as the country rather than the conscience of the individual. The soldiers relished the pleasures and emotional intimacy of comradeship from the start until the end of the war, frequently in a naive manner and were never depersonalised. They had a basic understanding of right and wrong. They dreamt of a pollution free country. The tactic of promoting community through crime was implemented by the majority of adult German men who served in the Wehrmacht.

War writers Tim O'Brien and Michael Herr, in their works *The Things They Carried* and *Dispatches*, respectively, enunciate the soldiers' devotion and concordance to the squad, which consociates and binds them together. Soldiers were able to withstand the worst of their conflicts because they had a support system. Apart from boosting spirits, camaraderie functioned as a means of adjusting to the horrors and uncertainties of warfare. Making acquaintances and forming relationships with fellow service members not only helped warriors build social ties that boosted their

confidence but also gave military life a very civilian feel. Among these elements, the most encouraging element of camaraderie was created primarily by the soldiers themselves rather than by the military establishment. Junger compares the conditions of the soldiers at Restrepo to those of the German Army in the Second World War. Good leadership is essential to fostering brotherhood and devotion. A psychiatric evaluation was necessary because some of them were sociopaths. The English war poet and soldier Wilfred Owen used his war poems to show the significance of avoidance as well as cognitive processing when at war. In this particular case, he illustrates how soldiers frequently avoided talking about their companions who had died: "Why do they not talk about the companions that went under?" According to him, soldiers avoid thinking about their fallen comrades because they struggle with the emotions that come along with those recollections.

Improving combat morale is a crucial aspect of military leadership and strategy. High morale contributes to unit cohesion, combat effectiveness and the general well-being of military personnel. Strong and inspiring leadership is essential to boosting morale. Leaders who lead by example, communicate effectively and show genuine concern for the well-being of their troops can significantly increase morale. Combatants must understand the purpose and importance of their mission. Providing a clear and compelling representation of the goals and the impact of their efforts can motivate troops and promote a sense of purpose. It is critical to recognize and honour the efforts and sacrifices of combatants. Public recognition of individual and collective achievements both within the military structure and in society can have a positive impact on morale. Well-trained and prepared troops are more likely to have confidence in their abilities. Regular and realistic training exercises contribute to a sense of preparedness and competence, which can have a positive impact on morale.

Ensuring an adequate quality of life for combatants, including adequate living conditions, access to vital resources and adequate medical care, contributes to overall well-being and morale. Keeping combatants informed of mission objectives, progress, and potential challenges promotes trust and confidence. Addressing concerns and providing updates can help combatants feel connected and engaged. Building strong bonds between unit members promotes a sense of camaraderie and belonging. Units that work well together and support each other tend to have higher morale. Team-building activities and shared experiences can strengthen these bonds. Sufficient time for rest and recovery is crucial for fighting morale. When possible, downtime allows individuals to recharge, maintain mental health, and reduce stress. Recognizing and adapting to changing circumstances demonstrates leadership flexibility. Combatants are more likely to maintain high morale when they see leaders making informed and flexible decisions in response to evolving situations. Support for the families of combatants is critical. Knowing that your loved ones are being cared for and having support on the home front can ease stress and have a positive impact on combat morale. Recognizing the psychological toll of combat and providing mental health resources is critical. Combatants need access to counselling and support services to address the challenges they face during and after deployments. Incorporating unity symbols, traditions and rituals can create a sense of identity and pride. These symbolic elements contribute to a positive unity culture and strengthen morale. By considering these aspects, military leaders can work to create an environment that promotes high morale among combatants and ultimately contributes to the effectiveness and success of military operations.

The historian Gary Sheffield illustrates in his book *Command and Morale: The British Army on the Western Front 1914–1918* that in the trenches, food becomes

a vital component of both morale and companionship. Refreshments like bread and biscuits, which were far more enticing than the standard Army rations, served to lessen homesickness among the troops at the front. For the civilian army, food not only served as a reminder of home, but it also became a conversation starter among troops, the beginning of social bonds and camaraderie with other soldiers, as well as a means to break up the extreme monotony of life in the trenches. Beyond being just a pastime to decompress from the stress of military life, smoking was another important bond among soldiers. Consequently, army canteens sold cigarettes and even offered them to the troops. Sports, especially football, helped to cement ties between soldiers and their home nations in addition to providing a consistent and pleasurable source of physical activity. It has been established that friendships may trigger problems for troops. Their commitment to their friends and comrades becomes more important to them than to the officers and the army, which makes them less determined to fight because they fear endangering them.

The good aspects of military service are reflected in comrades-in-arms. The sense of equality, solidarity, and sociability are rooted in military language. When properly controlled, camaraderie can significantly improve morale and, consequently, discipline. An army is supposed to be a place where one man always has the upper hand. The best outcome of the war is a strong sense of concrete camaraderie among the survivors. Soldiers who have experienced combat fatigue cannot afford to lament or mourn for their deceased buddies, but it nevertheless causes a strong emotional reaction in their fellow soldiers. Being a member of a certain military unit is the foundation of military brotherhood. The testimonies of the soldiers reveal the depth of these ties. It is clear from reading the war narratives that the comradeship in the military is cemented by death, wounds, turnovers, and mission changes. In certain

cases, adversaries even seem to become allies by fighting side by side. A classic example of comradeship is two soldiers sharing a foxhole with their enemy present, as is shown by Grossman in *AWAW*. This thought is motivated by the idea that, for a squad to succeed in battle, its members must have comradeship. The novel presents a distinctive viewpoint on the friendship and solidarity among the soldiers the writer encountered, even if its primary focus is on Grossman's experiences as an observer and journalist. Hauptmann Freytag was a German officer who was taken prisoner by the Soviet Union, and Grossman recounts his experience. Even though his captors had complete control over him, Freytag remained composed and brave during his questioning. According to Grossman, "Freytag remained silent, yet so expressive was his silence that [his interrogator] knew now as he had never done before the price which the stifled emotion had pressed him to pay" (*AWAW* 189). By relating this story, Grossman casts doubt on the idea of a single, immutable enemy and emphasises how humanity endures despite conflict.

The non-fiction *AWAW* illustrates the close relationships that form between troops as they experience the horrors and tribulations of combat throughout the whole novel. These friendships are formed in the most trying situations. Grossman's story highlights the troops' collective sacrifices and the resulting sense of unity. Troops help each other out, share the few resources they have, and console one another when they are in need. The variety of the Soviet Union and its army is well-captured by Grossman through his writing. Soldiers from different areas, cultures, and races unite as comrades, driven by a shared goal of protecting their nation from the Nazi onslaught. He offers evidence of the enduring human connection even in the face of war through camaraderie and demonstrates how people can retain empathy and compassion in the face of the dehumanising conditions of war. The weather was

severe on soldiers, particularly in the cold Russian winters. There were always issues with inadequate housing, scarcity of food, and improper clothing. Many soldiers from the Soviet Union fought with antiquated or inadequate gear. The relentless and violent combat on the Eastern Front drastically taxed soldiers' psychological reserves. There were significant adverse impacts on psychological wellness from witnessing the atrocities of combat, losing friends and always being in danger of dying. Besides being subjected to the psychological effects of combat, soldiers had to grapple with political pressure from the government. The troops' experiences were made even more stressful and complicated by the military's rigid adherence to political ideologies. In addition to fighting, soldiers had to deal with health complications, dehydration, and exposure to hazardous conditions at work. These elements added to the fundamental challenge of sustaining mental and physical well-being during the time of conflict.

Grossman's observations highlight the plight of civilian populations embroiled in the crossfire alongside the soldiers. Annihilation of cities, relocation of families and the misery of ordinary people offer a broader overview of the human cost of war. Frequently, war impairs relationships among individuals. While soldiers coped with the psychological toll of witnessing comrades and civilians suffer, families struggled with the pain of estrangement and isolation. Throughout the conflict, he skillfully conveys the intricate complexity of interpersonal connections. In addition to the possibility of dying, soldiers also ran the risk of suffering serious physical harm. Combat trauma causes a high rate of wounds, amputations, and permanent impairments. The erosion of human dignity, the lack of empathy, and the brutality towards both civilians and troops are examples of the dehumanising impacts of war. Grossman illustrates with example how people engaged in battle lose their humanity. Families, communities, and entire countries deal with the long-term effects of

conflict, influencing the lives of future generations; consequently, the human cost of war goes beyond the immediate generation. Through his thorough observations and empathetic writing in *AWAW*, he gives his readers a profound knowledge of the tremendous and diverse toll that war imposes on individuals and communities.

Grossman skillfully and effectively conveys the fear and longing felt by the bereaved, as well as the difficulties of preserving family ties in times of war. He exposes the intense connections that evolve among troops who must endure the tribulations of combat. Individuals who depend on one another for survival develop strong bonds and solidarity as a crucial support mechanism. There are difficulties associated with friendship among front-line soldiers. Wartime relationships are complicated because of the strain of battling, losing friends, and living under constant fear of death. Grossman explores the nuances of love amid strife. He addresses the moral conundrums that people encounter in their interpersonal interactions, particularly when moral decisions and political beliefs clash. Furthermore, despite the moral ramifications of their acts, characters struggle with loyalty and betrayal. Grossman shows glimpses of empathy, compassion, and our common humanity amid the inhumanity of war. People show generosity and camaraderie even in the worst of circumstances, demonstrating the tenacity of interpersonal bonds. Grossman's insightful observations in *AWAW* offer an intricate representation of interpersonal connections during one of the most trying times in history. The complexity of these connections replicates the wider consequences of warfare on individuals and communities. The narratives provide moving insights into the companionship among troops enduring the rigours of combat. Soldiers encourage one another during periods of high stress and combat. These exchanges, whether they be through acts of valour, words of encouragement, or honest disclosures of fear, deepen the bonds of

friendship. Strong and resilient relationships developed through a shared sense of the interconnectedness of their lives and a reliance on allies for survival. It is common for front-line soldiers to form a bond of brothers in arms. This is more than just comradery; it's a profound bond and understanding wherein warriors view one another as members of their extended family. The combatants find moments of adaptability and shared humour despite the dire conditions. Humorous and lighthearted moments like these strengthen the bonds between soldiers and help them get over challenging circumstances.

The harsh physical conditions of combat, including bad weather, poor diet, and prolonged exposure to hazards, cause troops' bodies to deteriorate. Grossman provides examples of the physical toll that combat has on an individual. Considering the astounding magnitude of the casualties, he does not hesitate to report the staggering number of casualties on the Eastern Front. Due to the high death rate and ongoing fighting, individuals on the battlefield are dehumanised and reduced to numbers. Soldiers who have experienced the horrors of combat often experience serious psychological damage. Using his profound knowledge of the psychological cost, Grossman depicts the emotional wounds that degrade victims of violence and their struggles with grief and anxiety. Grossman gives instances of how the demeaning of rival groups and propaganda may foster a culture that normalises violence and lessens sympathy for the other side. People may lose their sense of self when faced with the collective aspect of conflict. As troops are integrated into a larger framework, their humanity and individual experiences may be subordinated to the demands of the military and political institutions. War results in the displacement of both soldiers and civilians. The sense of estrangement and loss of personal connections that result from being cut off from one's family, friends, and comfortable

surroundings is skillfully portrayed by Grossman. His stories often show how, in order to survive the hardships of war, soldiers on the Eastern Front came to embrace a shared identity. The members' shared experiences of surviving danger, struggles, and the challenges of warfare generated a sense of collective identity. His portrayal of camaraderie and mutual support among soldiers is consistent with aspects of Identity Fusion Theory. Furthermore, Grossman explores the possibility that the collective nature of warfare could lead to a loss of personal identity. During the conflict, soldiers often blended together to form larger units, putting unity and shared objectives ahead of individual differences. Due of conflict, people are usually forced to face the duality of existence. People who compare who they were before the fight with who they become in the face of battle experience internal conflicts and struggle to maintain a consistent sense of identity. In these circumstances, people battle with morality, ethics, and preserving their humanity. the chaos, people are looking for meaning in Grossman's narratives.

Grossman exemplifies the “agentic personal self principle” through both his personal experiences and those of the people he encounters. During the Second World War, he actively shaped his narrative as a war correspondent, recording the experiences of troops and civilians while maintaining a sharp sense of their agency during combat. As a journalist and novelist, he further illustrates the principle by showing people making decisions, displaying resilience, and confronting moral quandaries. This reaffirms the significant influence human choices have amid the turmoil of war. In *AWAW*, the author's experiences as a war journalist during the Second World War serve as a lens through which to examine the idea of the "identity synergy principle." As a writer, Grossman's identity is entangled with his position as a war spectator, impacting his interpretation and telling of personal narratives. His

ability to establish rapport with a wide range of characters—from troops on the battleground to civilians trapped in the crossfire—demonstrates the synergy of identification. By fusing his own identity with the identities of people he meets, Grossman creates a complex portrait of what it's like to be someone surviving a war. A significant element that shows how individual accounts fit into a wider, shared narrative of the impact of war on humanity is the interconnection of personal and collective identities.

In *AWAW*, Grossman's interactions with soldiers, civilians, and other correspondents demonstrate the profound impact that interpersonal relationships and shared experiences may have on an individual's sense of self. A shared narrative that demonstrates how interconnected people's lives are during times of crisis is formed when the journalist becomes enmeshed in the shared identity of everyone he encounters. In this context, the "relational ties principle" emphasises the bonds formed in difficult circumstances, shedding insight into how individual identities blend with broader collective identities through common experiences and the shared struggle shown in war stories. As a combat correspondent, Grossman becomes good friends with the soldiers and civilians he encounters. The extent to which the tragedies of war have affected these ties gives them a sense of permanence. These connections have a long-lasting impact on Grossman and the other participants, changing their identities and views in ways that are challenging to restore. The "irrevocability principle" is broadly demonstrated by the relationships in *AWAW*, which have a persistent and revolutionary impact. The long-lasting nature of these connections is evidence of the significant impact of common experiences.

War disrupts the identities of individuals. The mental, emotional, and physical effects of war cause people to undergo significant changes in their sense of self,

which is the personal aspect of war. The questioning and restructuring of personal identities within the context of conflict reflect the existential dimension. In the middle of the chaos and cruelty of war, characters wrestle with deep existential concerns about the nature of life, death, morality, and the purpose of human existence. Both citizens and soldiers deal with moral dilemmas that cloud their perception of right and wrong, giving their experiences a dimension of existential contemplation. The search for meaning and purpose in the face of conflict takes centre stage, affecting people's decisions and perspectives on life. This highlights the complexity of the human spirit by entwining the personal aspects of conflict with questions about humanity's ability to exhibit both brutality and compassion. Grossman's writing transcends the larger historical narrative to examine the personal and existential aspects of those who lived through these turbulent times by diving into individual narratives and existential reflections. This results in a poignant representation of the profoundly human sides of war.

The most important aspect of comradeship is self-sacrifice; even after death, a soldier's memory endures in the lives of other troops whose lives were spared because of his noble gesture. It recognises the unique qualities, uncertain environment, and associated costs relating to the process of soldiering. There's an element of irreversibility to this that doesn't exist in times of peace, no matter how plausible the scenario may seem or how skillfully the soldiers may perform. The sole occasion when one feels an exciting sensation of genuineness is when they collaborate towards a definite goal that demands absolute sacrifice to be achieved. Both sincerity and humour are products of a supra-individual awareness of power and freedom. The three main concerns here are their tactical understanding, technological proficiency, and physical compatibility. A military commander arranges both their physically

strong and weak assets to fulfil the assigned duty or mission. He claims there is no connection between a person's willingness to make sacrifices and their physical characteristics. Junger cites the story of Audie Murphy, a physically undersized soldier who was rejected by certain units due to his height but ultimately became America's most decorated soldier during the Second World War. Accordingly, it would seem that a concern for physical ability and implied equality, when viewed through Glenn J. Gray's definition of comradeship, does not prevent men and women from collaborating as comrades. Units, such as platoons, squads, and fire teams, rather than lone soldiers, engage in combat on modern battlefields. As a result, it is generally irrelevant how one soldier performs against another. Instead, the way a unit is organised for battle affects how the units stack up against one another. Thus, it is evident that there is always a space between personal morality and political morality.

Junger compares the negative effects of the malaria drug mefloquine, such as paranoia, severe depression and insomnia, to those of war. The infantry party carries heavy stuff, hardly eats, dies fast, seldom sleeps, and faces the biggest risk. They are the real men and they conduct war in the most classic sense. Junger was once forced to organise his belongings and get ready to go in 30 seconds as the only way to deal with his phobia. Being a civilian in the army required him to exercise greater caution because it would endanger other men. Men who rely on one another for safety have an unwritten understanding that they will always stick together, and the knowledge that they won't ever be left alone tends to inspire them to act in ways that benefit the group as a whole rather than just themselves. Junger discloses that "fear manifests in many forms. You can be ready for one type of fear while collapsing under the pressure of another, which can take the form of concern, dread, panic, or premonition" (*War* 73). Fear was seldom an issue during battle since adrenaline was so high; instead, what

truly indicated courage was the feeling of courage one felt just before a major operation, when the gravity of losing one's life had time to set in. In order to receive their combat infantry badges, American soldiers in Iraq who were never able to engage in combat were attempting to travel to Afghanistan. Junger was more affected by his anticipation than by fear itself. He held illusions of personal courage that disintegrated as the dread grew, creating difficulties even in tying boots. There was no stigma in being feared there, as long as it didn't affect others. He asserts that strength can be expressed in many forms, but one of the most important is the ability to suppress one's fears. Without this ability, armies would be ineffective and wars would be impossible to wage.

Although it is possible to write impartially about the very intimate and distorting reality of combat, Junger argues that honesty and objectivity are never the same. In a battle, being completely objective is implausible. Junger interviews Justin Kalentis, one of the wounded soldiers, who was shot in the pelvis, which burst his intestines and came out through his thigh, during the Bella Ambush in the Waygal Valley. Kalentis admits that the moment he "went into awe" (*War 7*) was when he saw his friend take a round through the temple and that emptied his head. Journalists attach themselves to combat troops because they always aspire to cover conflict rather than humanitarian missions. The person who gets involved in a combat unit is seen with bittersweet enviousness. Junger claims that the military has never suppressed his reporting. The great majority of Americans at home were grateful to the volunteers who fought in the Afghan War and the soldiers admired the men who led them. Every platoon had inexperienced soldiers paired with experienced ones. Lieutenant Steve Gillespie commanded the second platoon and was such a committed leader that his radioman had to constantly drag him into cover throughout the firefights. Their

platoon sergeant was a career soldier named Mark Petterson, whom they all lovingly called Pops, who had twelve years of experience at the age of thirty. He commanded his men like he was directing traffic. The risk taken by the soldiers is so appalling that they crawl through the steep ridges, knowing that the Medevac would never attempt a landing there. A squad consists of eight men, divided into “Alpha” and “Bravo,” and a squad leader. Staff Sergeant Josh McDonough led the first squad, which was the hardest-hitting in the company. His only concern was his men, and if any one of the leaders abstained from their work, he got angry as he cared. The inexperienced soldiers were called “cherries”. Though the army had regulations about uniforms, those were least followed when they got farther from the generals. They would be down to gym shorts, unlaced boots, and cigarettes hanging from their lips by the end of the conflict. They tattooed “Infidel” across their chests, as that was what their enemy called them. Or they tattooed angel wings sprouting from bullets, bombs, or scorpions crawling up from the front of their pants.

Brendan O'Byrne, a buddy of Junger's, remembers seeing the mother of his comrade Juan Restrepo, who had died two months after they were sent to Afghanistan. Brendan said that he had not forgiven the person who killed her son when Restrepo's mother questioned him about it. She insisted that he do so. “That’s when I began to heal.” Brendan told the room, “When I let go of the anger inside me” (*Tribe* 68). When veterans return home, they frequently discover that, while they would die for their country, they are unsure of how to live for it. Living in a country that often splits down every imaginable racial and demographic line is difficult. Politicians regularly accuse rivals of consciously wanting to undermine their nation, which only serves to further erode group cohesion and is likely to have been treated as a kind of treason in most earlier societies. The veterans understand that it is absolute

chaos. Within their battalion, racial, religious, and political distinctions are almost completely ignored during combat. It makes sense why many of them experience such depression when they return home. Contempt, in contrast to criticism, is particularly harmful since it implies moral superiority on the part of the speaker. People who have been considered unworthy of membership in a group or its benefits are frequently the targets of contempt. Governments frequently use contempt as a verbal justification for abuse or torture. (*Tribe* 69)

Junger felt it was psychologically impossible to shoot the video during the firefight, as he felt his head to be vulnerable like an eggshell. It is a physically strenuous exercise, with men struggling with the weight of their weapons and body armour in the thick summer heat. With guns over 120 pounds, they are doubled over and gasping. They stumble and limp as they move through the steepest hillside, mortars thudding and white phosphorus burning down. Bounding up the trail by the squad was an interesting example of unity displayed on grounds where one group runs and the other group covers them. This was a way of making sure that they did not lose an entire patrol all at once. The code name for American eavesdropping in the valley is "Prophet," which is used to listen in on enemy radio transmissions and force Afghans to translate them into English.

Junger states that "Wars are fought on physical and human terrain. Human terrain refers to the social aspect of war. It is through one's ability to navigate through human terrain that you gain better intelligence and better bomb-targeting data." (*War* 43). A package containing several Korans accidentally caught fire when the Taliban destroyed a school in the Korengal. The Taliban suffered a modest defeat on the human terrain of the valley due to the outrage of the residents. A loss of human territory is killing civilians. When you are on the crest of the human terrain, hiring

locals to work for you is a wise move. Forcing NATO forces to mistakenly kill civilians as part of one of their battle methods allowed the Taliban to deplete their human resources. There should be diplomacy and recompense because civilian casualties are a significant issue. Americans had access to the community, and they delivered their development projects, which kept them away from insurgents. Whenever something unfortunate happens, the blame goes to the Americans, no matter who shot first. Once, following many outraged remarks made by the locals, an old man stood up and said, “The Koran offers us two choices: revenge and forgiveness. The Koran says that forgiveness is better, so we will forgive. We understand that it was a mistake, and so we forgive” (*War* 46). The American soldiers believe that killing civilians makes the war hard. To minimise public outrage over civilian casualties, the military frequently refers to civilian casualties as ‘collateral damage’. In 1979, when the Soviet military invaded Afghanistan, they came with a massive, heavily armoured force and bombed everything.

The paradox of contemporary warfare is that, despite the extreme violence it inflicts on the human body, it necessitates complete calmness to carry it out. At 145 beats per minute, complex motor abilities begin to decline, making it challenging to aim the gun. You have tunnel vision, diminished perception of depth, and lowered hearing. At 180 beats per minute, your brain begins to degenerate, you lose control of your bowel and bladder, and you start engaging in the most primitive forms of survival behaviour, including freezing, fleeing, and submission. They frequently relied so heavily—to the point of omnipotence—on their own abilities. Most of them were people who preferred to take action over thinking things through. Doing what they are good at actually helped them calm their nerves. With no internet or phone, most of them feared that they would get divorced. Some of them started conversing to

finger puppets as a coping mechanism. With the long hours of walking and the physical exhaustion from the war, they only wanted a hot shower and a call home. They came up with phrases like “damn the valley” that turned into a slogan for the unit. The men had to squeeze themselves into a tent or a small living space they made. When Steiner, a soldier, got home on leave, he told his mother to touch his ankle and pronounce his name to rouse him awake. He was roused up for security duty in this manner; any other sign may indicate a threat.

The US military divides the problems into conceptual slices that are then tackled separately. Bagram is the Forward Operating Base (FOB) and the soldiers there are called “fobbits.” In this terrain, few military plans survive. Junger mentions a woman soldier of the 82nd Airborne Brigade who screamed at Junger for having his press pass covered by his shirt. The Safi Tribe's northern section allied with the US special forces that passed through that region in 2002, bringing the war to Korengal. The Korengalis lived in Nuristan, a Persian and Pashi-speaking tribesman's enclave where they practiced Shamanism and thought the nearby rivers, woods, and rocks possessed souls. In 1896, they were coerced into becoming Muslims. The males apply kohl around their eyes and paint their beards crimson. Women go without clothes and don vibrant outfits. The Korengalis do not know the outside world as they have never left their hamlet. The insurgents had ideal combat positions because of the wood stockpiles left over from the timber ban throughout the valley. The most skilled commandos in the US military are the Navy SEALs. The Taliban employed shepherds as scouts and knew the whereabouts of the SEAL squad. The SEALs did not have a quick reaction force, no radio, and insufficient intelligence to support them. After reaching the village of Sabray, the lone survivor of the team, Marcus Luttrell, was taken in by the inhabitants. The residents of Sabray adhered to a code of honour

known as *lokay warkawal*, which states that you must assist everyone who comes to your door pleading for assistance, regardless of the cost to the community. They did not succumb to the threats of the Taliban forces and waited for the American forces to arrive.

The first squad doesn't take a shower or change clothing for thirty-eight days, and as a result, their uniforms get so filthy with salt that they can't even stand up for themselves. As they burn off all of their fat and are now dissolving their muscles, the men's sweat smells like ammonia. Soldiers were prone to particular sorts of magical thinking because every move they made could be their last. There was a superstition around charms, which were tiny fruit-flavoured chocolates that were included with MREs and were consumed with the expectation that doing so would trigger a shootout. If you discovered a charm, you had to discard it. The worst situation in a battle is being pinned down since it practically prevents you from moving without being killed. The combat medics were considered the bravest of all. When there is a soldier, they rush through without even registering the bullets flying past them. The second platoon's medic, Juan Restrepo, displayed courage and commitment while under attack. Soldiers read Harry Potter, laugh around, smoke cigarettes, flick through surfing magazines, and wear helmets with photographs of their sisters. A distinction exists between those who feel in control of their destiny and those who do not inside a small, close-knit group. Junger regularly uses the Second World War as a point of comparison to illustrate how the crew suffered from high fatality rates and psychological disintegration. He notes that despite having death rates comparable to those of bomber crews, fighter pilots expressed little concern. Despite the fact that they had a slight probability of surviving their tour, their highly trained mindsets and complete control over what was to come enabled them to overlook this reality. (*War*

123). It was obvious from the beginning of the conflict that Restrepo would be the site where we would have the greatest danger of being killed. Everyone had the unusual sensation of anticipating their fate and knowing exactly where it would be. As a result, Restrepo became a convenient focal point for all of their anxieties, where impossible things required thoughtful consideration. The troops took sleeping drugs to prevent them from waking up in the middle of the night with imagined gunshots.

On human terrain, the biological aspects of being at war also have a profound impact on the way the combatant reacts. Junger says that “the brain needs around two-tenths of a second to comprehend basic visual stimuli and an additional two-tenths of a second to instruct muscles to respond.” (*War* 30) The amygdala, the brain's most rudimentary region, has neurological processes that move so quickly that one might suggest they outpace bullets in speed. By the time the amygdala registers an auditory signal, the bullet has already travelled 30 feet. After setting off a reaction, the amygdala waits for the conscious mind to respond. This defensive response, known as a “startle,” occurs when something frightful or unexpected occurs. We flinch, hunch over, crouch, bend our arms, tighten our fists, and adopt a ‘fear grimace’ with the pupils dilating, eyes widening, brows going up, and mouths pulling back and down. For the amygdala to determine that something is a threat, it only needs one negative experience. After a battle, every member of the unit would have learned to respond to the snap of bullets and steer clear of the louder noises of those nearby returning fire. Higher brain processes deduced that moving instead of staying still was necessary in certain risky situations. Adrenaline levels enhanced the blood flow from the organs into the heart, brain, and main muscle groups, while heart rate and blood pressure spiked to heart attack levels.

The military theorist Carl Von Clausewitz was quoted by Junger as saying, “All in war is simple, but the simplest is difficult; the difficulties accumulate and end by producing friction.” For every technological advantage held by America, the Taliban had an equivalent countermeasure. The body heat on the slope can be seen by Apache helicopters using thermal imaging, but the Taliban militants cloak themselves in a blanket on a toasty rock to blend with the background. The Taliban use unmanned drones to locate the enemy, and they observe the crow flocks that surround American soldiers as they search for leftover food. Scouts are slimmer, quieter, and carry less equipment than normal line soldiers. They only patrol and keep an eye on activity. They avoid fighting amid the fire. Snipers' effectiveness is way out of proportion to how many rounds they fire, and they can even silence uncomfortable people. The ‘Rock Avalanche’ was the biggest operation in the deployment. Men go to the most dangerous place looking for weapon caches and infiltration routes, and whatever happens over the course determines the level of combat in the valley. Captain Kearney, the US commander for the Korengal, addresses the villagers and says it's unfortunate that the little kids there know how to fire an RPG but cannot read. Trying to protect the villagers from the insurgents, he informs them that they are here on a charter issued by the Afghan government and want to restore progress throughout the country. He says that they are not there to challenge Islam, desecrate mosques, or oppress Afghan people. The battalion commander, Lt. Col. Bill Ostlund, adds that they are educated and want to work building Afghanistan, providing education and hospitals, as he lashes against the ACM (Anti-Coalition Militia), essentially the Taliban. Ostlund always spoke of the Taliban in singulars, as in “We cornered the enemy and destroyed him” (136). He says that it is these miscreants that make the Americans shoot at the sons of Afghanistan by bribing them for small amounts to

carry the weapon. As a psychological tactic, the enemies announce on the radio that they have captured an Afghan soldier and are going to chop off his head to get them furious.

Soldiers often experience bizarre hallucinations and lose their sense of judgement after only eight or 10 hours of sleep in the previous hundred hours. A soldier named Jones laments, "We eat our boredom, while waiting for instructions." (*War* 109) They yell with grief, wail, and moan like weird creatures as they see their friends getting shot in the head. Some people carry fentanyl lollipops in their mouths as painkillers and walk around with blood on their shirt fronts. By the time the soldiers get to their base, their trousers are all torn. When their equipment and guns are taken, things go really bad. Operation Rock Avalanche had to revert to a last-ditch effort in order to recover the equipment, rather than continuing as a search and destroy mission. Sal Giunta's L-shaped ambush overcame serious tactical shortcomings to save the entire battalion. Combat is, at its most basic, a group of ten or twelve men making a series of fast decisions and relatively accurate movements. In order to achieve this, choices must be made with the interests of the group in mind rather than those of the individual. Combat occurs when everyone cooperates and the group remains united. The clearing work is being done by a four-person team known as Walking Point. The first squad is the battalion's focal point and the platoon's leader. It is a tremendous privilege and a great deal of responsibility. In combat, courage or cowardice are largely instinctive actions. Troops may come to regret a choice they don't even remember making, or they may be rewarded with a medal for actions they weren't even aware they were taking.

Wars are won and lost because of the aggregate effect of the thousands of decisions taken during firefights. When asked why he engaged a whole company of

German troops by himself, Congressional Medal of Honour recipient Audie Murphy famously remarked, "They were killing my friends." In Korengal, the soldier did not talk about the wider war or how the country was faring, and in non-combatant bases, there was reflexive optimism that never got tested by the reality outside. During the years when Junger was in Korengal, the Taliban almost assassinated Afghan President Hamid Karzai, blew up the fanciest hotels in Kabul, attacked city prisons, and set free fellow insurgents from captivity. Junger calls them the "Vietnam Moments" (*War* 132) in which you are also participating in collective wishful thinking. The American commander's response to American soldiers killed at Pech was that it could be considered a victory as there were more enemy casualties, and the definition of success based on the number of enemy casualties was a crafty affair. The invention of the machine gun put an end to the notion that battle is governed by rules and that warriors kill one another following the fundamental principle of justice. The infantry was forced to disperse, conceal themselves, and fight in discrete, small units by machine guns. It emphasised team loyalty over blind obedience and advocated stealth above honour. Honour isn't vital in modern warfare because the objective is to win, which is attained by destroying the enemy in the most unfair manner possible. There are two ways to accomplish this: ambush the adversary or employ weaponry that cannot be repelled. To battle the fires, Taliban militants began using roadside explosives, which greatly harmed and disturbed the surrounding population. The survival of men depends entirely on chance.

Every soldier had a sort of de facto authority to punish others because the margins were so narrow and mistakes could prove catastrophic at the warfront. According to military officer Kearney, "Man's instinct is to survive. They fight to avoid being killed, not out of a sense of independence or patriotism." (*War* 159) The

patrol will move more slowly if you suffer from a heat illness or are dehydrated.

There is no such thing as personal safety; everyone is vulnerable to whatever occurs to them. Every action a soldier took had a certain precision that Junger correlated to Zen meditation. High levels of mindfulness are necessary because everything can have implications. Getting into a controlled panic was also part of soldiering. Junger quotes the sociologist Samuel Stouffer, who conducted a study of bravery in the US military in the forties in association with the Army Research Branch and published the findings in the classic volume *The American Soldier: Combat and its Aftermath*, writing about personal responsibility:

‘Any individual's behaviour that could potentially have an impact on the security of others became a topic of public concern for the entire group. Being cut off from the rest of the world, the battle man was forced to put back on his uniform to meet the many wants for affection that he would typically be able to meet with his family and friends. To impose its standards on the individual, the group was thus in a favourable position. (*War* 161)

Stouffer investigated whether the mental outlook of a soldier could indicate the potential strength of a soldier's performance in battle. The sociologists of the Army Research Branch found that the number of non-combat losses exceeded the number of combat casualties. For every four men killed by gunfire, one soldier left the battlefield for psychological reasons. They discovered that companies with negative views were much more likely than others to experience non-combat casualties in ten out of twelve regiments. Even under the best of circumstances, some men make better soldiers than others, and certain units work better than others. The characteristics of those individuals and groups could be referred to as the "Holy Grail of Combat Psychology" (*War* 236). They might be referred to as the cornerstones of courage.

Going home has an impact on everyone differently. They jerked in response to loud noises, fantasised about the battle and worried about their brothers, who were still in Korengal.

Junger in *War* elaborates on the series of studies conducted by the British and American militaries during the Second World War to identify what makes men capable of overcoming their fear. A psychiatrist named Herbert Spiegel, who accompanied the American troop on the Tunisia Campaign, called it the “X-factor.”. It is influenced by the soldier's devotion to his group or unit, respect for his leader and conviction for his causes. The x-factor helped soldiers overcome their fears and fatigue to a level they never imagined possible. The US military found that fearfulness was something they couldn't force men to change since a fearful man is likely to remain that way regardless of how much training he receives and fear is only loosely related to danger. Highly trained men in extraordinarily dangerous situations are less likely to break down than untrained men in less dangerous situations.

No circumstance—apart from combat—accepts the idea that you shouldn't feel something as common as tiredness. Effective leaders understand that fatigue is partly a mental state and that those who give in to it have already decided to put themselves first. If you are willing to die for someone, you are probably not willing to even be in the platoon, thus, the key to whether you should even be in it is if you are willing to go for them. (*War* 77)

Junger quotes an Israeli study from the 1973 Yom Kippur War that asserts that the high-performing soldiers were more intelligent, more masculine, more socially mature, and more emotionally stable than average men. It further speculates that though they display hypermasculinity during combat, they also suffer psychological

collapse when they experience the death of a close comrade. The losses in the unit were an important part of the memory. A logical downside of heroism is that if you are willing to die for someone, then their death will be more upsetting than your own, and intense combat might sabotage an entire unit through grief alone. This is the irony of combat psychology. Men put off dealing with psychological concerns until later because combat is more important. An intrinsic characteristic of humans is courage, which is only effective in linguistically competent species. In the absence of language, bravery just turns into self-destructive ignorance. Combat is not only a matter of risk but also of mastery. The basic neurological mechanism that induces mammals to do things is the dopamine reward system. Dopamine is a neurotransmitter that mimics the effects of cocaine in the brain and gets released when a person wins a game, solves a problem, or succeeds at a difficult task. When the men of the second platoon were moping around the outpost, hoping for a firefight, it was because they were not getting their accustomed dose of endorphins and dopamine. Combat is very complex since its outcome cannot be predicted. Junger compares combat to a fairly organised math problem involving trajectories and angles that quickly decays into a violent farce whose outcome is quite random. The tie between the warriors is emitted from the combat fog, which conceals their fate. Loyalty to the group propels them into battle while also offering psychological solace from the horrors of battle. Self-sacrifice for the sake of one's community is essentially a common human trait.

The American intelligence officers Edward Shils and Morris Janowitz interviewed thousands of German prisoners after the war to find out what motivated them to face the odds during the last phase of the war, when the German Army almost collapsed. Their paper, "Cohesion and Disintegration in the Wehrmacht in the Second World War," is a classic inquiry into why men fight. It was not the extreme

nationalism of the Nazi era, their territorial ambition, or their sense of racial superiority that kept them fighting; it was the need for physical survival and the defence of their group that mattered. Shils and Janowitz discovered that the individuals who fled tended to be resentful loners who had never fully integrated into the unit. The majority of the surviving troops either battled or perished together. People engage in 'suicidal defense' where an individual rushes to the defence of the other even though both are likely to die. Junger quotes the renowned sociologist Emile Durkheim, who notes that during the war in Europe, suicide rates declined, leading him to argue that conflict has a positive impact on mental health. The remarkably unoccupied psychiatric wards in Paris during both World Wars persisted even as the German army occupied the city in 1940 (*Tribe* 32). He adds that the German psychologists who compared their experiences with American psychologists after the war claimed that the cities not affected by the fighting were the places where civilian morale suffered the most.

The American strategist Charles Fritz conducted a study on civilian resilience and how communities, in general, responded to calamities. In times of crisis, he discovered that people's bonds with one another were strengthened and that they focused more of their energy on the good of the group than on themselves. According to Fritz, the existential threats to society eliminate the significance of class, income, race, or other personal differences and increase opportunities for individuals to serve the group, which in turn aids individuals in discovering a sense of worth, connectedness, and purpose. He provides numerous examples to support his claims, including the decline in crime following Hurricane Katrina, the improvement of patient symptoms during the Second World War and the voluntary re-entry of asylum seekers into combat zones. In *Tribe*, Junger makes one feel what war is to the

community and how badly it may affect civilians. A Bosnian war reporter, Ahmetašević who has endured war since the age of sixteen, says:

In Bosnia—as it is now—we don't trust each other anymore; we have become really bad people. The importance of sharing what you have with those who are close to you is a lesson we failed to learn from the conflict. The easiest way to describe it is that fighting turns you into an animal. We were animals. Although it is insane, helping someone who is seated, standing, or lying close to you is a basic human instinct. (42)

She claims that all through the battles, they laughed and were more content than they are now. The prevalence of PTSD among contemporary troops is one indication that not all modern societies are the same. One reason why PTSD rates among modern soldiers are high is the stark contrast between the group they once belonged to—one that was characterised by complete belonging, shared resources and experience, and a common goal of serving the collective good—and the opposite in today's society. Junger quotes Dr Rachel Yehuda, the director of traumatic stress studies at Mount Sinai Hospital in New York, who states that treating rape victims differs from treating battle veterans because victims of rape do not believe that none of their experiences are desirable to retain. Junger claims that PTSD is precisely the behaviour you want to exhibit in situations where your life is in jeopardy. These behaviours include being vigilant, avoiding situations in which you are powerless, reacting to unexpected noises, sleeping soundly and waking up without difficulty, having flashbacks and dreams that serve as reminders of particular threats to your life, and alternating between feelings of anger and depression. Anger and grief both keep you from getting impulsive and risking yourself. Anger is what keeps you ready for

combat. Flashbacks are an extremely powerful single-event survival-learning mechanism that helps to remind you of the risk.

Military personnel who experienced abuse as children, came from dysfunctional homes or lost a loved one are significantly more likely to develop traumatic disorders. These elevated risk factors persist even in cases where the veteran has never witnessed the horrors of combat. Junger claims that leaving the close-knit group of fellow soldiers and entering the fractured and highly individualistic civilian world is "very brutalising to the human spirit." Junger affirms that the Iroquois Nation, a North American Indian tribe, likely understood the transformative power of conflict when they established parallel administrative structures that protect civilians from warriors and vice versa. Women were often chosen as the tribe's sachems, or leaders, who oversaw civic affairs during peacetime before hostilities broke out. At that point, the tribe's physical survival was the first objective for the war commanders who took over. They showed little regard for peace, justice, or fairness; they were only concerned with winning the fight. However, the sachems, not the war leaders, were the ones who ultimately decided whether or not to halt hostilities if the adversary attempted to negotiate. If the offer was accepted, the war generals resigned to allow the sachems to continue. (*Tribe* 43) The key question remains how to make veterans believe they are returning to a strong society that was worth fighting for in the first place. The military, along with several other industries that provide for mankind, are not as highly valued in society and as a result, remain distant from humanity. Junger and his findings suggest that instead of focusing on our differences, we should listen to one another and come together around our commonalities. He uses historical information from early colonial America,

sociological studies of natural disasters, and his own experience of the Afghan War to demonstrate what the "we" that is required for human happiness looks like.

The examination of the social backdrop of fighting for others in the selected novels shows that people are unlikely to defend others unless they are coerced into doing so by material, symbolic, or genetic advantages. Emotions and moral obligations determine a person's choice to defend others in close-range combat. Individuals establish strong bonds of micro-solidarity and micro-bonding, which stimulate collective action in the context of violence. Particular organisational and ideological logic contribute to social pugnacity in the conflict zone. Social cohesion and social pugnacity are psychological notions that are not restricted to the micro-level social engagement of individuals. Rather, they pertain to long-term processes that are frequently impacted by larger structural factors. The phenomenon of social pugnacity is multifaceted and contextual. The dynamics of this phenomenon are influenced by several elements, such as the degree of ideological penetration, the magnitude of micro-interactional connections, and the coercive-organisational ability. The resilience and strength of the macro-organizational structures are just as important to the success of revolutions, wars, insurgencies, and other organised violence as the micro-group bonding. Taken from another perspective, the basis of social pugnacity is fighting for others. It is estimated that professional success and collective social engagement are the main factors determining an individual's readiness to fight. The connection between micro-level social cohesion and organisational power impacts whether it succeeds or fails. In other words, social cohesiveness is hardly an entity that can be entirely detached from the capacity of the military forces to organise. Social pugnacity is never solely the result of personal motives. Rather, the conflict encountered has unique social dynamics that are shaped

by the shifting social environment. These two processes have a significant influence on the long-term effects of any given conflict. This pertains not only to the well-known fog of war described by Clausewitz which constantly produces uncertainty and unpredictable behaviour, but—more importantly—violent conflicts have a significant impact on and are impacted by shifting group dynamics. Shared ideological narratives are employed to establish the connection between these two. Micro-group solidarity, however, is a universal practice that provides the basis for recurrent violent confrontations, regardless of their temporal and spatial variability.

Soldiering is a prolonged and horrifying process of physical degeneration that includes incapacitation and desolation. They endure layers of misery and dissociation until their entire muscle body loses its ability to move in any direction. The notion that anything positive could come from war is ludicrous since it is so blatantly evil and terrible. A soldier can succumb to fear or tiredness and fail a platoon. However, wars and natural disasters can have positive social and psychological impacts that go beyond the destruction caused by sustained interference with the society to which they return. Communities get into the act of uniting, putting aside differences in times of conflict and affluence, thereby promoting contentment and purposefulness in the soldiers. That is because extraordinary occurrences simplify life and strengthen social ties. However, once peace is restored, it does not remain as people experience the repercussions of loneliness and isolation as individualism takes the place of unity. The counteractant is to discover strategies for fostering a sense of tribal identity in times of peace. The initial step could be to establish veterans' forums to share their experiences with the general public, but unfortunately, the modern world does not achieve this very well. In this respect, it would be beneficial to organise open town halls on Veterans Day to enable soldiers to engage in a discussion of their service

with the residents. The first steps on the road to rehabilitation already consist of speaking, writing and being heard. Veterans can benefit therapeutically from writing about camaraderie post-conflict. It relates to their experiences throughout the war. Veterans experience a sense of catharsis by verbalising their experiences, which enables them to examine and make sense of their emotions of solidarity, bereavement, and shared struggle. Writing can also be a therapeutic exercise for introspection and self-reflection. It enables veterans to go back and reexamine their experiences to perhaps obtain fresh viewpoints and understandings. Writing as an introspective process can help people process how the conflict has affected their lives and come to terms with it. Connecting people who have experienced identical events and sharing these memoirs can also build a supportive system. In broad terms, veterans often find that writing about comradeship post-war is a healing and uplifting method to work through the range of emotions associated with their experience. Thus, narratives of comradeship are of substantial importance due to the potential support they can provide to mitigate war trauma and reflect values, sentiments, and shared stories of enduring significance among the soldiers.

Conclusion

Literature is a platform for veterans and writers of war to represent and analyse the pain they have endured at the warfront through storytelling and the power of processing trauma. Writing becomes an essential tool for soldiers, veterans and embedded journalists to heal the psychological trauma and social rejection after a conflict. Combat veterans are capable of reaching out to readers who are receptive to their accounts and who will take an interest in the unfiltered information they share through writing. This reciprocal exchange therefore produces a significant wheel of support in addressing psychological stress for veterans and survivors of war trauma by integrating the disciplines of literature and storytelling. In order to reframe their accounts for a more receptive audience, war participants are encouraged to reveal what is unsaid or find what lies between the lines. The history of war literature and concepts of trauma and healing often overlap with one another to support soldiers in understanding the context of battle and, ultimately, in their healing. The possibility of examining the pain, trauma, and recovery of soldiers through literature has been made possible through the integration of knowledge and experience.

The war accounts of the psychogeographic writers prove to be more authentic due to their ability to traverse the scenes of action while experiencing the same psychological disorientation as other soldiers. Narratives from the frontlines are an important part of conflict because they foster a sense of solidarity among soldiers and depict extreme brutalities that encourage people to talk about horrific experiences in communities. These stories present a diverse range of perspectives and experiences, including those of soldiers, civilians, refugees and individuals on both sides of the conflict. The subjective nature of memory and its influence on the retelling of war experiences, foregrounding the unreliability of memory and the idiosyncratic

interpretation of events were analysed in the preceding chapters. The complex and diverse nature of armed conflict and its physical and emotional manifestations are presented in the writings. The selected texts have illustrated the far-reaching effects of war on populations through frames that emphasise trauma, loss, and the struggle for survival. In addition to highlighting the cultural and social components of conflict, Sebastian Junger and Vasily Grossman depict the collective experiences of combatants and civilians, demonstrating how resilient individuals act when faced with adversity.

The moral and ethical ambiguity people face when dealing with conflict, including questions about frontline decision-making, the justification of actions, and the fluidity of moral boundaries, forms the main idea of these works. The writers humanised the characters involved and added depth and complexity to the narrative, strengthening an emotional connection between readers and the characters, thus evoking compassion and a deeper insight into the human cost of war. The way we understand the world and individuals has a lot to do with literature. The study of peace and war emphasises the importance of literature in explaining this area. The complex nature of engaging with the painful past through literary works allows theoretical concepts such as truth, reconciliation, and therapeutic storytelling to be effective vehicles for deep and sustained engagement. War literature is considered paradoxical because it continually focuses on its persistent shortcomings. The lack of knowledge about military training and strategy presents a challenge for embedded journalists turned novelists trying to convey the physical realities of conflict. The language itself appears to interfere with the audience's ability to understand the true nature of the conflict.

Within the framework of war stories, fear is a multifaceted factor that shapes people's opinions, behaviours, or experiences. People learn about war through media, history, and literature. The way that ideas and emotions shape society's collective memory plays a significant role in shaping how they are generated by society. Framing theory used in the analysis of war narratives looks at how fear is framed and how it affects moral judgments and empathy. It highlights prejudices and points of view in war stories, as well as the ways in which themes, characters, and events influence how onlookers view combat. The study has shown how these narratives reflect and influence the opinions of their outlook on conflict, bravery, selflessness, and the aftereffects of war. The application of framing theory has demonstrated that authors can use literary devices like symbolism, imagery, and foreshadowing to effectively express the complex nature of fear by framing tension and suspense. Writers enhance the portrayal of war by placing it in a cultural and historical context and exploring the ways in which conflict interacts with events, cultural identity, and societal norms. Furthermore, war narratives are employed by political and social critique as a means of scrutinising or assessing political decisions, power dynamics, and social frameworks.

The emergence of soldierly fear in war accounts and narratives has been a gradual process due to the hegemonic culture of highlighting heroism and masculinity. Fear frames like war, violence, surveillance, border crossing, fear of control and the control of fear, children and communities, homophobia, racism and sexism have been used to instil the idea that risk and danger have an impact on every facet of society. The acceptance of fear as a subject of scientific study has led to the development of military psychology and the integration of various fields into its analysis. The way that soldiers' fear is portrayed publicly is important because it

draws attention to the complex emotions that soldiers experience during battle and how contemporary warfare affects their state of mind, both of which can be achieved through literature. Thus, the linguistic analysis of the war narratives focuses on the reference to the self, the temporal context, the structure of the narrative, and the sensory and perceptual usage of words. When there is narrative coherence and connection in the autobiographical memory, the existence of fear and memory fragmentation are addressed. Emotions interact with the basic cognitive functions of perception, processing, and remembering. Therefore, fear expressions represent both the behavioural responses to fear stimuli and the bodily state that one experiences when encountering them, both literally and figuratively.

Fear attains a universal nature when confronted with a threat, as it is exposed as raw and unadulterated truth. It is an instinctive, visceral reaction to the brutal reality of battle that unites the combatants in a force greater than their individual experiences. The degree to which a person experiences trauma also depends on their sociocultural background, attitude, and circumstances, which affect both soldiers and civilians. Being a civilian is a strange experience for the soldier, one that is difficult to get used to. The soldier's identity is compromised, which has an impact on them both mentally and physically. Veterans of combat experience nightmares, detachment, hypervigilance, and survivor's guilt that plague their memories. Though their experience differs from that of a soldier, the number of affected civilians has grown dramatically throughout the decades as the geography of conflict has changed. The works of these authors and their analysis demonstrate how fear can fortify group bonding. In fact, fear becomes a common bonding experience, fostering a strong sense of fraternity and reciprocity among members of the group. Through such framing of fear, these writers illuminate both the collective and personal aspects of

resolving it in a military environment. The acknowledgement of the soldier's emotions to the war journalists aids the combatants in finding a compassionate therapist in the war. When on the front lines and amidst combat, war correspondents are equipped with both interpersonal and intrapersonal intelligence in addition to their verbal intelligence. As the soldier's inner emotional condition may not align with their outward expression, they cultivate empathy to extract the fearful emotion that is hidden in the soldier's mind. The author's and the reader's comprehension of the writer's tour of the battlefield links civilians to the front lines of warfare. The literature produced as a result demonstrates how the language of trauma has evolved.

The multifaceted nature of comradeship has been studied based on the shared experience and intense bond that enhance the effectiveness of the group. During times of conflict, soldiers form bonds of brotherhood and camaraderie that strengthen their sense of connection. The value of comradeship gives a feeling of acceptance and encouragement while serving as a coping strategy for the fear and anxiety of warfare. The social, cultural and emotional aspects of camaraderie in the context of war are accentuated by experiences such as social bonding, group cohesion, shared trauma, and identity fusion. Individuals who belong to a group, specifically during challenging situations like warfare, undergo an identity fusion whereby the boundaries separating the individual from the collective are obliterated. This convergence of identities has strengthened the sense of solidarity and led to group cohesion. In the setting of warfare, the concepts of camaraderie and identity fusion are interconnected. A profound connection develops among comrades when the perception of oneself and the collective identity of the group become intricately entwined. As a result of their mutual trust and reliance, soldiers can be exceptionally motivated during a war, which facilitates efficient teamwork and collaboration.

The motifs of fear, combat, and camaraderie through distinct viewpoints are shaped by the personal histories of the characters in the novel and the historical setting. This provides insight into the rampant terror that inhabitants of combat zones experience, drawing attention to the moral conundrums that fear places soldiers in, such as the anxiety of inadvertently hurting innocent bystanders or neglecting to do their duty, which can have grave long-term psychological consequences. Combat terror is an intense emotion that emphasises the brutality and friction of firefights and results from the ongoing threat on the front lines. The narratives reveal how soldiers' fear gets worse by their immediate surroundings, inclement weather, challenging terrain, and the physical toll of combat. The significance of capable leadership in alleviating anxiety and fostering confidence in soldiers also comes to the forefront.

The concept of fear is studied not just as a theoretical aspect but as an essential survival instinct. In times of panic, soldiers' natural reaction is to safeguard themselves and their allies, which demands prompt decisions and ingenuity. Fear has been illustrated realistically, submerging the reader in the heart of firefights where soldiers constantly encounter the threat of ambushes, improvised explosive devices, and enemy fire. The depiction of combat anxiety in the works of these writers emphasises both its emotional and physical intensity. It finds that fear is a common emotion that bonds soldiers together and has a bearing on the body and mind. The analysis illustrates the distinct relationship that develops between soldiers who look to one another for aid and survival in times of war and explores the idea of belonging and how it impacts their mental health by examining the experiences of troops who have just returned from war. The veterans experience anxiety upon returning home and discovering the feeling that they are disoriented and lost. After the battle, it is extremely difficult for them to reintegrate into contemporary society because of the

loss of their tribal sense of intimacy. Another difficulty is overcoming the survivor's guilt. This makes people feel more anxious and causes a psychological breakdown. Leaving the close-knit community they were part of in the military can be extremely frightening. One major issue is the anxiety of reintegrating into society. Junger and Grossman emphasised the point that soldiers who have served in close-knit, highly organised units are scared of the loss of structure and the challenges of transitioning to civilian life. This shows how people in contemporary society become socially alienated and cut off from their communities. This anxiety exacerbates feelings of culture shock and rootlessness. The themes of the works of both writers outline the anxiety and fear veterans confront upon returning to civilian life, as well as the detrimental effects of feeling alienated and unwelcome. It raises concerns about the anxiety associated with attempting to find one's place in the world after leaving the close-knit community of military service. The concept of transforming fear into the military virtue of self-sacrifice was advocated during the Second World War. The key to the supremacy of self-denial over self-preservation was drill, specifically the indoctrination of obedience. The best ways to conquer fear were, therefore, through routine and practice.

The psychogeographical analysis of fear in Vasily Grossman's war accounts involves an examination of the effects of the geographical and physical setting on the person's psychological state and the reader's unrestrained response. Fear is reinforced physically by Grossman's descriptions of the rugged topography of the Eastern Front, bombed-out cities and ravaged landscapes. These settings are marked by an air of uncertainty and danger. For both soldiers and civilians, the large, desolate, and unfamiliar surroundings are seen as an initial source of fear and intimidation. In both novels, the Stalingrad metropolitan area and other cities are shown as terrifying

locations. The collapsing constructions, debris and ruins that cover these cities echo the emotional and psychological torment of the characters. The chaos and hysteria of war can be observed in the cityscape. To evade danger or attain security, characters have to travel long distances through dangerous terrain. Geographical factors influence their emotional conditions and the tension in the narrative. In addition, Grossman addresses the fright that exists in places of confinement, such as prisons and internment camps. The physical boundaries of these areas heightened individuals' mental anxieties concerning being detained, interrogated, and persecuted. In addition to the physical landscapes, Grossman's characters struggle with the mental and emotional landscapes of fear. Their thoughts and feelings carry a psychogeographic map marked by moral tribulations, apprehensions, and distrust. Grossman's work frequently employs the physical environment as a metaphorical device. The expansive steppes of Russia and the ruined cities come to symbolise fortitude, resiliency, and the capacity of the human spirit to persevere in the face of fear.

The existential panic that distinguished life in the Soviet Union during the war, in addition to the fear of combat, political persecution, and repression, was also analysed. The novels demonstrate the pervasiveness of anxiety in a variety of contexts. War novels exhibit the disorientation and aggression of the Second World War, probing the dynamics of camaraderie and the connections that develop among brigades exposed to the monstrosities of combat. The focus is on the communal spirit of Soviet individuals during conflict and totalitarian terror and examines how people came together to share fear and despair. LF represents fear through the author's narrative and the characters' experiences, as it is deeply rooted in the culture of the Stalinist era, mostly due to the severity of the conflict and the repressive political environment. Grossman's investigation of these historical possibilities and their

consequences for individuals defines the prevailing concerns of the time. This gives insight into the characters' fears, anxieties, and concerns regarding their struggles, political oppression, or war through their actions, dialogue, and inner monologues. The detailed description of the frightening images and circumstances of airstrikes, interrogations, and wartime atrocities through a variety of themes and symbolism, character perspectives, emotional impact, historical context, and descriptive language, allows readers to share the characters' anxiety and fear. By emotionalizing themselves with the characters and their experiences, readers who interpret the novel from their point of view are better equipped to understand the fear that permeates the narrative and can empathise with their anxieties. The skill of Grossman's narrative and character development has thus constructed fear as a central and resonant element in his books.

The psychological analysis of the characters in the war novels reveals that ethical dilemmas lead to compromises and dehumanisation, and affect the moral compass, causing individuals or groups to perceive others as enemies rather than fellow human beings. War crimes and atrocities in narratives often lead to moral degradation, causing characters to struggle with their actions and the aftermath, resulting in guilt and remorse. This internal conflict and moral pollution can strain relationships and strain the characters' moral compass. The trust between individuals erodes as they encounter the moral complexities of their actions and those of others around them. War narratives prompt characters to consider the ethical implications of war on humanity and society, aiming to illuminate the moral complexities of war and its implications. Wartime literature exposes the internal moral decay of authoritarian regimes and combats trauma, often highlighting moral compromises that lead to moral pollution. Grossman portrays the lives of the protagonists as driven by fear of political

retaliation, leading to morally questionable decisions and actions in the face of war and tyranny. The Soviet Secret Service forces people to sacrifice morals, leading to moral pollution. People in Grossman's novels deal with moral inconsistencies, betrayal, and immoral conduct, which results in moral pollution and involuntary involvement in inappropriate activities. His protagonists experience a moral crisis in the face of oppression and violence. While at war, troops may reflect on the morality of their behaviour due to the moral pollution that pervades the battlefield. The psychological agony suffered by troops as a result of the violence, terror and loss they experience both during and after combat leads to long-term psychological damage. The characters experience survivor's guilt, worsening psychological trauma and post-traumatic stress disorder. Soldiers face moral and ethical issues, doubting actions that lead to psychological suffering.

Combat trauma significantly alters an individual's identity, confronting questions of purpose, morality, and long-term effects on their self-perception in war narratives. These narratives contribute to the ongoing discussion regarding the interminable impact of trauma on individuals and the importance of providing effective mental health support for those who have undergone it. By emphasising the effects of combat trauma in wartime narratives, the authors aim to provide a more empathetic and intricate portrayal of the challenges endured by those who have experienced the harsh realities of war. War narratives depict combat trauma as a significant force, using techniques like flashbacks and memories to highlight its lasting effects on characters' mental and emotional well-being. They often depict characters struggling with psychological issues like PTSD, thus providing readers with insight into their ongoing struggles through their thoughts, behaviours, and interactions. Combat trauma can lead to feelings of isolation, communication

difficulties, emotional distance, and tension, as depicted in war narratives, affecting relationships and causing detachment. They also feature survivor's guilt, where characters experience profound regret for surviving while others did not, affecting their self-perception and worldview.

The diverse reactions to war trauma, moral pollution and military trauma during war, with characters displaying unwavering fortitude while suffering psychological pain, also form the core of the writings of Junger and Grossman. The human experience during political tyranny and conflict, emphasises the moral decay and combat trauma that people undergo when subjected to such extreme situations. It highlights authoritarian rule, fear of political censorship, and persecution that led people to compromise their morals. The narrative serves as a poignant reminder of the consequences of political flux and the sacrifices that people are compelled to make in the face of adversity. The complex moral dilemmas faced by soldiers and civilians during armed conflict, including difficult decisions like prison treatment and killing of the enemy, and the corruption within the Soviet Union's military and political system, that exposes the breach of trust and immoral behaviour of officials are all brought to the forefront. Through war writings, it can be shown how the moral standards of common people can be compromised by the conditions of war and tyranny, causing them to act in ways that would be unacceptable under normal circumstances.

Junger probes the emotional and moral challenges faced by soldiers during the war, especially in contemporary conflicts, and the intricacies of the fight in Afghanistan, where soldiers are faced with complicated decisions concerning the treatment of captured enemy combatants and the identification of combatants versus non-combatants. The novel addresses the ethical dilemma of soldiers balancing moral principles with obedience to orders as they contradict their beliefs. The negative

effects of prolonged violence on soldiers' morale, when they face challenging choices that conflict with their moral values, are referred to as "moral pollution." While some people exhibit stoic perseverance, others experience fear, despair, and nightmares as a result of the emotional consequences of combat. The portrayal of the role of military camaraderie as a coping mechanism for wartime stress is highly relevant in emphasising the need for strong bonds among soldiers to manage psychological strain. The moral issues that soldiers confront in times of conflict in Junger's *Tribe*, including moral deterioration, reintegration, and uncertainty in asymmetrical combat, draw attention to the complex moral terrain, particularly how to differentiate combatants from non-combatants and how this affects mental health and ethical issues. The story also emphasises how veterans who return to society encounter more trauma due to a lack of empathy and support. It avoids a traditional combat narrative in favour of emphasising the moral struggles, psychological effects, and reintegration of veterans into society.

The comradeship of soldiers represents a strong kinship forged amid adversity that goes beyond their differences and shows the value of holding together when facing conflict. The enduring power of camaraderie on the battlefield and the sacrifices made for the greater good are accentuated by a strong sense of brotherhood, which was built up by shared experiences, adversity, and dependence on one another. Both Junger and Grossman emphasise the value of camaraderie in their writing. This effectively showcases the deep-rooted connections formed as solace and support in the middle of adversity. These bonds go beyond mere comradeship, becoming crucial lifelines for soldiers facing overwhelming adversity. The depiction of the emotional dimensions of these relationships shows how they provide not only physical protection but also a shared sense of humanity that transcends the cruelties of war.

The characters showcase the profound emotional connections that shape soldiers' identities and aid them in overcoming battle's challenges, showing the resilience of the human spirit.

The analysis reveals the critical role that camaraderie plays in bolstering soldiers' mental resilience and well-being throughout combat, offering them emotional support and camaraderie that helps them manage the psychological and physical hardships of battle. Soldiers' relationships foster a shared identity, creating a collective spirit for conflict amidst uncertainty. This interconnectedness among comrades stabilizes the unit, reinforcing purpose and unity within the military unit. The examination of the importance of friendship in combat further emphasises how it keeps individual troops humane. The emotional bonds that soldiers create with one another become a source of solace and hope. Therefore, the presentation of camaraderie as a crucial component that supports troops' emotional health and fortitude in combat is both poignant and perceptive. This demonstrates how friendship may help soldiers overcome battle obstacles and keep their sense of humanity in the process, underscoring the enduring power of human connection in the face of tragic events.

The shared identity that develops through friendship and identity fusion, giving combatants a sense of responsibility, support and a common goal, is also emphasised through the characters in the novels. In addition, the shared identity protects soldiers' morality from the degrading consequences of combat. The representation of camaraderie and identity fusion serves as a potent illustration of the human spirit's perseverance despite hardship. The writings of both Grossman and Junger underscore the essential role that identity fusion and camaraderie play in supporting troops' psychological fitness and tenacity in times of warfare. In military

units, these ties are portrayed by both authors as stabilising factors that sustain a feeling of togetherness and shared purpose. Junger and Grossman emphasise the value of a sense of community and supporting relationships in fostering mental and emotional well-being in combat through their depiction of the experiences of the soldiers. These works provide important insights into how people can find resilience and resolve in times of crisis through the power of connection and shared identity by demonstrating the positive effects of camaraderie on soldiers' well-being.

The novel features soldiers as their main characters, who are shown either battling on the front lines or transitioning to civilian life while managing symptoms of PTSD. The soldiers are confronted with the sudden and overwhelming reality of death around them and suffer this sight in a numbed state, only to relive it later on in repeated nightmares as this recurring image of trauma varies. They are shown as having difficulty striking a balance between their morality and their sense of duty and loyalty to their country. It's remarkable to discover how experienced writers employ narrative strategies and literary devices to effectively convey the anguish and realisation that follow terrible situations, especially those that troops encounter. Exploring such novels aids readers in comprehending the inexplicable trauma of the combatants. However, understanding the connection between a writer's PTSD and their work might be difficult. Putting more emphasis on the text itself rather than the gaps or traumatic recollections will help readers comprehend the connection with greater clarity. This approach can help to comprehend the mysterious and agonising experiences of individuals who defend their nation.

The emotional anguish of finding and recovering the body parts of a close friend who was blown up by an improvised explosive device (IED) or of holding onto a friend while their arms bled dry is unfathomable to civilians who have never lived

or worked in a modern war zone. For some veterans, returning home from a current conflict is a deeply personal, excruciatingly painful, and socially isolating descent into a pit of guilt, humiliation, and self-questioning. Many people are apprehensive about sharing their experiences with others, particularly with civilians, who are more likely to be uninterested in listening and will instead choose to face the burden individually. To alleviate the effects of post-war silence, truth and reconciliation initiatives, commemorative programmes, and open communication campaigns are essential. To acknowledge people's experiences, promote healing, and move towards a more just and peaceful future, the silence must be broken and open discussions on the collateral damage of war must be promoted.

In examining fear, Junger and Grossman tackle existential and ethical issues, such as the pursuit of meaning against unbeatable odds and the possibility of humanity's extinction. The analysis aids in understanding better how combat affects human morality and challenges them with the brutal truths of war. To obtain a greater understanding of the significant repercussions of war on people and society, the significance of continued exploration of how moral pollution is portrayed in war narratives was studied. Coping strategies, including substance addiction, avoidance, and getting professional help, frequently play a crucial role in the plot as characters try to deal with their trauma. Examining coping strategies helps to illuminate the possible causes of post-traumatic growth in individuals affected by trauma. A significant domain of inquiry is the cause of survivor's guilt, a common and pervasive feeling that has an enormous impact on soldiers who have lost their friends in battle. Acknowledging the emotional challenges brought on by a survivor's guilt is crucial since this feeling can intensify the psychological damage that results from conflict and prolong the grief phase.

Silence after a conflict can have severe consequences for individuals, groups, and societies. It can suppress the truth about war crimes, atrocities, and human rights violations, creating a dangerous social, economic, and political situation. It can spread false narratives and dismiss historical facts, leading to a collective amnesia that hinders reconciliation and increases misunderstandings. War-related trauma can result in psychological consequences, leaving survivors feeling alone, stigmatised, and unable to fully recover. Generational silence about war traumas can lead to emotional distress and fragmentation of communities, hindering efforts to address grievances and reconciliation. International actors and governments' silence in the face of human rights violations can undermine global efforts. Silence about war-related events can exacerbate existing tensions, hinder peace and healing initiatives, and contribute to the erosion of social memory. A lack of conversation and action can be obstacles to overcoming divisions, enhancing trust, and developing a shared vision for the future. Without a collective understanding of historical truths, societies risk repeating past mistakes and struggling to learn from war lessons.

The inability to accurately represent extreme horror in war narratives is due to the challenge of capturing the full extent of the horror experienced in conflict. Language struggles to accurately convey the emotional and physical suffering, leading to a gap between the experience and its representation in words. The subjective nature of traumatic memories makes it difficult to communicate these experiences and create a coherent narrative, as in the case of Krymov and Abarchuk in the LF, who are so caught up in their trauma that they choose to suffer rather than fight back. Authors face ethical dilemmas in authentically portraying extreme horror, balancing the gravity of experiences with avoiding sensationalism. Historical and cultural conditions also influence the inability to represent extreme horror, with

differences in cultural perspectives and temporal separations affecting accessibility. Societal norms and censorship considerations may limit the explicit depiction of extreme horror in certain media or regions, compromising the authenticity of narratives.

Examining these areas of inquiry can provide valuable insights into the ongoing struggles faced by individuals as they navigate life after experiencing profound war trauma. Addressing a survivor's guilt is a critical aspect of helping individuals who have experienced loss and cope with their grief to move forward. This step is essential in exploring the fundamental ethical and psychological effects of war. Understanding individual emotional struggles is crucial for developing strategies to mitigate conflict-induced psychological damage and assist war trauma victims. Further investigation is needed to comprehend the impact of modern warfare on humanity. To effectively alleviate the damage inflicted by war on both individuals and society as a whole, effective ways to address the emotional, ethical, and psychological repercussions of conflict must be developed. By learning more about this subject, we can enhance our understanding of the difficulties that people and communities confront post-war and contribute to the development of a more stable and peaceful world.

Writers employ diverse points of view, ranging from those of a historian, philosopher, or ordinary soldier, to use literature as a potent tool to process and express pain in their unique ways. By sharing their distinct viewpoints and life experiences, they enable others to have a more profound comprehension of what they have gone through. Writing itself has the potential to be restorative and therapeutic. It is always helpful to offer veterans multiple avenues for self-expression and help them confront the challenges they encounter. The study shifts from the conventional

rhetorical triangle of author-text-reader to a triangle of trauma-narrative-healing in the context of analysing works by Junger and Grossman. By integrating framing theory, just war theory, identity fusion theory, and social constructivism, the readers can gain valuable insights into the challenging process of coping with trauma and the potential of literature in facilitating healing. With the help of this revised frame of reference, readers will be able to engage with the texts in a way that encourages memory negotiation and expedites the healing process, which will eventually increase awareness of the ways in which narratives may be utilised to process trauma and build resilience. By highlighting the significance of supportive associations, shared identity, and a sense of purpose in encouraging emotional well-being, this rhetorical triangle offers a valuable framework for examining works that deal with themes of trauma and warfare. Therefore, the shifting of emphasis to the triangle of trauma, narrative, and healing can lead to a deeper understanding of how literature can serve as a powerful agency for healing and change in times of crisis.

Recommendations

From a social and cultural standpoint, each conflict is distinct and has unique features. Wars have always led to the social and political development of nations. Since conflict shapes language use, cultural norms, and geographic classifications, there is a cyclical link between society and war. Cross-cultural analysis of war narratives should be used in future studies to get a deeper understanding of how cultural differences impact the portrayal of the three fundamental components of war: combat, fear, and group loyalty. The troops' responses and coping techniques may differ depending on their cultural upbringing. Another area of research is on gendering war, which shifts the focus from individual motives and military tactics to examining how gender norms and hierarchies are given precedence.

The study can be further developed by analysing the patterns and trends in the representation of the experiences of soldiers and embedded journalists across different databases. The possibilities of digital humanities and text mining open new avenues for study. An investigation can be made into how the text mining method demonstrates the distinctions between the ways in which a more competitive and authoritarian state uses social media to create strategic narratives. This study has exclusively looked at how the variables under investigation are framed and represented in texts. The film adaptations and other visual or graphic representations of war or war narratives might serve as a basis for further investigation.

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