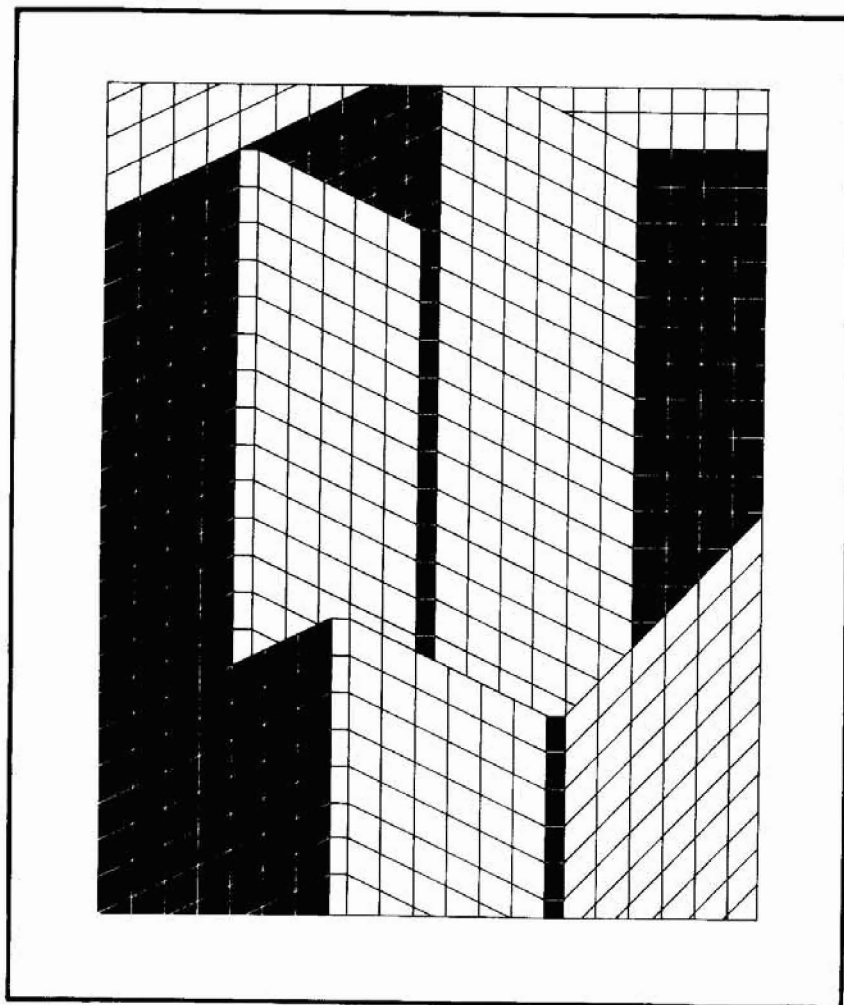


WAR, LITERATURE, AND THE ARTS



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**War,
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and
the Arts**

Spring 1991

**Department of English
United States Air Force Academy
Colorado Springs, Colorado**

WLA

War, Literature, and the Arts is published semiannually by the Department of English of the United States Air Force Academy. The editors of *War, Literature, and the Arts* are accepting manuscripts of 15-30 pages which contribute to understanding either war or art, or both, by means of critical inquiry into artistic depictions of war from any culture or period. (Documentation conforms to the MLA Style Manual.)

Although critical articles are our main focus, we will consider war poetry, personal memoir, short fiction, visual art, and book reviews. The opinions expressed in the journal are not necessarily those of the editors or the United States Air Force.

For subscription information, see detachable form on the last page of the journal.

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Contents

Preface	vii
Acknowledgements	ix
A Walk through History: Tim O'Brien's <i>Going After Cacciato</i>	1
<i>James Griffith</i>	
Signifying the Wasteland: Selling the "Falklands War"	35
<i>Kevin D. Foster</i>	
Watershed (Short Story)	57
<i>Robert Morgan</i>	
Desire Satisfied: War and Love in <i>The Heat of the Day</i> and <i>Moon Tiger</i>	75
<i>Thomas Dukes</i>	
Book Reviews	99
Contributors	123

Preface

A nineteenth-century American Indian massacre, World War II, confrontations in Vietnam and the Falklands—these century-spanning documentations of human conflict give rise to the four engaging perspectives we offer in this issue.

Using two British novels about World War II, Thomas Dukes invites us to consider the unique strengths of the novel as a form for studying war. If occasionally this genre lacks the sweep of comprehensive historical accounts, it, nonetheless, manages to present convincingly the individual costs of war. As Dukes reminds us, the vastness and enormity of war prevents any single individual from taking in the significance of its entire impact. But, as Dukes also reflects, each individual experiences a separate impact that, when shared, adds to understanding of the whole.

A compelling reading of a National Book Award-winning Vietnam War novel is what James Griffith offers in his attentive study of Tim O'Brien's *Going After Cacciato*. Without some comprehension of history, Griffith argues, nations and the individuals who fight their wars risk both danger and failure when collectively conducting war in the absence of historical perspective.

Kevin D. Foster carefully examines the insidious ways that literary discourse may condition political response as he shares his thoughts on the Falklands War. Never conducted in the absence of words, war, an indiscriminate consumer of every commodity, may also consume the careful exercise of language as it engenders the constant potential for language distortion and misuse.

This issue marks the first appearance in *WLA* of original fiction. Robert Morgan, a poet and short story writer, has

contributed a story of a massacre of American Indians that conjures up contemporary images of the shame of My Lai. Morgan's story dramatizes the many causes and consequences of fear, conjecture, racism, hate, mob fury.

Also in this issue, we begin to include book reviews in *WLA*. In general, we're interested in publishing reviews of new works examining the interrelationships of war, literature, and art. We're also interested in publishing reviews of unjustly neglected or forgotten works, thereby sparking their deserved further study.

The Editors

Acknowledgements

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