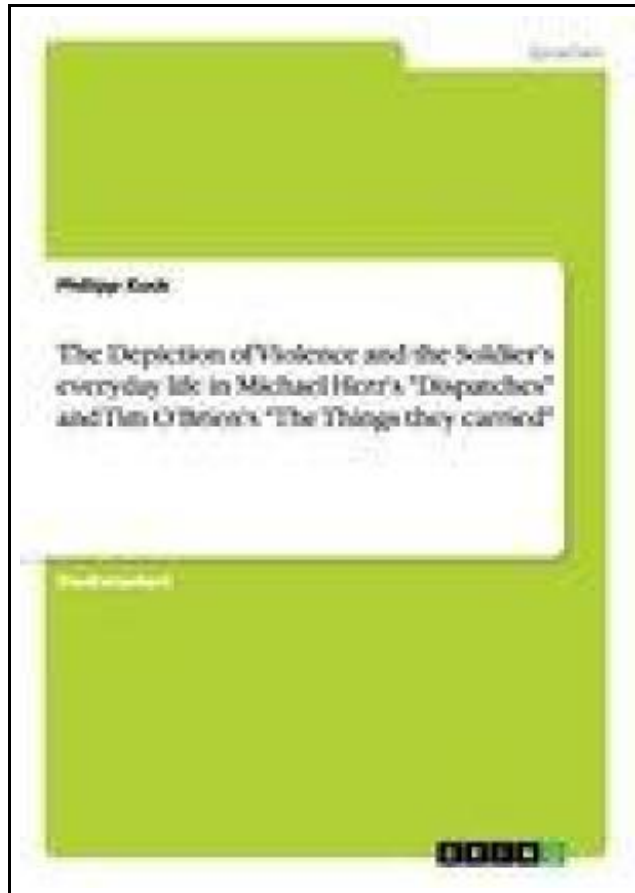


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GRIN Verlag GmbH Okt 2010, 2010. Taschenbuch. Book Condition: Neu. 210x144x1 mm. This item is printed on demand - Print on Demand Neuware - Studienarbeit aus dem Jahr 2008 im Fachbereich Englisch - Literatur, Werke, Note: 2,0, Philipps-Universität Marburg (Amerikanistik), Veranstaltung: American War Literature, Sprache: Deutsch, Abstract: 1. Introduction 1.1 Topic statement Michael Herr's *Dispatches* and Tim O'Brien's *The Things they carried* (I will use the abbreviation *Things*) are two well-known examples of Vietnam War Literature. *Things* approaches the Vietnam War as a work of fiction. The author states in the beginning of his book: Except for a few details regarding the author's own life, all the incidents, names and characters are imaginary. Critics refer *Things* to Postmodernism. *Dispatches*, however, is not fiction: Michael Herr covered the war for 2 years (1967-69) for the *Esquire* magazine and in 1978, the year of the publication, *Dispatches* was nominated for the National Book Award for nonfiction (Bonn 28). The critics label *Dispatches* as New Journalism: Michael Herr's *Dispatches* is the work of a war correspondent, but it is not journalism in the ordinary sense of the word, i.e. an objective, detached reporting of the facts. Instead it is a work of the so-called New Journalism, a hybrid form that, in typical postmodern fashion, blurs traditional genre distinctions. (.) The New Journalism abandons all pretense of impersonal objectivity instead an intense, substituting subjectivity that (.) also employs such devices of fiction as characterization, flashbacks and interior monologue (Carpenter 36/37). This term paper deals with the depiction of the Vietnam War in *Dispatches* and *Things*, with a special focus on the depiction of violence and the everyday life of the soldiers. Because of the fact that the books are different in style and narrative transmission, I will put briefly some emphasis on those aspects in the beginning. 1.2 Thesis statement Both writers depict the war without moral...



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