



Goddamn This War!

Jacques Tardi , Jean-Pierre Verney (Contributor) , Helge Dascher (Translator)

[Download now](#)

[Read Online](#) ➔

Goddamn This War!

Jacques Tardi , Jean-Pierre Verney (Contributor) , Helge Dascher (Translator)

Goddamn This War! Jacques Tardi , Jean-Pierre Verney (Contributor) , Helge Dascher (Translator)

Created 15 years after the completion of his Eisner Award-winning World War I masterwork *It Was the War of the Trenches*, Tardi's *Goddamn This War!* is no mere sequel or extension, but a brand new, wholly individual graphic novel that serves as a companion piece to *Trenches* but can be read entirely on its own. Vastly different sequentially (eschewing *Trenches*' splintered narrative, *Goddamn* is split into six chronological chapters, one for each year of the war), graphically (Tardi deploys his more recent pen-ink-and-watercolor technique, with the bold colors of the early chapters fading into a grimy near-monochrome in the later ones as the war drags on), and narratively (all of *Goddamn* is told, with insight, dark wit and despair, as a first-person reminiscence/narration by an unnamed soldier), *Goddamn This War!* shares with *Trenches* its sustained sense of outrage, pitch-black gallows humor, and impeccably scrupulous historical exactitude. In fact, *Goddamn This War!* includes an extensive year-by-year historical text section written by Tardi's frequent World War I research helpmate, the historian and collector Jean-Pierre Verney, including dozens of stunning rare photographs and visual documents from his personal collection.

Goddamn This War! Details

Date : Published August 3rd 2013 by Fantagraphics (first published 2008)

ISBN : 9781606995822

Author : Jacques Tardi , Jean-Pierre Verney (Contributor) , Helge Dascher (Translator)

Format : Hardcover 134 pages

Genre : Sequential Art, Comics, Graphic Novels, History, War, World War I

 [Download Goddamn This War! ...pdf](#)

 [Read Online Goddamn This War! ...pdf](#)

Download and Read Free Online Goddamn This War! Jacques Tardi , Jean-Pierre Verney (Contributor) , Helge Dascher (Translator)

From Reader Review *Goddamn This War!* for online ebook

Seth T. says

My heart is heavy. Like, real heavy.

I knew going in that reading a book devoted to a French soldier's perspective on World War I would immerse me in a certain bit of melancholy, a certain bit of distrust in the worthwhileness of the whole human endeavor. As civilian mass shootings bloom and blossom across my nation, as unarmed men and women die at the hands of my nation's peace officers, as the world continues to collapse into war after war—it's always art that brings that sickness home to me.

Snow Falling on Cedars makes the plight of Japanese Americans in the days during and after WWII come home to me. Watching *Winter on Fire* last night made a sour pit in my gut. *Grave of the Fireflies*, *Town of Evening Calm*, *Palestine*, *Safe Area: Gorazde*, *Footnotes in Gaza*, *Epileptic*. These are the things that break my spirit and my heart. News reports of tragedy are one thing, making an art of it another. And so *Goddamn This War!* breaks me all over again. It's powerful, raw, cynical, perfect.

The third time I accidentally ran into the woman who would become my wife (and the last time before I began to pursue a relationship with her), we saw a movie together—Jean-Pierre Jeunet's *A Very Long Engagement*, a dark and humourous detective love story set against and amidst the French trenches of WWI. It was a wonderful film full of light and romance and the dark hideousness of war. Scenes of those depravities have lingered with me for more than a decade now. And it wasn't until after finishing *Goddamn This War!* that I discovered that one of its contributors, Jean-Pierre Verney, was an expert consultant employed to keep the fantasy landscape of Jeunet's film from straying too widely from reality. That the writer from the book I had just found so moving and important also played a role in my introduction to my wife seemed a special kind of serendipity. I'm glad I discovered this after the fact—I feel my ignorance kept me from an honest romanticism.

Goddamn This War! is my first experience of Tardi (the book's principle creator[1]). Fantagraphics has been recently bringing his works to American audiences, but because none of us can be aware of all things, I had never before heard of him. I happened upon the book as I was browsing the graphic novel section at my local library branch. As something near a pacifist and non-interventionist,[2] I don't tend to enjoy war narratives. I did when I was younger, but not any longer. I don't, I believe, any longer have the stomach for glory. Still, Fantagraphics' packaging of the book was so handsome and well done that I thought I'd give it a shot.

Bang. A shot. Fired with reckless precision.

I don't rightly know how to describe Tardi and Verney's book without gushing. Descriptors like *tour-de-force* are clichéd and dulling. Still, it is what it is I guess. It certainly bowled me over.

Goddamn This War! follows a young recruit into the French infantry at the start of the first World War. He

against odds survives to the war's conclusion—which is why he's able to narrate the whole thing from after the fact. We see other characters as he sees them: occasionally and as fodder. The soldier-narrator is dry and cynical and wise, likely a product of having the privilege of recounting everything from well after the war's close. And by the end we wonder, if they weren't already steeped in savagery before the war, how the decades could unfold afterward without the human race floating belly up in a sea of barbarism.

Tardi's writing (or at least Helge Dascher's translation of it) is crisp and natural. The book strays from the typical revelation of the comics mode in that there are no word balloons, only narration blocks. In a way, it's as if we're reading an illuminated work of prose memoir. On first flipping through the book, I was skeptical. I'm generally not a tremendous fan of the technique, but the collaboration of words and pictures here is so fruitful that within pages all my misgivings evaporated and I found myself wholly invested.

A large part of the goodwill that eventually subsumed my experience of the book is due Tardi's magnificent illustrations. The sublime horrors of the war are more than adequately captured in every panel. He moves us from the lovely green hills and bright blue and red uniforms of 1914 through to the blue-grey muck and madness of 1918. His use of colour is exquisite. It's a grim and human work featuring grim and human art.

While the title alone should probably be hint enough, let me underscore: *Goddamn This War!* is a cynical work, broadly condemning not just the atrocity of warfare but more the politicians and bureaucracy that spend so prodigally the blood of the young, the naive, and the idealistic. Damn this war, yes, but damn also those who would wage it, those who would put our sons and cousins and nephews and fathers in front of bullets and gas and bombs and missiles. For honour, for oil, for glory, for land, for God, and for country. Damn them and damn the reckless negligence that turns human dignity into a soup of viscera and terror. Or maybe, Tardi might argue, there was never any dignity to humanity to begin with.

[Review courtesy of Good Ok Bad.]

Footnotes

1) As I understand it at least. Initially, I believed Verney to be the writer and Tardi the artist, but the supplemental material makes it sound like Tardi is responsible for the story and art while Verney provides the rich appendix of history/chronology for the book.

2) I'm actually neither a pacifist nor a non-interventionist, but I'm certainly sympathetic to their ideologies.

David Schaafsma says

The great Tardi adds here to his collection of anti-war graphic work as he creates a damning portrait of the almost useless WWI, the Great War, the "war to end all wars." The depictions of horrific battles are terrific, often brutal, and sometimes (as they should be) shocking in reminding us of the great sacrifices the dead and

many horribly wounded made. The anti-war songs in the volume that were popular among soldiers are terrific, and sad.

For those really unfamiliar with the war except from what little they recall from a few lines in high school textbooks, Jean-Pierre Verny provides a detailed chronology with numerous photographs in an appendix. This is a superb book that can be paired with other graphic anti-war histories, including the also recent WWI poetry and graphic story collection, *Above the Dreamless Dead: WWI in Poetry and Comics*, edited by Chris Duffy.

Goddamn this War is a scream against the insane and useless brutality of war, a companion to his *It Was the War of the Trenches*. Joe Sacco's recent *The Great War* is another one to take a look at. For traditional novels on WWI, you would do well to check out the amazing *Regeneration* trilogy by Pat Barker. And there are many more, of course. August 2014 is the 100 year anniversary of WWI, so you might consider that as one reason to look into the war as a topic for reading. But that war, any war.

Soobie's scared says

It took me forever to finish this graphic novel. But not because of the graphic novel itself but thanks to Varney's chronology at the end of the volume.

Don't get me wrong: the chronology was good and informative and full of picture but... I don't know, the four-column layout and the rather small print made my reading quite difficult. It was like reading an encyclopedia.

After reading the chronology I went back to the comics and some things became clearer. Some names that were dropped in the text suddenly made sense. In addition, sometimes it is useful to look at WWI from a different perspective, the French one in this case. From what Varney wrote, it seemed that Italy didn't play a huge role in the war since it's mentioned only in passing. A couple of lines here, a couple of lines there.

I like the comics in itself but it wasn't like *It Was the War of the Trenches*. Here I think, the author picked up actual photos from the war and made a story around them. In fact, the comics is not a narration per se but it offers glimpses of the war, not sparing any detail. For examples, some of the *gueules cassées* [busted mugs] can be found quite easily on the Internet and also Paolo Cossi paid tribute to them in 1914. Io mi rifiuto!.

I think that offering only glimpses and not giving a real narration is a sort of hindrance for the reader. There's a sort of main character but is not actually there. We only have glimpses of his life in the trenches and how can you walk in his shoes if you know so little about it?

It's still a great comics book and I'm very glad that I've read it but yeah... I couldn't get into the story as I usually do.

Eduardo says

This brilliant book, about the first World War, does not glorify war or the sacrifices of selfless heroes that die for a greater good. Instead it portrays the stupidity of war and the incredible waste of human lives that goes

with it. It's full of hopelessness and despair, yet I couldn't put it down. Tardi's art conveys the grittiness and horror of this war of mutilations without being realistic but in a more impressionistic kind of way. I absolutely recommend this to anyone who has the faintest interest in WWI, be they a fan of the graphic medium or not.

Eric Aguirre says

Si quieres conocer o tener una idea de lo que fue la primera guerra mundial este es tu libro. La guerra es la estupidez y la porquería más grande que existe. En palabras del gran Ralph Waldo Emerson: «Lo trágico de la guerra es que echa mano de lo mejor del hombre para emplearlo en la peor de las obras humanas: destruir».

La primera guerra mundial se valió de ideas como el nacionalismo, el racionalismo y el progreso para llevarse a cabo. Es impresionante como el ser humano es capaz de sacrificar su vida en nombre de las ideas. Esta novela gráfica tiene momentos tan emotivos que te puede llegar a desprender una que otra lágrima. Detrás de la guerra hay personas, no sólo números. Olvídate de que son alemanes, franceses, ingleses, italianos y españoles. En el fondo grandes masas de personas son capaces de asesinar a sus semejantes estimulados por ideas e intereses de unos cuantos.

Es importante recordar, ya es que es una actitud ética por si mismo. No debemos olvidar estas atrocidades, ya que olvidar es volver a caer en estos mismos huecos.

Relstuart says

Sarcastic. Utter despair. Apathetic acceptance of the fatal end of life. Rejection of God. Rejection of fate. Rejection of love of country. Rejection of the church (any). Pacifistic. Rejection of industry. Admiration of the Russian revolution.

Truly the spirit of the book from the very beginning lives up to the disgust inherent in the title.

Having recently finished several WWI memoirs this probably could have been more true if the main character has started out believing all the things this book rejects and then showed how the war changed him. Rather, from the beginning the main character damns his nation and the war. Not sure that is quite an accurate portrayal of the experience of the average French soldier and it would be amazing providence for someone with that attitude to have survived the whole war as the main character did. Except he does not believe in providence.

Andrew says

Read in time for Remembrance Day. War sucks.

Mikko Saari says

The beginning of the book left me a bit confused, but then I got the hang of the way Tardi tells the story. This is a very grim, nihilistic book, but how else can you handle such a topic? The brutality and the sheer idiocy of the war becomes crystal clear. No heroics here, just a brutal meat grinder of a trench war. This is an impressive book.

Sud666 says

I have always loved Barbara Tuchman's brilliant "Guns of August" and Remarque's "All Quiet on the Western Front". Add to that elite company "Goddman This War!" by Tardi. The artwork, normally not to my style, works well within the context of this story. War is never meant to be beautiful. It is ugly and vile. It is an act that puts to rest the childish beliefs of people who think the best of everyone and think peace is "normal". That level of violence and horror is brought directly to us through the words of the narrator. A French soldier who serves throughout the 4 year war, it is sarcastic, biting and very dry in its humor. Taking into account the various events as seen by a low ranking French Army soldier-this is a superb look at the horrors of Trench Warfare during World War 1. I can not stress how impressive this book is. Add it to the ranks of one of my favorite books.

Warwick says

Jacques Tardi has almost made a career out of turning the First World War into *bande-dessinée* art. Perhaps his most acclaimed work is *C'était la guerre des tranchées* from 1993 (eventually translated into English in 2011, whereupon it immediately won an Eisner Award). Fifteen years later, in 2008, he came out with this variation on the theme, co-written with one of France's main historians of the conflict, Jean-Pierre Verney.

The book is organised into slim chapters, one for each year of the war, and in general each page is divided into three widescreen panels on top of one another. Tardi's shimmering artwork (his *ligne claire* frequently has a kind of wobble to it) somehow renders the scenes both hallucinatory and starkly, shockingly real. The bright colours of the early sections – the Poilus' *bleu horizon* and flashes of military red – gradually muddy out into an indistinguishable monochrome as the war drags on.

The advantage of having a historian as co-writer is that everything hits you with the force of accuracy; the disadvantage is that narrative drive suffers. Indeed, there really is no story at all in here, just a succession of scenes that get bleaker and bleaker as we struggle towards 1918. That can make it slow going – but you will see things here that few other books about the war will show you.

TK421 says

Powerful depiction of the price of war. Technology may change the tactics, but the butcher's bill remains the same...

Brendan Hodge says

Jacques Tardi's second World War One graphic novel, *Goddamn This War* takes a different approach than his *It Was the War of the Trenches*. That older work is a collection of disconnection vignettes, jumping forward and backward in time. This one follows a single main character, a French infantryman, through the whole of the Great War.

My complaint about *It Was the War of the Trenches* was that it was too much of one note (despair) and that the characters were not well developed.

Goddamn This War has more of a coherent story, in that it follows the main character linearly through the war, but otherwise it's much the same in tone. The main character is disillusioned from the first moment of the war, so he doesn't go through the changes of those around him from enthusiasm to grim consent to disillusion. The side characters blend into the bleak background, such that when a character is named as having died you sometimes aren't sure who he's talking about. However, as with the prior book the imagery is very well researched, even if Tardi tends to focus his story on only the darkest elements of the war, making it more one-note than many of the novels and memoirs on which he's basing his work. After the story itself, there's also an extended section detailing the history of the war itself. This is good, but necessarily brief.

Overall, I found this interesting as I was curious about current pop-culture depictions of WW1 in France, but if you're looking for a good fiction work about WW1 I'd go to one of the other standards (*All Quiet on the Western Front*, *Under Fire*, *Memoirs of an Infantry Officer*, *Goodbye to All That*, etc.)

Brent says

Jacques Tardi can make you feel part of "the Great War," and be glad you missed it. Read this for a heavy dose of World War One, all the way through the Western Front. The book portrays from 1914 through 1919, when effects of war linger, with or without resolution. There is a quick and effective chronological history after the graphic novel. I feel translator Kim Thompson's voice especially in the song lyric in middle of the book, separating the comic narrative and historical narrative, *The Song of Craonne*.

https://en.wikipedia.org/wiki/La_Chance

Thanks to my library, Atlanta-Fulton Public Library.

Highest recommendation.

Matti Karjalainen says

Jacques Tardin "Kirottu sota! 1914-1919" (Jalava, 2014) on tunnetun ranskalaisen taiteilijan teos ensimmäisestä maailmansodasta, josta on tullut hänen tuotantonsa yksi toistuvista teemoista, ilmeisesti oman sukuhistorian inspiroimana.

Länsirintamalla sotamiehenä taisteleva ranskalainen metallisorvari toimii albumin kertojanäänänä, mutta ruohonjuuritason näkökulma laajenee albumin edetessä, ja muodostuu lopulta melkoisen kattavaksi kuvaukseksi maailmansodasta.

Sotaa kuvataan realistisesti ja raadollisesti. Sankaruudelle ei ole sijaa, vaan kuolema korjaa kirjaimellisesti housut kintuissa, kesken tarpeiden teon. Tardin kerronta on väkevää: mieleen jäivät kummittelemaan muun muassa sivut, joissa kertojanääni vaimenee kokonaan ja tekijä esittelee kasvoihin mitä hirvittävimmillä tavoilla haavoittuneita sotainvalideja.

Sarjakuva-albumin lopusta löytyy vielä Jean-Pierre Verneyn kirjoittama kokonaisesitys ensimmäisen maailmansodan tapahtumista.

Gabrielle says

Read it in the library, I highly recommend. This visual narrative in a life of a French soldier during WWI is superb without romanticizing the awful war that killed millions of people. I like how the chapters are made into years 1914 - 1919 in France/Belgium part of the war. As in those year the art of war evolved overnight from lines of soldiers in bright red pants to soldiers digging trenches and call it home for weeks on end, only to be blown up or gassed on.

At the end of the book the writer added a supplementary historical background life in WWI, with photos of soldiers etc.

I recommend this to today's teens who are not that familiar or doesn't care about the war that changes the world and how modern war works.

Drawn by legendary sequential artist Jacques Tardi.
