

REPRESENTING

WAR

Form and
Ideology in
First World War
Narratives

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Representing War Form And Ideology In First World War Narratives

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Representing War Form And Ideology In First World War Narratives:

Representing War Evelyn Cobley, 1996 In this theoretical reading of First World War narratives Evelyn Cobley challenges the current orthodoxy by maintaining that these narratives of protest remained ideologically complicit with the war they ostensibly oppose Focusing on both documentary and fictional accounts by English French and German authors Cobley shows how the rhetorical narrative and generic conventions of war literature act as carriers of ideological meaning She discusses not so much what the texts say as previous critics have done but how the texts simultaneously express and subvert their message Although thematically First World War narratives document the failure of Enlightenment values by depicting the horrors of war as cultural regression formally they betray a continued investment in the Enlightenment faith in cultural progress through science and reason Cobley explores the contradiction enmeshing those intent on representing a historical event which was so far beyond ordinary experience that it seemed unnameable Approaching the narrative text as a contradictory site of inscription **Representing War** shows how combatant writers in their desire to legitimate their texts resorted either to realist conventions telling it as it really was or to modernist strategies arriving at a higher truth This study amply illustrates that no formal device is ideologically innocent each narrative has to be scrutinized for its own specific manifestation of complicity with the war By virtue of its well informed theoretical perspective and its meticulous reading of primary texts **Representing War** constitutes a rich contribution to postmodern critiques of representation and subjectivity as well as enhancing our understanding of the First World War as a crisis of modern consciousness

Literature and the Great War 1914-1918 Randall Stevenson, 2013-05-02 Literature and the Great War offers a fresh challenging interpretation of the literature of the period reappraising the settled assumptions through which war writing has come to be read in recent years

The Short Story and the First World War Ann-Marie Einhaus, 2013-07-31 Covering a range of topics settings and styles the book offers the first comprehensive study of short fiction from the First World War

British Art and the First World War, 1914-1924 James Fox, 2015-07-30 Overturning decades of scholarly orthodoxies James Fox makes a bold new argument about the First World War's cultural consequences

Media, Memory, and the First World War David Williams, 2009-04-01 Of interest to historians classicists media and digital theorists literary scholars museologists and archivists Media Memory and the First World War is a comparative study that shows how the dominant mode of communication in a popular culture from oral traditions to digital media shapes the structure of memory within that culture

Commemorative Modernisms Alice Kelly, 2020-07-06 One of the key questions of modern literature was the problem of what to do with the war dead Through a series of case studies focusing on nurse narratives Edith Wharton Katherine Mansfield H D and Virginia Woolf as well as visual and material culture this book provides the first sustained study of women's literary representations of death and the culture of war commemoration that underlie British and American literary modernism

Memories of a Lost War Subarno Chattarji, 2001 In this unique and significant addition to Vietnam studies

Memories of a Lost War analyzes the poems written by American veterans protest poets and Vietnamese within political aesthetic and cultural contexts Drawing on a wealth of material often published in small presses and journals the book highlights the horrors of war and the continuing traumas of veterans in post Vietnam America In its inclusion of Vietnamese perspectives the book marks a departure from earlier works that have largely concentrated on Vietnam as a war rather than a country

Embattled Home Fronts Karsten Helge Piep, 2009 Embattled Home Fronts is an inquiry into the highly conflicted US American experience of World War I as it plays itself out in the diverse body of novelistic works to which it has given rise and by which it has been in turn shaped and commemorated As such this book naturally concerns itself with the formal aspects of artistic war representation But rather than merely endeavoring to illustrate how American writers from various backgrounds chose to depict World War I the present work seeks to uncover the particular ideologies and political practices that inform these representational choices To this end Embattled Home Fronts examines both canonized and marginalized US American World War I novels within the context of contemporaneous debates over shifting class gender and race relations The book contends that American literary representations of the Great War are shaped less by universal insights into modern society's self destructiveness than by concerted efforts to fashion class gender and race specific experiences of warfare in ways that stabilize and heighten political group identities In moving beyond the customary focus on ironic war representations Embattled Home Fronts illustrates that the representational and ideological battles fought within American World War I literature not only shed light on the emergence of powerful identity political concepts such as the New Woman and the New Negro but also speak to the reappearance of utopian communitarian and social protest fictions in the early 1930s This study Embattled Home Fronts provides a new understanding of the relationship between war literature and home front politics that should be of interest to students and scholars working from a variety of disciplines and perspectives

Narrative as Counter-Memory Reiko Tachibana, 1998-07-30 A pioneering study of German and Japanese postwar fiction providing a broad cultural basis for understanding a half century of responses to World War II from within the two societies

At Home, at War Jennifer Anne Haytock, 2003 This study demonstrates that such literary divisions as war novel and domestic novel limit readers understanding of the ways these categories rely on and respond to each other Haytock argues that gender creates an ideological context through which both domesticity and war are viewed and understood issues of home and violence are intricately related for US authors who wrote about the First World War Haytock explores what war and domestic texts represent in light of the deconstructionist said in its cultural and historical context and seeing what is not said Readers take food shelter and clothing for granted and yet the way we treat them is part of what allows us to define ourselves as civilized In war novels and domestic novels by Temple Bailey Ellen Glasgow Edith Wharton Willa Cather John Dos Passos Thomas Boyd Ernest Hemingway William Faulkner and Eudora Welty the idea of home and domestic rituals contribute to the creation of war propaganda the soldier's experience of war and the home front's ability to confront the war

after the fact This approach helps literary criticism reject the separation of men's and women's writing particularly but not only their writing about war

Ford Madox Ford and the Misfit Moderns R. Hawkes, 2012-09-18 Ford Madox Ford is a major modernist writer yet many of his works do not conform to our assumptions about modernism Examining ways in which he alongside other misfit moderns undermines stabilities we expect from novels and memoirs this book poses questions about the nature of narrative and the distinction between modernism and modernity

Handbook of British Literature and Culture of the First World War Ralf Schneider, Jane Potter, 2021-09-20 The First World War has given rise to a multifaceted cultural production like no other historical event This handbook surveys British literature and film about the war from 1914 until today The continuing interest in World War I highlights the interdependence of war experience the imaginative re-creation of that experience in writing and individual as well as collective memory In the first part of the handbook the major genres of war writing and film are addressed including of course poetry and the novel but also the short story furthermore it is shown how our conception of the Great War is broadened when looked at from the perspective of gender studies and post colonial criticism The chapters in the second part present close readings of important contributions to the literary and filmic representation of World War I in Great Britain All in all the contributions demonstrate how the opposing forces of focusing and canon formation on the one hand and broadening and revision of the canon on the other have characterised British literature and culture of the First World War

Virginia Woolf and the Great War Karen L. Levenback, 1999-05-01 Virginia Woolf was a civilian a noncombatant during the Great War Unlike the war poet Wilfred Owen she had not seen God through mud Yet although she was remembered by her husband as the least political animal since Aristotle invented the definition and called an instinctive pacifist by Alex Zwerdling her experience and memory of the war became a touchstone against which life itself was measured Virginia Woolf and the Great War focuses on Woolf's war consciousness and how her sensitivity to representations of war in the popular press and authorized histories affected both the development of characters in her fiction and her nonfictional and personal writings As the seamless history of the prewar world had been replaced by the realities of modern war Woolf herself understood there was no immunity from its ravages even for civilians Karen L. Levenback's readings of *Mrs Dalloway* *To the Lighthouse* and *The Years* in particular together with her understanding of civilian immunity the operation of memory in the postwar period and lexical resistance to accurate representations of war are profoundly convincing in securing Woolf's position as a war novelist and thinker whose insights and writings anticipate our most current progressive theories on war's social effects and continuing presence

The Representation of War in German Literature Elisabeth Krimmer, 2010-06-10 The history of literature about war is marked by a fundamental paradox although war forms the subject of countless novels dramas poems and films it is often conceived as indescribable Even as many writers strive towards an ideal of authenticity they maintain that no representation can do justice to the terror and violence of war Readings of Schiller Kleist J. G. Goethe Remarque Grass B. H. H. Handke and Jelinek reveal

that stylistic and aesthetic features gender discourses and concepts of agency and victimization can all undermine a text's martial stance or its ostensible pacifist agenda. Spanning the period from the Revolutionary and Napoleonic Wars to the recent wars in Yugoslavia and Iraq, this book investigates the aesthetic theoretical and historical challenges that confront writers of war.

Writing against War Charles Andrews, 2017-05-15 In *Writing against War*, Charles Andrews integrates literary analysis and peace studies to create innovative new ways to view experimental British fiction in the interwar period. The cataclysm of the First World War gave rise to the British Peace Movement, a spectrum of pacifist, internationalist, and antiwar organizations and individuals. Antiwar sentiments found expression not only in editorials, criticism, and journalism but also in novels and other works of literature. *Writing against War* examines the work of Aldous Huxley, Storm Jameson, Siegfried Sassoon, Rose Macaulay, and Virginia Woolf to analyze the effects of their attempts to employ fiction in the service of peace activism. It further traces how Huxley, Woolf, and others sought to reconcile their antiwar beliefs with implacable military violence. The British Peace Movement's failure to halt the rise of fascism and the Second World War continues to cast a shadow over contemporary pacifist movements. *Writing about War* will fascinate scholars of peace studies and literature and offers valuable insights for current-day peace activists and artists who seek to integrate creativity with activism.

The Care of the Witness Michal Givoni, 2016-10-31 *The Care of the Witness* explores the historical shifts in the crises of witnessing to genocide, war, and disaster and their contribution to nongovernmental politics.

War Poets and Other Subjects Bernard Bergonzi, 2017-03-02 In the opening section of these related studies of modern literature, Bernard Bergonzi considers the poetry and fiction of two World Wars, including discussions of Wilfred Owen, Richard Aldington's *Death of a Hero*, Pat Barker's *Regeneration*, and the poetry of the Desert War of the 1940s. The second section deals with a number of prominent twentieth-century authors. Among other subjects, it looks at Ford Madox Ford's *The Good Soldier* as a novel anticipating the Great War, the treatment of memory in Orwell's *Nineteen Eighty-Four*, and aspects of the poetry of T. S. Eliot responding to arguments about its anti-Semitism. The final section is on Catholic writers from Hopkins and Chesterton to Graham Greene and David Lodge. The book continues Bergonzi's extensive career as a critic and literary historian of the modern period and takes a fresh look at the subjects of some of the earlier books, such as Hopkins, Eliot, Wells, and the literature of war.

Edith Wharton and Cosmopolitanism Meredith L. Goldsmith, Emily J. Orlando, 2016-09-16 *Edith Wharton and Cosmopolitanism* explores Edith Wharton's relation to the concept of cosmopolitanism as it extended toward her politics, her aesthetics, and her vision of cultural differences. Essays explore Wharton's cosmopolitan ideas and ideals, influences such as American art historian Charles Eliot Norton, her attitudes toward transatlanticism and globalization, and her art historical discoveries in Europe.

Catching the Torch Neta Gordon, 2014-03-25 *Catching the Torch* examines contemporary novels and plays written about Canada's participation in World War I. Exploring such works as Jane Urquhart's *The Underpainter* and *The Stone Carvers*, Jack Hodgins's *Broken Ground*, Kevin Kerr's *Unity 1918*, Stephen Massicotte's *Mary's Wedding*, and

Frances Itani's *Deafening* the book considers how writers have dealt with the compelling myth that the Canadian nation was born in the trenches of the Great War. In contrast to British and European remembrances of WWI which tend to regard it as a cataclysmic destroyer of innocence or Australian myths that promote an ideal of outsize masculinity, physical bravery and white superiority, contemporary Canadian texts conjure up notions of distinctively Canadian values: tolerance of ethnic difference, the ability to do one's duty without complaint or arrogance, and the inclination to show moral as well as physical courage. Paradoxically, Canadians are shown to decry the horrors of war while making use of its productive cultural effects. Through a close analysis of the way sacrifice, service and the commemoration of war are represented in these literary works, *Catching the Torch* argues that iterations of a secure mythic notion of national identity, one that is articulated via the representation of straightforward civic and military participation, work to counter current anxieties about the stability of the nation-state in particular anxieties about the failure of the ideal of a national character.

The Great War Kellen Kurschinski, Steve Marti, Alicia Robinet, Matt Symes, Jonathan F. Vance, 2015-10-23

The Great War: From Memory to History offers a new look at the multiple ways the Great War has been remembered and commemorated through the twentieth century and into the twenty-first. Drawing on contributions from history, cultural studies, film and literary studies, this collection offers fresh perspectives on the Great War and its legacy at the local, national and international levels. More importantly, it showcases exciting new research on the experiences and memories of forgotten participants who have often been ignored in dominant narratives or national histories. Contributors to this international study highlight the transnational character of memory-making in the Great War's aftermath. No single memory of the war has prevailed, but many symbols, rituals and expressions of memory connect seemingly disparate communities and wartime experiences. With groundbreaking new research on the role of Aboriginal peoples, ethnic minorities, women, artists, historians and writers in shaping these expressions of memory, this book will be of great interest to readers from a variety of national and academic backgrounds.

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