

REPRESENTING

WAR

Form and
Ideology in
First World War
Narratives

Evethyn Cobbley

Representing War Form And Ideology In First World War Narratives

James Fox



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

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

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

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 Cambridge Companion to the Literature of the First World War Vincent Sherry,2005-01-20 The Great War of 1914 1918 marks a turning point in modern history and culture This Companion offers critical overviews of the major literary genres and social contexts that define the study of the literatures produced by the First World War The volume comprises original essays by distinguished scholars of international reputation who examine the impact of the war on various national literatures principally Great Britain Germany France and the United States before addressing the way the war affected Modernism the European avant garde film women s writing memoirs and of course the war poets It concludes by addressing the legacy of the war for twentieth century literature The Companion offers readers a chronology of key events and publication dates covering the years leading up to and including the war and ends with a current bibliography of further reading organised by chapter topics

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

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

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 U.S. 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

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. 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

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

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 [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 [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 [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 The World Wars Through the Female Gaze Jean Gallagher,1998 In The World Wars Through the Female Gaze Jean Gallagher maps one portion of the historicized gendered territory of what Nancy K Miller calls the gaze in representation Expanding the notion of the gaze in critical discourse Gallagher situates a number of visual acts within specific historic contexts to reconstruct the wartime female subject She looks at both the female observer s physical act of seeing and the refusal to see for example a battlefield a wounded soldier a torture victim a national flag a fashion model a bombed city or a wartime hallucination Interdisciplinary in focus this book brings together visual twenty two illustrations and literary texts high and popular expressive forms and well known and lesser known figures and texts **Cultural Memory and Historical Consciousness in the German-speaking World Since 1500** Christian Emden,David R. Midgley,2004 This is the first of three volumes based on papers given at the conference The Fragile Tradition The German Cultural Imagination Since 1500 in Cambridge 2002 Together they provide a conspectus of current research on the cultural historical and literary imagination of the German speaking world across the whole of the modern period This volume highlights the ways in which cultural memory and historical consciousness have been shaped by experiences of discontinuity focusing particularly on the reception of the Reformation the literary and ideological heritage of the Enlightenment and the representation of war the Holocaust and the reunification of Germany in contemporary literature and museum culture **The Literature of the Great War Reconsidered** P. Quinn,S. Trout,2001-06-17 This definitive volume will profoundly alter our understanding of the literature of the Great War New critical approaches have over the last two decades redefined the term war literature and its cultural legacy Consisting in equal measure of essays by male and female scholars from several different countries and devoted to both familiar and lesser known works this book presents the many faces of Great War literary study at the millennium

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