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**THE GENERIC ORIGINALITY OF ENGLISH
MILITARY LITERATURE FROM 1900 TO 1939**

**ЖАНРОВА СВОЄРІДНІСТЬ АНГЛІЙСЬКОЇ
ВІЙСЬКОВОЇ ЛІТЕРАТУРИ 1900 – 1939 РОКІВ**

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Literature written in English on the subject of war is an exceptional cultural phenomenon, expressing the extraordinary importance of both artistic and public opinion. In the 20th century, English war literature demonstrates a gradual demythologization of war and a shift in focus from a collective approach to individual trauma, in contrast to previous human history, when military themes were predominantly used to consolidate and glorify the country.

Researchers identify four stages in the development of the genre in 20th-century English military prose. These are the beginning of patriotic traditions before the start of the First World War (1900–1914), the crisis genre and the creation of anti-war aesthetics (1914–1939), the documentary turn and the normalisation of military experience (1939–1960), and the deconstruction and boom of memory after the end of the Cold War (1960–2000). The relationship between documentary and artistic fiction, the evolution of narrative strategies, and changing ideological attitudes distinguish each of these periods.

The beginning of the 20th century was marked by the dominance of imperial philosophy in English military prose. The books of Henry Rider Haggard (1856–1925), Joseph Rudyard Kipling (1865–1936), and George William Buchanan (1854–1924) tell of the noble mission of the British Empire, in which military conflict promotes the courage and unity of the nation. The genre specificity of this period is determined by the predominance of adventure novels with elements of melodrama, where personal heroism is harmoniously combined with universal victory.

Nevertheless, in previous years, differences of opinion regarding imperial military actions had begun to emerge. The early works of John

Galsworthy (1867–1933), such as «The Forsyte Saga» (1906–1921), show the destruction of Victorian principles and the gradual collapse of imperial optimism. The military theme is mainly a backdrop to the novel's narrative, with John Galsworthy emphasising the depiction of generational conflict and the crisis of the patriarchal family, anticipating the popularity of the psychological novel genre in the last decade of the 20th century.

The First World War became a catalyst for radical genre transformation. The «lost generation» of English writers – Wilfred Edward Salter Owen (1893–1918), Siegfried Sassoon (1886–1967), Robert Graves (1895–1985), and Edmund Blunden (1896–1974) – created a new poetics of war literature based on the contrast between personal experience in the trenches and official militaristic rhetoric.

Several main trends define the genre diversity of interwar military prose (1918–1939):

The memoirs of E. Blunden, «Undertones of War» (1928), and R. Graves «Good-Bye to All That» (1929) blur the boundaries between documentary chronicle and fiction, forming the genre of autobiographical prose confirmed by facts. English writers used a fragmentary composition in their memoirs to imitate the psychological perception of traumatic experiences, abandoning the traditional plot structure. R. Graves testifies: **«London seemed unrealistically itself. Despite the number of uniforms in the streets, the general indifference and ignorance about the war surprised me»** [4, p. 142].

It should also be noted that a distinctive feature of this literary period was the continuation of the tradition of satirical interpretation of war in the tradition of Jonathan Swift, which manifested itself in the work of Z. Sassoon. The technique of ridiculing the realities of war in his autobiographical novel «Memoirs of an Infantry Officer» (1930) was significantly influenced by E. M. Remarque's «All Quiet on the Western Front» (German: *Im Westen nichts Neues*, 1929). The sharp and merciless mockery of war in the German writer's novel, translated into English in the same year as «All Quiet on the Western Front», breaks with familiar stereotypes, revealing hidden meanings and contradictions. Z. Sassoon's ironic and grotesque description of the absurdity of the military bureaucracy can be considered a particularly successful and innovative find.

The growing popularity of the psychological novel genre in interwar literature was mentioned above. The realities of the First World War (1914–1918) significantly undermined and debunked all pre-war narratives. This contributed to the emergence of the lyrical-documentary novel and modernist psychological realism, focusing attention not on battle scenes, but on the deeply traumatised psyche of the soldier. Richard Aldington's (real name Edward Godfrey Aldington; 1892–1962) novel «Death

of a Hero» (1929) is a good illustration of this genre specificity. The work is an attempt to combine a naturalistic narrative style with elements of psychoanalytic reflection. Aldington's genre innovation lies in shifting the emphasis from external events to an understanding of the internal disintegration of the personality caused by the impact of war. As critic Kay Dick notes, «**Death of a Hero** is a very angry novel; **virulent** is perhaps a better epithet... There is nothing that Aldington does not paint in **infernal colours**. One has the impression of reading the **testimony of a madman**» [2].

The authoritative collection *Edinburgh Companion to 20th Century* [7]. *Military Literature* points to the emergence of English military poetry between 1918 and 1939, when trench warfare demanded new forms of expression. Rhetoric extolling heroism and patriotism gradually gave way to so-called 'trench poetry,' which became the main genre for covering military events. A characteristic manifestation of the attributes of this genre can be traced in the works of frontline poets Wilfred Owen and Siegfried Sassoon. Their literary work, based on the syntactic and figurative principles of romanticism, semantically undermines the traditional perception of heroic death. In his famous poem «*Dulce et Decorum Est*», Wilfred Owen describes a gas attack with naturalistic precision: «If you could hear, at every jolt, the blood / Come gargling from the froth-corrupted lungs, / Obscene as cancer, bitter as the cud / Of vile, incurable sores on innocent tongues» [5].

The undoubted influence of Wilfred Owen's poetry was felt by his younger colleague Siegfried Sassoon, who met the then already famous «trench poet» in a hospital near Edinburgh. In his poem «*Suicide in the Trenches*», he succinctly captures the tragedy of a generation: «I knew a simple soldier boy / Who grinned at life in empty joy, / Slept soundly through the lonesome dark, / And whistled early with the lark» [3].

Thus, based on the results of this study, we can conclude that the genre specificity of English military literature from 1900 to 1939 is determined by the process of gradual demythologisation of war and the shift in focus from collective heroism to individual trauma. The evolution of the military literature genre demonstrates a transition from patriotic melodrama to psychological realism, from documentary chronicle to metafictional play, from the monologue of imperial discourse to the polyphony of postcolonial voices.

The current state of this genre is characterised by its combination with other forms of cultural representation – cinema, computer games, electronic archives. However, the written form has its own uniqueness as a tool for narrative reflection and moral evaluation of war experiences. Areas for further study include research into the gender dimensions of war literature, examination of the 'visual shift' in contemporary war prose, and analysis of transmedia methods of memory formation.

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**UKRAINIAN FEMINISM AT THE TURN OF THE CENTURY
AND ITS LEGACY IN FEMINIST LITERARY CRITICISM**

**УКРАЇНСЬКИЙ ФЕМІНІЗМ НА ЗЛАМІ СТОЛІТЬ
ТА ЙОГО СПАДЩИНА У ФЕМІНІСТИЧНІЙ
ЛІТЕРАТУРНІЙ КРИТИЦІ**

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Nataliya Kobrynska, the founder of the Society of Ukrainian Women [3], once stated: “Through literature, I came to understand women in society – so I wanted to lead others as well.” This formulation is highly symptomatic for the early stage of Ukrainian feminism, as it explicitly links literary creativity with social awareness and collective emancipation. Her short story “For a Crust of Bread” (1884) presents the figure of an independent woman