

War Writers

Jennifer Haytock

The Routledge Introduction to American War Literature Jennifer Haytock, 2018-05-11 War and violence have arguably been some of the strongest influences on literature, but the relation is complex: more than just a subject for story-telling, war tends to reshape literature and culture. Modern war literature necessarily engages with national ideologies, and this volume looks at the specificity of how American literature deals with the emotional, intellectual, social, political, and economic contradictions that evolve into and out of war. Raising questions about how American ideals of independence and gender affect representations of war while also considering how specifically American experiences of race and class interweave with representations of combat, this book is a rich and coherent introduction to these texts and critical debates.

War and American Literature Jennifer Haytock, 2021-02-04 This book examines representations of war throughout American literary history, providing a firm grounding in established criticism and opening up new lines of inquiry. Readers will find accessible yet sophisticated essays that lay out key questions and scholarship in the field. War and American Literature provides a comprehensive synthesis of the literature and scholarship of US war writing, illuminates how themes, texts, and authors resonate across time and wars, and provides multiple contexts in which texts and a war's literature can be framed. By focusing on American war writing, from the wars with the Native Americans and the Revolutionary War to the recent wars in Iraq and Afghanistan, this volume illuminates the unique role representations of war have in the US imagination.

Paper Soldiers!-The War Writers KELLY CHANCE BECKMAN, 2014-07-30 FOUR HEROES TAKE ON THE WORLD FOR TRUTH! KELLY CHANCE IS THE WAR HERO! JULIET ROSE IS THE PEACE ACTIVIST. JIMMY SHAKESPEARE IS THE NEWSPAPER MAN COVERING THE WAR AND PEACE PROCESS.

KATHERINE KAT THOMPSON IS A LEADING AMERICAN NEWSPAPER WOMAN COVERING THE WARS AT HOME AND OVERSEAS. THEY ARE THE PAPER SOLDIERS-THE WAR WRITERS WHO WRITE SO WE MIGHT UNDERSTAND WAR AND PEACE. THE TRUTH IS A PRISONER OF WAR.THE TRUTH WAS EDITED, DELETED OR REDACTED. LATER AS THE FOREIGN PRESS RELEASED DIFFERENT STORIES AND AS SOLDIERS WROTE HOME THE TRUTH ESCAPED. THE TRIAL FOR TREASON BROUGHT EVERYONE AND EVERYTHING TO A MAJOR CLIMAX. THE VILLAINS COME OUT FOR A FINAL SHOWDOWN. SOME QUESTIONS REMAIN: HOW DO HIDE 58,000 CASKETS COMING HOME AND WILL THEY SHOOT OUR HERO AS A TRAITOR. THIS IS A WAR STORY, A LOVE STORY, AND A NEWS STORY.

The War that Used Up Words Hazel Hutchison,2015-01-01 In this provocative study, Hazel Hutchison takes a fresh look at the roles of American writers in helping to shape national opinion and policy during the First World War. From the war's opening salvos in Europe, American writers recognized the impact the war would have on their society and sought out new strategies to express their horror, support, or resignation. By focusing on the writings of Henry James, Edith Wharton, Grace Fallow Norton, Mary Borden, Ellen La Motte, E. E. Cummings, and John Dos Passos, Hutchison examines what it means to be a writer in wartime, particularly in the midst of a conflict characterized by censorship and propaganda. Drawing on original letters and manuscripts, some never before seen by researchers, this book explores howthe essays, poetry, and novels of these seven literary figures influenced America's public view of events, from August 1914 through the Paris Peace Conference of 1919, and ultimately set the literary agenda for later, more celebrated texts about the war--

The Writers' War Felicity Trotman,2014-05-15 The most momentous event of the early 20th century in the unsurpassed words of some of the era's greatest writers

Cold Warriors Duncan White,2019-08-27 In this brilliant account of the literary war within the Cold

War, novelists and poets become embroiled in a dangerous game of betrayal, espionage, and conspiracy at the heart of the vicious conflict fought between the Soviet Union and the West. During the Cold War, literature was both sword and noose. Novels, essays, and poems could win the hearts and minds of those caught between the competing creeds of capitalism and communism. They could also lead to blacklisting, exile, imprisonment, or execution for their authors if they offended those in power. The clandestine intelligence services of the United States, Britain, and the Soviet Union recruited secret agents and established vast propaganda networks devoted to literary warfare. But the battles were personal, too: friends turned on one another, lovers were split by political fissures, artists were undermined by inadvertent complicities. And while literary battles were fought in print, sometimes the pen was exchanged for a gun, the bookstore for the battlefield. In *Cold Warriors*, Duncan White vividly chronicles how this ferocious intellectual struggle was waged on both sides of the Iron Curtain. Among those involved were George Orwell, Stephen Spender, Mary McCarthy, Graham Greene, Aleksandr Solzhenitsyn, John le Carré, Anna Akhmatova, Richard Wright, Ernest Hemingway, Boris Pasternak, Gioconda Belli, and Václav Havel. Here, too, are the spies, government officials, military officers, publishers, politicians, and critics who helped turn words into weapons at a time when the stakes could not have been higher. Drawing upon years of archival research and the latest declassified intelligence, *Cold Warriors* is both a gripping saga of prose and politics, and a welcome reminder that--at a moment when ignorance is all too frequently celebrated and reading is seen as increasingly irrelevant--writers and books can change the world.

Sacrifice and Modern War Literature Alex Houen, Jan-Melissa Schramm, 2018 This book explores how writers from the early nineteenth century to the present have addressed the intimacy of sacrifice and war. Each chapter presents fresh insights into the literature of a particular conflict. The range of

literature examined complements the rich array of topics related to wartime sacrifice that the contributors discuss.

On War and Writing Samuel Hynes, 2018-02-27 “In our imaginations, war is the name we give to the extremes of violence in our lives, the dark dividing opposite of the connecting myth, which we call love. War enacts the great antagonisms of history, the agonies of nations; but it also offers metaphors for those other antagonisms, the private battles of our private lives, our conflicts with one another and with the world, and with ourselves.” Samuel Hynes knows war personally: he served as a Marine Corps pilot in the Pacific Theater during World War II, receiving the Distinguished Flying Cross. He has spent his life balancing two careers: pilot and professor of literature. Hynes has written a number of major works of literary criticism, as well as a war-memoir, *Flights of Passage*, and several books about the World Wars. His writing is sharp, lucid, and has provided some of the most expert, detailed, and empathetic accounts of a disappearing generation of fighters and writers. *On War and Writing* offers for the first time a selection of Hynes’s essays and introductions that explore the traditions of war writing from the twentieth century to the present. Hynes takes as a given that war itself—the battlefield uproar of actual combat—is unimaginable for those who weren’t there, yet we have never been able to turn away from it. We want to know what war is really like: for a soldier on the Somme; a submariner in the Pacific; a bomber pilot over Germany; a tank commander in the Libyan desert. To learn, we turn again and again to the memories of those who were there, and to the imaginations of those who weren’t, but are poets, or filmmakers, or painters, who give us a sense of these experiences that we can’t possibly know. The essays in this book range from the personal (Hynes’s experience working with documentary master Ken Burns, his recollections of his own days as a combat pilot) to the critical (explorations of the works of writers and artists such as Thomas Hardy, E.

E. Cummings, and Cecil Day-Lewis). What we ultimately see in *On War and Writing* is not military history, not the plans of generals, but the feelings of war, as young men expressed them in journals and poems, and old men remembered them in later years—men like Samuel Hynes.

A History of American Literature and Culture of the First World War Tim Dayton, Mark W. Van Wienen, 2021-02-04 In the years of and around the First World War, American poets, fiction writers, and dramatists came to the forefront of the international movement we call Modernism. At the same time a vast amount of non- and anti-Modernist culture was produced, mostly supporting, but also critical of, the US war effort. *A History of American Literature and Culture of the First World War* explores this fraught cultural moment, teasing out the multiple and intricate relationships between an insurgent Modernism, a still-powerful traditional culture, and a variety of cultural and social forces that interacted with and influenced them. Including genre studies, focused analyses of important wartime movements and groups, and broad historical assessments of the significance of the war as prosecuted by the United States on the world stage, this book presents original essays defining the state of scholarship on the American culture of the First World War.

American Writers and World War I David A. Rennie, 2020-07-31 Looking at texts written throughout the careers of Edith Wharton, Ellen La Motte, Mary Borden, Thomas Boyd, F. Scott Fitzgerald, Laurence Stallings, and Ernest Hemingway, *American Writers and World War I* argues that authors' war writing continuously evolved in response to developments in their professional and personal lives. Recent research has focused on constituencies of identity—such as gender, race, and politics—registered in American Great War writing. Rather than being dominated by their perceived membership of such socio-political categories, this study argues that writers reacted to and represented the war in complex ways which were frequently linked to the exigencies of maintaining a

career as a professional author. War writing was implicated in, and influenced by, wider cultural forces such as governmental censorship, the publishing business, advertising, and the Hollywood film industry. *American Writers and World War I* argues that even authors' hallmark 'anti-war' works are in fact characterized by an awareness of the war's nuanced effects on society and individuals. By tracking authors' war writing throughout their entire careers—in well-known texts, autobiography, correspondence, and neglected works—this study contends that writers' reactions were multifaceted, and subject to change—in response to their developments as writers and individuals. This work also uncovers the hitherto unexplored importance of American cultural and literary precedents which offered writers means of assessing the war. Ultimately, the volume argues, American World War I writing was highly personal, complex, and idiosyncratic.

To the End of the War James Jones, 2011 Never-before-published fiction by one of the finest war authors of the twentieth century In 1943, a young soldier named James Jones returned from the Pacific, lightly wounded and psychologically tormented by the horrors of Guadalcanal. When he was well enough to leave the hospital, he went AWOL rather than return to service, and began work on a novel of the World War II experience. Jones's AWOL period was brief, but he returned to the novel at war's end, bringing him to the attention of Maxwell Perkins, the legendary editor of Fitzgerald, Hemingway, and Thomas Wolfe. Jones would then go on to write *From Here to Eternity*, the National Book Award-winning novel that catapulted him into the ranks of the literary elite. Now, for the first time, Jones's earliest writings are presented here, as a collection of stories about man and war, a testament to the great artist he was about to become.

The Cambridge Companion to War Writing Kate McLoughlin, 2009-07-16 War writing is an ancient genre that continues to be of vital importance. Times of crisis push literature to its limits,

requiring writers to exploit their expressive resources to the maximum in response to extreme events. This Companion focuses on British and American war writing, from Beowulf and Shakespeare to bloggers on the 'War on Terror'. Thirteen period-based chapters are complemented by five thematic chapters and two chapters charting influences. This uniquely wide range facilitates both local and comparative study. Each chapter is written by an expert in the field and includes suggestions for further reading. A chronology illustrates how key texts relate to major conflicts. The Companion also explores the latest theoretical thinking on war representation to give access to this developing area and to suggest new directions for research. In addition to students of literature, the volume will interest those working in war studies, history, and cultural studies.

A Writer at War Vasily Grossman, 2007-03-13 When the Germans invaded Russia in 1941, Vasily Grossman became a special correspondent for the Red Star, the Soviet Army's newspaper, and reported from the frontlines of the war. *A Writer at War* depicts in vivid detail the crushing conditions on the Eastern Front, and the lives and deaths of soldiers and civilians alike. Witnessing some of the most savage fighting of the war, Grossman saw firsthand the repeated early defeats of the Red Army, the brutal street fighting in Stalingrad, the Battle of Kursk (the largest tank engagement in history), the defense of Moscow, the battles in Ukraine, the atrocities at Treblinka, and much more. Antony Beevor and Luba Vinogradova have taken Grossman's raw notebooks, and fashioned them into a gripping narrative providing one of the most even-handed descriptions --at once unflinching and sensitive -- we have ever had of what Grossman called "the ruthless truth of war."

Conceiving Strangeness in British First World War Writing C. Buck, 2015-04-03 This book reframes British First World War literature within Britain's history as an imperial nation. Rereading canonical war writers Siegfried Sassoon and Edmund Blunden, alongside war writing by Enid Bagnold, E. M.

Forster, Mulk Raj Anand, Roly Grimshaw and others, the book makes clear that the Great War was more than a European war.

Writers at War Isabelle Brasme, 2023-01-31 *Writers at War* addresses the most immediate representations of the First World War in the prose of Ford Madox Ford, May Sinclair, Siegfried Sassoon and Mary Borden; it interrogates the various ways in which these writers contended with conveying their war experience from the temporal and spatial proximity of the warzone and investigates the multifarious impact of the war on the (re)development of their aesthetics. It also interrogates to what extent these texts aligned with or challenged existing social, cultural, philosophical and aesthetic norms. While this book is concerned with literary technique, the rich existing scholarship on questions of gender, trauma and cultural studies on World War I literature serves as a foundation. This book does not oppose these perspectives but offers a complementary approach based on close critical reading. The distinctiveness of this study stems from its focus on the question of representation and form and on the specific role of the war in the four authors' literary careers. This is the first scholarly work concerned exclusively with theorising prose written from the immediacy of the war. This book is intended for academics, researchers, PhD candidates, postgraduates and anyone interested in war literature.

A Freedom Bought with Blood Jennifer C. James, 2012-09-01 In the first comprehensive study of African American war literature, Jennifer James analyzes fiction, poetry, autobiography, and histories about the major wars waged before the desegregation of the U.S. military in 1948. Examining literature about the Civil War, the Spanish-American Wars, World War I, and World War II, James introduces a range of rare and understudied texts by writers such as Victor Daly, F. Grant Gilmore, William Gardner Smith, and Susie King Taylor. She argues that works by these as well as canonical

writers such as William Wells Brown, Paul Laurence Dunbar, and Gwendolyn Brooks mark a distinctive contribution to African American letters. In establishing African American war literature as a long-standing literary genre in its own right, James also considers the ways in which this writing, centered as it is on moments of national crisis, complicated debates about black identity and African Americans' claims to citizenship. In a provocative assessment, James argues that the very ambivalence over the use of violence as a political instrument defines African American war writing and creates a compelling, contradictory body of literature that defies easy summary.

Where Wars Go to Die W. D. Wetherell, 2016-02-02 As the world commemorates the hundredth anniversary of World War I, the literary canon of the war has consolidated around the memoirs written in the years after the Armistice by soldier-writers who served in the trenches. Another kind of Great War literature has been almost entirely ignored: the books written and published during the war by the greatest English, American, French, and German writers at work—books that show us how the best, most influential writers responded to an overpowering human and cultural catastrophe. *Where Wars Go to Die: The Forgotten Literature of World War I* explores this little-known cache of contemporary writings by the greatest novelists, poets, playwrights, and essayists of the war years, examining their interpretations and responses, weaving excerpts and quotations from their books into a narrative that focuses on the various ways civilian writers responded to an overwhelming historical reality. The authors whose war writings are presented include George Bernard Shaw, Henry James, Joseph Conrad, H. G. Wells, Edith Wharton, Maurice Maeterlinck, Henri Bergson, W. E. B. Du Bois, Romain Rolland, Thomas Mann, Thomas Hardy, May Sinclair, W. B. Yeats, Ring Lardner, Reinhold Niebuhr, and dozens more of equal stature. Intended for the general reader as much as the specialist, *Where Wars Go to Die* breaks important new ground in the history and literature of World War I.

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Narratives of the Vietnam War by Korean and American Writers Jinim Park, 2007 Original Scholarly Monograph

Authoring War Kate McLoughlin, 2014-06-16 Kate McLoughlin's *Authoring War* is an ambitious and pioneering study of war writing across all literary genres from earliest times to the present day. Examining a range of cultures, she brings wide reading and close rhetorical analysis to illuminate how writers have met the challenge of representing violence, chaos and loss. War gives rise to problems of epistemology, scale, space, time, language and logic. She emphasises the importance of form to an understanding of war literature and establishes connections across periods and cultures from Homer to the 'War on Terror'. Exciting new critical groupings arise in consequence, as Byron's *Don Juan* is read alongside Heller's *Catch-22* and English Civil War poetry alongside Second World War letters. Innovative in its approach and inventive in its encyclopedic range, *Authoring War* will be indispensable to any discussion of war representation.

Literature at War - A Comparison of American War Literature of WW II and the Vietnam War Rainer Puster, 2008-08 Thesis (M.A.) from the year 2007 in the subject American Studies - Literature, grade: 2,0, University of Augsburg, language: English, abstract: The 20th century was a century of conflict. Never before in the history of mankind had there been that many nations at war, fighting each other

with huge armies and weapons of mass destruction. The two World Wars and the ideological battle between East and West had a huge impact on the social and political world. Many of today's conflicts can be traced back to the great wars and years that followed them, in which the nations involved tried to find a new balance and world order. The USA took part in several significant wars and is now the last remaining super-power in the world. Of all the conflicts the U.S. was involved in, its role in the Second World War and the war in Vietnam are the two most vividly remembered. Throughout history, people have constructed and displayed a sense of their past, their collective memory and cultural knowledge through works of art. In the twentieth century, this process of myth-making has been fulfilled mainly by novels and movies. Many of these vehicles of memory have portrayed the wars and captured the atmosphere in America at that time. Yet, there is a big difference in the way and the extent to which WW II and Vietnam have been digested in the conscience of the nation. Although the Second World War affected more families directly and more Americans fell in those years than during the war in Vietnam, there seems to be a tendency to suppress the memories of the latter. It is only in times of crisis (as the current conflicts in Afghanistan and Iraq) that the nightmarish image of Vietnam appears in media commentaries and political speeches and becomes a topic of public awareness. What is the reason? What role did literature play in the process of coming to terms with the terrible experience of war? Which lessons do writers of war literature offer in terms of dealing with present or future c

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