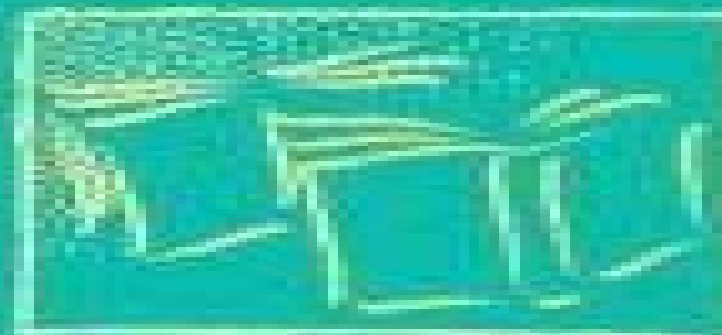


THE MYTH OF WAR IN BRITISH AND POLISH POETRY

1939-1945



Maria Białas - Supervisor - Poland

The Myth Of War In British And Polish Poetry 1939-1945

Nouvelle Poetique

Marzena Sokołowska-Paryż



The Myth Of War In British And Polish Poetry 1939-1945 Nouvelle Poétique:

The Myth of War in British and Polish Poetry, 1939-1945 Marzena Sokołowska-Paryż, 2002-01-01 In recent decades there has been a marked tendency to look at war literature from a perspective that reaches beyond the experiences of particular nations. Characteristically though poetry and prose from Poland, Hungary and former Czechoslovakia are included in multinational anthologies the war literatures of Eastern Europe seem to have been ignored in critical studies. *The Myth of War in British and Polish Poetry 1939-1945* aims to fill in this critical vacuum. This study concentrates on the processes through which British and Polish poetry contributed to the shaping of myths of war, each offering creative interpretations of historical facts and developments. Both poetic traditions are analysed in the context of their national literary heritage and historical background in order to explain the discrepancies characterising these imaginative versions of war. Yet the ultimate objective is to discover spheres of convergence within a network of differences. This comparative analysis of British and Polish war poetry paves the way for discussions about the relationships between national and individual experiences of history, inviting consideration of how seemingly unsurpassable borders can be crossed.

Contents: Survey of the developments in British and Polish poetry of the First World War; The creation of national myths of war and their impact on post-1918 literature; British and Polish poetry of the Second World War; The myth of war and the myth of the wartime generation; The impact of the British and Polish myths of war on post-1945 poetry.

La revanche de la discontinuité Chiara Nannicini Streithberger, 2009 Le récit romanesque ne la fluidité narrative constamment interrompue et la découverte du plaisir de raconter autrement caractérisent le roman des années 1970. Dans cet ouvrage, l'auteure s'interroge sur les enjeux de cette discontinuité en proposant un rapprochement original entre les expériences littéraires d'Italo Calvino et de Georges Perec, représentants par excellence de la multiplicité narrative et d'Ingeborg Bachmann, fine observatrice de la dissolution psychologique. Du Chateaubriand des destins croisés en passant par *Les villes invisibles* et *Si par une nuit d'hiver un voyageur* de Wou le souvenir d'enfance et *La vie mode d'emploi* au cycle romanesque des *Todesarten*, ces grands classiques du 20^e siècle font l'objet d'une étude comparatiste qui apporte une contribution importante à l'histoire du roman. On y redécouvre des romanciers de l'avant-garde qui tout en maîtrisant les règles classiques de la digression ont recours à la juxtaposition de divers genres littéraires au morcellement constant de l'histoire et des histoires, aux astuces graphiques les plus originales. On comprend comment la démarche qui vise à entamer la fluidité du récit puisse finalement créer une narration nouvelle capable de refléter l'univers prismatique du monde contemporain.

Formes modernes de la poésie épique Judith Labarthe, 2004 Genre faussement désuet, la poésie épique loin de consister seulement en un poème célébrant les exploits d'un héros apparaît comme un genre polysémique chappant toute réduction idéologique de type nationaliste, donnant accès à une subtile représentation de soi dans ses rapports à l'autre, renaissant sans cesse hors de ses frontières géographiques. Dans ses formes stylistiques liées à l'oralité ou au passage à l'écrit, populaires ou savantes, ou dans ses effets de sens, le travail épique la poétique de la fixation de la représentation du

monde sa modernité historique ou théorique est incontestable. L'ouvrage se propose d'explorer diverses formes modernes de la poésie épique selon un axe qui suit la Route de la Soie d'Europe en Extrême Orient en passant par la poésie arabe et persane. Enmerge l'hypothèse de la poésie comme genre universel ou reposant du moins sur un fondement anthropologique commun. Cette synthèse comparatiste fruit du travail de chercheurs de différentes nationalités spécialistes de littératures de langues d'histoire de l'art ou de musicologie renouvelle l'approche du genre grâce à l'ampleur des domaines linguistiques et culturels mis en relation et l'originalité des outils d'analyse proposés.

Subject Guide to Books in Print, 1997 **La mort du prince** Jean Weisgerber, 2006 Tuer un chef d'état suppose de longs préparatifs un examen rigoureux des mobiles et des suites prévisibles de l'acte outre une réflexion approfondie sur sa portée morale juridique et politique. Autant de défis qui ont relevé les grands tragiques du XVII^e siècle alors même que les régicides s'étaient multipliés en raison de la laborieuse gestation d'états centralisés. Les multiples complots avortés ou non qui se succèdent jusqu'à l'exécution de Charles I^{er} en 1649 ont tenu la vedette sur la scène. Londres Paris Amsterdam du Julius Caesar shakespearien La Mort de César de Voltaire sans oublier Marlowe Edward II Ben Jonson Sejanus Catiline Corneille Cinna Pompée Racine Britannicus Bajazet ni des Néerlandais porteurs d'enseignements inédits tels que Hooft Geeraert van Velsen Baeto ou Vondel Palamedes Maria Stuart. Le livre que voici tente de retracer le rayonnement du thème de différents points de vue évolution de la tragédie s'enquiert du sensationnalisme et simultanément rejet de la violence par le biais soit de l'absolutisme soit du dépassement individuel exhortation la modification propre au bon gouvernement thèmes contradictoires de Milton et de Bossuet sur la liberté et le droit la révolution des actions du public la cruauté. Problèmes dont la plupart nous interpellent encore. Du reste le passé ne pouvant être décrit qu'à partir du présent poste d'observation de l'historien l'actualité ne cesse de peser sur les projets de recherche. Ces pages n'auraient sans doute jamais vu le jour si des horreurs inouïes n'étaient récemment survenues de New York aux Balkans et du Proche Orient l'Indonésie. Peut-être amèneront-elles le lecteur à interroger sur notre attitude si souvent permissive face aux images percutantes dont nous sommes accablés et à adopter une autre plus rationnelle plus responsable.

Écrire le tableau Micéala Symington, 2006 Cette étude sur le rapport des écrivains symbolistes à la critique d'art examine l'hypothèse d'une critique d'art symboliste qui s'est voulue elle-même art autonome refusant le rôle ancillaire de commentaire objectif et explicatif et se présentant comme une réponse poétique aux questions que pose le statut du symbole dans la poésie symboliste.

Forthcoming Books Rose Army, 2002 *Books in Print Supplement*, 2002 Includes authors titles subjects **La muse des jardins** Jean Weisgerber, 2002 Cette étude de textes européens des XVI^e et XVII^e siècles a pour thème les relations entre la littérature et l'art du paysage. L'auteur s'intéresse à la description littéraire de jardins réels et révisés au jardin dans l'intrigue romanesque la poésie ayant le jardin comme sujet et aux lectures mythologique politique et religieuse du paysage.

Musiques de roman Hoa Hoï Vuong, 2003 Dans le roman moderne la musique n'est pas seulement un objet de description elle constitue un modèle formel un nœud symbolique et une limite vers laquelle tend le langage. La musique sert de prétexte un récit laboré par

dessus elle lui impose une grille de langage mais en retour s'expose au risque d'un débordement de sens. Parmi les romans à vocation musicale, les œuvres de Thomas Mann, Proust et Joyce figurent autant de passages exemplaires. Dans *Le Docteur Faustus*, l'écriture de la musique renvoie un savoir dominant. Ulysse installe un nouveau dispositif sonore qui croise les motifs verbaux et les fait passer un état de familiarité inouï tandis que la Recherche présente peut-être le cas le plus abouti d'une musique verbale pleinement consciente de ses moyens qui noue la notion d'impression, celle d'accent expressif. Des textes de Woolf, Schnitzler, Sartre, Céline, Carpentier sont galement voqués dans l'ouvrage. Cette étude littéraire touche nécessairement aux domaines de la musicologie, de la linguistique, de la sémiotique et de la philosophie. La musique est devenue l'une des hantises singulières du roman ; cet essai voudrait enquêter sur pareille fascination.

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