

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол № „_” від „_” _____ 2021 р.
Ф-КДМ-2

Закарпатський угорський інститут ім. Ференца Ракоці ІІ
Кафедра філології

Реєстраційний № _____

Кваліфікаційна робота
"ПРОЩАВАЙ, ЗБРОЄ!" Е. ХЕМІНГУЕЯ І "СМЕРТЬ ГЕРОЯ" Р. ОЛДІНГТОНА:
ПОРІВНЯЛЬНЕ ДОСЛІДЖЕННЯ РОМАНІВ ПЕРШОЇ СВІТОВОЇ ВІЙНИ
ДАНИЛЬЧЕНКО БОГДАНИ ВОЛОДИМИРІВНИ
Студенки 2-го курсу
Освітня програма «Філологія (мова і література англійська)»
Ступінь вищої освіти: магістр

Тема затверджена Вченою радою ЗУІ
Протокол №/ 2022 року

Науковий керівник:

Баняс Наталія Юліанівна
канд. філ. наук, доцент

Завідувач кафедри:

Берегсасі Аніко Ференцівна
д-р габілітований, доцент
професор кафедри філології

Робота захищена на оцінку _____, «__» _____ 2023 року
Протокол № _____ / 2023_

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол № „_” від „_” _____ 2021 р.
Ф-КДМ-2

Закарпатський угорський інститут ім. Ференца Ракоці ІІ
Кафедра філології

Кваліфікаційна робота
"ПРОЩАВАЙ, ЗБРОЄ!" Е. ХЕМІНГУЕЯ І "СМЕРТЬ ГЕРОЯ" Р. ОЛДІНГТОНА:
ПОРІВНЯЛЬНЕ ДОСЛІДЖЕННЯ РОМАНІВ ПЕРШОЇ СВІТОВОЇ ВІЙНИ

Ступінь вищої освіти: магістр

Виконала: студентка 2-го курсу
Данильченко Богдана Володимирівна

Освітня програма
«Філологія (мова і література англійська)»

Науковий керівник: Баняс Наталія Юліанівна
канд. філ. наук, доцент

Рецензент: _____

Берегове
2023

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол № „_” від „_” _____ 2021 р.
Ф-КДМ-2

Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education
Department of Philology

E. HEMINGWAY’S “A FAREWELL TO ARMS” VS. R. ALDIGTON’S “DEATH OF A HERO”:
COMPARATIVE STUDY IN WWI NOVELS

Master’s Thesis

Presented by: Danilcsenkó Bogdána
a 2nd year student

Professional Education program:
“Philology (language and literature English)”

Thesis supervisor: Banyas Natalia,
Ph.D.

Second reader: _____

Beregszász – 2023

CONTENTS

INTRODUCTION.....	6
PART I. R. ALDINGTON'S <i>DEATH OF A HERO</i> AS A REFLECTION OF WAR EXPERIENCE IN THE FIRST HALF OF THE 20-TH CENTURY.....	10
1.1 Survey of European war prose and poetry in the 20-ies and 30-ies of the 20th century....	10
1.1.1 British war prose and poetry in the 20-ies and 30-ies of the 20th century.....	12
1.1.2 French war prose and poetry in the 20-ies and 30-ies of the 20th century.....	17
1.1.3 Deutch war prose and poetry in the 20-ies and 30-ies of the 20th century.....	21
1.1.4 Ukrainian war prose and poetry in the 20-ies and 30-ies of the 20th century.....	27
1.2 Human being in a war conflict in the novel <i>Death of a Hero</i>	33
1.3 Anti-war motifs in the novel.....	37
PART II. AMERICAN PERCEPRION OF A EUROPEAN WAR.....	41
2.1 Poetic interpretation of world war one.....	44
2.2 Prosaic interpretation of World War I.....	50
2.3 Hemingway's approach to the problem. The peculiarity of his war perception.....	54
2.4 Anti-war message of the novel	59
PART III. COMPARATIVE ANALYSIS OF THE NOVELS FROM THE VINTAGE POINT OF 1929	66
3.1 War theme in the novels.....	66
3.2 The death theme in the novels	74
3.3 Representation of love in analized novels.....	80
3.4 The theme of the family in novels.....	84
3.5 Friendship and its role in the life of the military.....	87
3.6 The place of religion and beliefs in the lives of the main characters	91
3.7 Medicine and medical caring	94
CONCLUSIONS.....	97
REFERENCES.....	102
SUMMARY IN UKRAINIAN.....	107

ЗМІСТ

ВСТУП.....	6
ЧАСТИНА I. «СМЕРТЬ ГЕРОЯ» Р. ОЛДІНГТОНА ЯК ВІДОБРАЖЕННЯ ДОСВІДУ ВІЙНИ ПЕРШОЇ ПОЛОВИНИ ХХ СТ.....	10
1.1 Огляд європейської військової прози та поезії 20-30-х років 20 ст.....	10
1.1.1 Британська воєнна проза та поезія 20-30-х років 20 ст.	12
1.1.2 Французька воєнна проза та поезія 20-30-х років 20 ст.	17
1.1.3 Німецька воєнна проза та поезія 20-30-х років 20 ст.	21
1.1.4 Українська воєнна проза і поезія 20-30-х років ХХ ст.	27
1.2 Людина у військовому конфлікті в романі «Смерть героя»	33
1.3 Антивоєнні мотиви в романі.....	37
Частина II. АМЕРИКАНСЬКЕ СПРИЙНЯТТЯ ЄВРОПЕЙСЬКОЇ ВІЙНИ.....	41
2.1 Поетичне осмислення Першої світової війни.....	44
2.2 Прозаїчне тлумачення Першої світової війни.....	50
2.3 Підхід Хемінгуея до проблеми. Особливість його сприйняття війни.....	54
2.4 Антивоєнний посил роману.....	59
Частина III. ПОРІВНЯЛЬНИЙ АНАЛІЗ РОМАНІВ 1929 РОКУ	66
3.1 Тема війни в романах.....	66
3.2 Тема смерті в романах.....	74
3.3 Репрезентація кохання в аналізованих романах.....	80
3.4 Тема сім'ї в романах.....	84
3.5 Дружба та її роль у житті військових.....	87
3.6 Місце релігії та вірувань у житті головних героїв.....	91
3.7 Медична та медичний догляд.....	94
ВИСНОВКИ.....	97
СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ.....	102
РЕЗЮМЕ.....	107

INTRODUCTION

Literature of XX century is a real reflection of few of the most important events in all history. The literature of this period is subdivided into more than 5 periods and has many directions and styles. It was very interesting to explore the ways which authors of the 20th-century experimented with new forms to show the war and to capture the fast-changing world around them.

Literature of WWI takes a wide variety of approaches in its efforts to comprehend the war experience and encompasses scholarship on a number of genres, including poetry, drama, short stories, novels, journals, diaries, oral histories, memoirs, and letters.

20th century literature is rich in masterpieces of both prose and poetry. The theme of war is always relevant because military-political conflicts are an integral part of history and literature, and the writers, in many cases they were directly involved in wars, were a direct reflection of the events passed through the filter of their perception and emotions.

The main themes of the writers of this generation are war, front-line everyday life and love at a distance. In the military theme works the authors point to the roots of the lost generation: front episodes are presented by all authors hard and without embellishment. The authors show the world of war-hurt lives and broken human relationships in their works.

The most powerful esthetic movement, formed in the first half of 20 century in Europe, was *modernism*, the supporters of this style analyzed in their works the private life of man, self-value of his individual destiny in the process of “moments of life”.

The interests of the writers under research, who belong to the lost generation, are based on the initial mythological opposition of human thinking: war and peace, life and death, love and death.

It is symptomatic that death and war, as synonym, are necessarily one of the elements of these contradictions. In each work, we see that these questions are solved by the author not in a mythological or abstract-philosophical plan, but rather in a concrete and more or less socially determined way

A considerable amount of researches published about WWI and influenced literature. During our investigation we turned to the works of literary scholars and critics such as B. Gilenson, D. Zatonky, N. Yaremchuk, N. Chikiris, James H. Meredith, Tim Dayton, Wienen Van, etc. However, there is not a logical comparison between two WWI literatures: British and American.

As the object of our master's thesis we have chosen the novel *A Farewell to Arms* by E. Hemingway and the novel *Death of a Hero* by R. Aldington.

The subject of our work is the antiwar theme in English and American literature.

The aim of the thesis is to study of British and American postwar literature and the reflection of WWI in the works through analysis of two novels.

The tasks of the master's thesis are as follows:

- Critical analysis of the relevant academic literature;
- Literature analysis of the postwar period on the two continents;
- Exploration of the novels from the point of view of the immediate participants in the WWI;
- Tracing and comparison of the theme of war coverage in the novels *A Farewell to Arms* by E. Hemingway and *Death of a Hero* by R. Aldington;
- Analysis of the stylistic means and the artistic techniques in two novels.

We have applied historical, comparative and empirical methods of investigation as well as a method of textual analysis.

Our work will have an important scientific and professional significance for teachers of foreign literature and special courses, students studying at art and pedagogical faculties of the relevant specialty, and students who have chosen a special course related to literature.

The thesis consists of an introduction, 3 parts, conclusions, resume and references.

Part I "R. Aldington's *Death of a Hero* as a reflection of war experience in the first half of the 20-th century" provides critical analysis of the relevant academic literature and European (British, French, German, Ukrainian) literature analysis of the postwar period. We describe the development of post-war literature as a result of understanding the tragedy in the center of civilized Europe.

In this part, we analyzed European literature based on the works of such writers as J. Joyce, Henri Barbusse, E.M. Remark, O. Turyansky and others. We also presented the results of our study of a human being in a war conflict and anti-war motives in the novel *Death of a Hero*. We confirm the opinion of the above mentioned researchers regarding the clearly expressed position of the author to the war and the government that organized and supported it.

Part II provides the critical analysis of the relevant academic literature and American literature analysis of the postwar period.

In American literature modernist works differ from the European ones by more pronounced author's attitude to social and political events of the epoch: the hard military experience of most authors could not be dissembled, forgotten or somehow avoided – it demanded artistic realization.

Poets and writers of America were divided into two groups, some supported the war, others were against it. Thanks to this competition, the treasury of American literature was replenished with the works of such writers as Percy MacKaye, George Sylvester Viereck, E. Sinclair, T. Dreiser, S. Anderson, E. Hemingway, Edith Wharton, T.S. Eliot and others

Each writer found his audience according to the position he expected the US to take: neutrality or participation in the war. Some writers embellished and romanticized the war, others boldly showed the truth in all its ugliness.

Part 3 presents the results of empirical analysis of two novels, through the comparison of the themes of war, death, love, family, friendship, religion and medicine coverage in the novels *A Farewell to Arms* by E. Hemingway and *Death of a Hero* by R. Aldington.

The works under research are lyrical prose, where the facts and experience of participation in hostilities are actually passed through the prism of perception of a confused hero, very close to the author. That is why writers of the lost generation use first-person storytelling. Instead of a dry epic report of events, the reader receives an excited, emotional response to them.

A Farewell to Arms is a novel particularly notable for its autobiographical elements and consists of a foreword and 5 chapters divided into 41 parts. To give readers a sense of immediacy, Hemingway used short declarative clauses and made frequent use of conjunctions. Many years after the publication of *A Farewell to Arms*, Hemingway explained that he used the word for its rhythmic quality.

Aldington invented a special form of a novel – “jazz novel”. The composition of the novel resembles a three-part work with a prologue and an address, each part is accompanied by its own tone - from moderately fast tempo in the prologue to lively when it comes to the birth and youth of the hero, to slow when it comes to war. The author tells the story of the hero according to his state of mind. The prologue is called “Allegretto”, which means “moderately fast”. The title of the first part is “Vivace”, which means “fast, lively”. The second part is called “Andante Cantabile” – “slowly and singing”. The war is described in the third part, entitled “Adagio”, it is “slow and calm”.

Adherence to the style of the lost generation writers as a result gives birth to sincere prose - it is an outwardly objective report with a deep lyrical connotation. E. Hemingway's works are especially distinguished by extreme conciseness, sometimes lapidarity of phrases, simplicity of vocabulary and great restraint of emotions. The love scenes are succinctly and dryly written in his novels, which clearly excludes any falsehood in the relationship between the heroes and, as a result, has an exceptionally strong effect on the reader.

The narrator's monologue in *Death of a Hero* is an avalanche of feelings. A comrade-in-arms expresses his remorse, while his soul cries out in pain of injustice. The seethed anger follows the subtle lyricism of emotions, the solemn requiem is expressed along with the sardonic smile, the irony turns into ardent indignation. Through these means the writer shows his attitude, his painful experience, his angry and passionate manifesto by exposing bourgeois society and war.

Aldington was able to show the real tragedy of the man of the 20th century and the real tragedy of the whole generation. The war aroused in Aldington hatred of "good old England", which sent their sons to their deaths. The title itself sounds ironic, gives a sharp deep anger. Her pathos is directed against war, cheer-patriotic appeals, chauvinism. Aldington condemns the brutality of war: people die without even knowing what they are fighting for. The author is interested in the reasons for what is happening, the origins of the tragedy.

Hemingway's war is as simple and ruthless as his critique of this senseless process. There is a place of feat in it, but the stupidity in it is probably even greater. Most of the heroes of the novel *A Farewell to Arms* hate war. They would be happy to end it, but they can't.

Expressing the inner life of the man who went through the "meat grinder of war", who realized the terrible consequences of patriotic cries and pseudo-phraseology of pathetic speeches, E. Hemingway, as a true humanist, shows that even if war is for noble ideals, it will still be a crime against humanity, because a man, whether a soldier or a civilian, always loses, no matter who wins.

The analyzed works are characterized by plot-compositional integrity, which unites disparate motifs and images into a single focus. In the maelstrom of bloody events, time freezes or even disappears completely, indicating the general devaluation of man as the measure of all things. Being in the face of death, the main characters of the novels ask themselves questions about the meaning of human existence.

Unfortunately, the topic of war is currently very relevant. Ukraine is at war with a neighboring state, and the horrors described in the novels are being repeated once again on the territory of our state and with the people of Ukraine, the psychological aspect of the works can help those involved in today's war to cope with the problems of internal perception

PART I R. ALDINGTON'S *DEATH OF A HERO* AS A REFLECTION OF WAR EXPERIENCE IN THE FIRST HALF OF THE 20-TH CENTURY

It is known that Richard Aldington joined the British army in 1916, served in France and Flanders, and was wounded in 1918. *Death of a Hero* was his first novel, published in 1929, after ten years of his demobilization.

Richard Aldington felt an urgent need to tell the whole truth about the world carnage, perhaps that is why he wrote the novel immediately after the armistice. But the post-war turmoil forced him to abandon the book. As we can see, the painful memories of wartime still prompted the writer to move from imaginative poems to an anti-war socio-psychological novel and complete *Death of a Hero*.

Richard Aldington recognises that "I have lost a great deal, I am handicapped in ways you cannot imagine, but this abrupt withdrawal from the rapid current of my life into something alien & painful may, perhaps, be as salutary for me as prison for the author of *De Profundis!*"(Pividori 2012, 94)

1.1 Survey of European war prose and poetry in the 20-ies and 30-ies of the 20th century.

The historical conditions that developed in Europe in the 20s and 30s of the 20th century were complex and tense. The catastrophic consequences of the First World War had not yet been erased in the socio-political, economic, and cultural life of Europe, signs of uncertainty and confusion prevailed. (Zarlit 2021)

The First World War, destroyed relatively stable social and state relations in the XIX century. The people were forced to reconsider the former values, were putted to the unblessed necessity of finding their own place in the changed reality. People realized that the external world is hostile and aggressive.

The reinterpretation of the phenomenon of modern life resulted in the fact that most European writers, especially the young generation, who came into the literature after the First World War, were skeptical about the supremacy of social practice over the spiritual micro cosmos of a man. The authors lost their trust, were pessimistic, lost their long-standing orientations and optimistic perception of the older generation.

For the young generation of writers who have passed the World War I, it has become the most difficult test and has brought about transparency. The understanding of false patriotic slogans has further strengthened the need to search for new authorities and moral values.

Thus, the writers saved oneself from the influence of external realities, searched for themselves in new directions. At the same time, writers who were directly concerned about the fear and pain of war, the fear of near violent death, could not remain the former esthetics that could look at the pushing and the vulnerable sides of life.

After the First World War, the spiritual crisis sharply worsened. Spiritually, the consequences of this war were more devastating than materially. Christian values, which for centuries were the spiritual basis of European culture, came under serious pressure from primitive national-chauvinist ideas and emotions. (Osvita 2010)

In the period of the 20s and 30s, the dominant trends in artistic development are the tendency to bring literature closer to topical, socio-political issues, this was a new phenomenon primarily in the realm of modernist and avant-garde literature, and the tendency to sharp polarization of writers, literary schools and trends on the basis of their ideological affiliation, which was common to the literature of modernism and the literature of realism.

In European literature, the direction of literature with a liberal-democratic orientation is affirmed, the authors rely on the struggle for democratic values, the defense of human rights and freedoms, in their works they speak out against the fascist threat and for the preservation of historical and cultural traditions of the past. (Zarlit 2021)

We cannot let out from our investigation the already known term “lost generation”. The authors and those who returned or were killed: R. Aldington, A. Barbusse, E. Hemingway, S. Sassoon, F. S. Fitzgerald, were ranked to the cohort of writers and poets of “lost generation”. They focused on the acute sense and perception of war by a man and rather psychological than physical state after the war. Writers of “lost generation” were the first authors who attracted the attention of readers to the phenomenon, which was named “military syndrome” in the second half of the 20th century.

These authors had a common impression and pain. It formed their similar positions of life: disappointment in social ideals, search for inevitable values, and a stoic individualism. The works of the lost generation are combined by the sharp, tragic world sensation, despite the diversity of individual artists' handwriting.

The traditional framework of realism did not meet the needs of the period. The literary process of the 20s and 30s was characterized by a deep creative search, the emergence of new styles and genres. In the works of a number of authors, the traditional plot began to recede into the background, and sometimes disappeared altogether, giving way to philosophical reflections, feelings, experiences, sometimes to mystical scenes. New styles and genres were generally called modernist.

The same processes took place in poetry as in prose. Just like prose, poetry is characterized by a critical attitude towards man-made civilization and its results. Poetic experiments of a number of writers, including A. Breton, H. Lorca, P. Eluard, T. S. Eliot, contributed to the transformation of poetic language. The changes concerned both the artistic form, which became more refined, and the essential side, when poets sought to penetrate the subconscious. Poetry more than ever gravitates towards subjectivism, symbol, encryption, the free form of verse (verlibre) is actively used.

The First World War ended the first period of the modernist revolution, it could not destroy the radical and utopian impulse and made the modernists aware of the gulf between the propagated ideals and the chaos of modernity. Novelists and poets created parodies of traditional forms and styles rendered redundant by the immensity and horror of war, but “with a note of anguish and with the wish that writers might again make form and style the bearers of authentic meanings.” (Britannica n.d)

Modernism protested against crude materialism, against spiritual degeneration and poverty, dull self-satisfied satiety. However, protesting against realism, modernism did not reject all its achievements, but even used them, developed and enriched them in its search for new ways in art.

1.1.1. British war prose and poetry in the 20-ies and 30-ies of the 20th century.

A feature of the first thirty years of the 20th century in the life of Great Britain there was a rapid movement from the Victorian era to modern times. Although this process was permanent, changes in politics, philosophy, science, and social life were evident. (Gorodenok n.d.)

For English literature, the first third of the 20th century became a golden age that simultaneously accumulated crisis and prosperity, renaissance and decadence. An important place in the artistic writing of that time belonged to the theme of the First World War, called by the British “The Great War”.

Poets, novelists and dramatists of different generations and different aesthetic preferences wrote about the war and its consequences: T. S. Eliot, J. Galsworthy, Virginia Woolf, J. B. Shaw, R. Aldington, F. M. Ford, R. Brooke, Z. Sassoon, W. Owen, and others.

The spiritual atmosphere of the post-war decade in England would be incomplete without O. Huxley's satirical novel *Yellow Chrome* (1921). Huxley parodies in satirical images famous compatriots who conduct philosophical debates from high tribunes, which are actually empty and banal.

Brave New World (1932) is a warning novel by O. Huxley, a picture of a world saved from physical death, but spiritually dead, transformed into a quasi-model of a totalitarian, fascist state. "Everyone is happy, everyone gets what they want, and no one ever wants what he can't get" - this is the main principle of the physical existence of the citizens of the state, which represents the "brave new world". (Gorodenok n.d.)

Radical changes in the social and political situation of Great Britain on the eve of the Second World War affected the problems of English literature in the 1930s. In art in general and in artistic writing in particular, there is a search for new means of reproducing reality. Writers of the older and younger generations strive for the enrichment and renewal of literature. The experiments of modernists J. Joyce, Virginia Woolf, T. S. Eliot, D. G. Lawrence and others were especially bold in their innovation. As a whole, their works reflect the atmosphere of the time and the main trends in the development of the literary process in Great Britain during 1900-1940. (Studfiles 2015)

The period that started in 1917 marked the culmination of the crisis in the bourgeois world.

Writers of this period tried to reproduce in their works the possibilities of a new world structure and positive changes in society. But at that time there were writers who supported the bourgeoisie, were against revolutions and found these changes to be precursors of disorder and chaos, crises of civilization. They explained this crisis as the collapse of civilization.

The symbolic method of writing appeared already at the beginning of the 20th century. In the twenties, writers appeared who used the direction of symbolism in their work. For them, reality was superficial. The visible world was only a shell, and the events in it were controlled irrational, unconscious and mystical in man. These writers called the internal psychological process "stream of consciousness." This soon became a new literary technique.

In English literature in the field of the modernist novel, the most characteristic figures are James Joyce, Aldous Huxley and representatives of the psychological school Virginia Woolf, May Sinclair, Dorothy Richardson. In her work, Virginia Woolf demonstrated the variety of possibilities

of the psychological novel. The representatives of the “psychological school” considered the study of the psychological life of a person, which they isolated from the social environment, to be the main task of their art. The surrounding world interested them only to the extent that it was reflected in the minds of the heroes.

All of Woolf’s novels are a kind of journey into the depths of the personality, which the reader may or may not accept, but which he has no right to dictate. Woolf, being a bold experimenter, diligently searched for new ways in art, striving for the ultimate depth of psychological analysis, for discovering the limitless depths of the spiritual beginning in man.

The most famous and most influential Briton in the stream of consciousness technique was James Joyce (1882-1941). His major novel *Ulysses* (1922) is an exemplary use of stream of consciousness as a literary device. The author set out to present one day of ordinary life as a miniature picture of the entire history of mankind.

In the history of literature of the 20th century J. Joyce entered as a writer who changed traditional ideas about the structure of the novel, who was constantly in search of new forms of narration, bringing them to artistic and aesthetic perfection.

J. Joyce returned the novel, as a priority genre in literature, to its epic origins. Creating an epic of his modern life, an epic on the scale of Homer’s *Odyssey* (“Ulysses” is a variant of the name “Odysseus”), he decided to compete in creative skill with his predecessors – Homer, Dante, Cervantes. He chose the Homeric myth about the adventures of Odysseus as the basis of the novel. Each chapter is matched with a specific episode of the travels of the ancient Greek hero, so their names are consonant with the episodes of *Odyssey*: *Telemachus*, *Nestor*, *Proteus*, *Calypso*, *Penelope*, etc.

Joyce has three main styles in the novel. This is, so to speak, the original Joyce: simple, transparent, logical and slow, the text is characterized by transparent, logical, slow passages that occur. The second style can be called an incomplete, fast, fragmentary form of expression that conveys the so-called stream of consciousness or, rather, leaps of consciousness. Examples of this technique are usually associated only with the main characters. The writer used this technique in the final monologue of Molly Bloom in episode 18 in the third part, it is the most famous example of it, which corresponds to all canons of stream of consciousness; although it exaggerates the verbal side of thought. And we can agree with previous researchers that man does not always think in words, he thinks also in images, the stream of consciousness implies a stream of words that can be written down, but we find it hard to believe that Molly is constantly talking to herself: “ ...I suppose she was

pious because no man would look at her twice I hope Ill never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats especially then still I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing but not always if ever he got anything really serious the matter with him its much better...”(Joyce 1922, Ch. 3, ep.18)

The “stream of consciousness” in the novel is clearly divided into two types: male and female. Masculine is distinguished by laconic, brevity, choppy phrases that can be cut off in half a word, even on conjunctions and prepositions: “O by the by that lotion. I knew there was something on my mind. Never went back and the soap not paid. Dislike carrying bottles like that hag this morning. Hynes might have paid me that three shillings. I could mention Meagher’s just to remind him. Still if he works that paragraph. Two and nine. Bad opinion of me he’ll have. Call tomorrow. How much do I owe you? Three and nine? Two and nine, sir. Ah. Might stop him giving credit another time. Lose your customers that way. Pubs do. Fellows run up a bill on the slate and then slinking around the back streets into somewhere else.” (Joyce 1922, Ch. 2, ep.13)

Feminine is a free-flowing language, with sharp changes in speech, interruptions of thoughts, arbitrary interweaving of topics, as we see above. Joyce does not use punctuation marks, paragraphs to convey a special, illogical logic that often combines concepts and phenomena without cause-and-effect relationships. This extremely capricious, illogical language fits the female natural essence, the author believed. (Pomasan 2016, 22)

The third style is parodies of various non-novel forms, literary styles and authors: newspaper headlines, operettas, mysteries and farces, exam questions, catechism-like answers, burlesque narrator, type of women’s magazine author, a number of specific authors and literary eras.

Joyce skillfully used the juggling of styles to instantly heighten or lighten the mood, introducing a musical lyrical current through alliteration and rhythmic techniques. He used this technique to convey longing feelings. At another moment, Joyce may resort to all sorts of lexical tricks, puns, permutations of words, verbal roll-calls, various verb pairings, or onomatopoeia, each episode seems to be reflected by a certain body organ, technique, symbol, color, art, place and time of day. (British Library n.d.)

The poet and playwright T.S. Eliot, living in London, in his most innovative poem, *The Waste Land* (1922), identified the disease of modern civilization - a civilization that, given the war, preferred death or death-in-life to life – to the spiritual emptiness and rootlessness of modern

existence. Eliot rejected conventional poetic traditions, relying on myth and symbol to maintain hope for individual and collective rebirth, he suggested that rebirth could come through self-denial and self-renunciation.

It is necessary to agree with the researchers who studied Eliot's work that the poem *The Waste Land* is complex in form and needs interpretation and decoding. Its symbolism is so saturated, numerous, and sometimes incomprehensible that the poet was forced to add comments to the work. The chaotic experience of an ordinary person is conveyed in the work by fragmentary and chaotic forms. Scenes of modern events were superimposed on visions of the past, and this created the illusion of immobility of time. Thomas Eliot sought to achieve symbolism in the poem and he succeeded in this to the fullest extent.

In his novel *Women in Love* (1920), D.H. Lawrence traced the sickness of modern civilization – a civilization in his view only too eager to participate in the mass slaughter of the war – to the effects of industrialization upon the human psyche.

In his novel *Women in Love*, D. H. Lawrence traced the weakness of the modern world – a civilization that was eager to participate in the large-scale slaughter of war before industrialization affected the mental and psychological of people.

The satirical intensity of his works, the seriousness and scope of the analysis of the shortcomings of civilization, which voluntarily entered the First World War, made Eliot and Lawrence the leading and most authoritative figures of Anglo-American modernism in England during the entire post-war period. (Britannica n.d)

Aldington wanted the novel *Death of a hero* to be a social satire and a critique of the self-satisfied British elite and the all-for-the-country ideology that sent Winterbourne and many other young, immature, promising Britons to war who were not psychologically prepared for the coming carnage.

According to the author himself this book is big a tragedy, a monument in its ineffective way to a generation which hoped much, strove honestly, and suffered deeply. In preface to Halcott Glover the author seems to confess to his friend and admits that he is far from a professional novelist, but at the same time he defends his right to his own style, method and technique of writing and the correctness of expressing his opinion.

Winterbourne was a free-thinking intellectual, an appreciator of the beautiful in life, but at this moment in history Great Britain needed far more soldiers than creative personalities. The novel conveys how radical changes in society forced Winterbourne to experience a spiritual failure. The

author demonstrates not so much physical as long-term moral exhaustion on the battlefield, which is reinforced by the more tragic background of the reality of the rear, which seemed alienated, where the condition of the soldier was indifferent. (Meredith 2013, 6)

The novel is characterized by high ethical pathos. Personal, evaluative, subjective is a bright form of truth-seeking, social analysis and humanism. *Death of a Hero* is a passionate monologue of a person outraged by social injustice. The novel became a tragic, satirical, lyrical book about war, society and man. (Studfiles 2016)

1.1.2. French war prose and poetry in the 20-ies and 30-ies of the 20th century.

French literature of the 20th century was deeply influenced by German philosophy: Hegel, Marx, Nietzsche, Heidegger. Friedrich Nietzsche, very popular throughout Europe at the beginning of the century, was later canonized in Hitler's Germany as the forerunner of Nazi ideology. Therefore, in the 1930s and later, the efforts of democratic thinkers and writers in France were aimed at "denazifying" Nietzsche, taking him away from totalitarian ideologues.

The name of Romain Rolland (1866-1944) is closely associated with the literature and musical culture of France. He depicted the fate of the artist in society in the epic novel *Jean-Christophe*. During the First World War, he published sharp reviews and articles. He did not accept the methods of revolutionary struggle, but expressed his protest against war and violence in the novel *Clerambo* and the story *Pierre Luce*. The spiritual life of the European intelligentsia, a warning against the danger of fascism is the leitmotif of the novel *Enchanted Soul*. Anti-war pathos was inherent not only in R. Rolland's work, but also in his position in life. Together with Henri Barbusse, he initiated anti-fascist congresses. It should be noted that both writers, after visiting the USSR, were used to shape public opinion in Western countries about the absence of repression and famine in the USSR. (Geomap n.d.)

Romain Rolland was also looking for a way to reveal the inner world. But he continued, according to him, to solve the great problem of the relationship between man and society. The writer strove for his hero to be only at the level of the new, revolutionary century. Rolland admitted that he felt "driven into the impasse of war." His "socialism of feeling" was severely tested. He felt the crisis of bourgeois society even more acutely than before the war. In his post-war publicism, Rolland called for contrasting the past with the future, strengthening faith in the powerful, inexhaustible creative forces of humanity.

His romantic novels *Pierre and Luce* (1918), *Clerambo. The story of one free conscience during the war years* (1920) and the play *Liluli* (1919) are close to Romain Rolland's publicism. The generalized sketch of the horrors of the imperialist war, the disgusting bourgeois civilization is combined here with the creation of romantic "oases". Such lovers Pierre and Luce, towering above the parties, above the political struggle like an island of high feelings; such Clerambault is a "man with a free conscience", a lonely keeper of the light of reason, who tried to create a supra-party association of free minds.

The plays of the *Theatre of the Revolution* series, which are close to the anti-war novels, were written in the 1920s (*The Game of Love and Death*, 1924; *Pâques fleuries*, 1926; *Leonides*, 1927). Rolland wrote that he strives for authenticity, because the forces he depicts are eternal and absolute. He tries to see humanity and reasonableness not so much in the performance of specific social and progressive tasks as in "pure humanity".

By the end of the 20s, Rolland was fighting against the threat of a new massacre, against fascism. His alarmed voice, warning of danger, rang out to the whole world.

In the 1920s in France, the surrealism movement arose (from the French "sur" – above realism, that is, surrealism), its founder and main theorist was the French writer Andre Breton. His main appeal was the destruction of the contradiction between dream and reality that exists today. He declared that the only sphere where a person can fully reveal himself are subconscious acts: dreams, delusions, etc., and demanded from surrealist writers "automatic writing", that is, at the level of the subconscious. This trend united disparate trends: actually artistic, political, mystical. With their practice of "automatic writing" and free associations, the Surrealists tried to achieve, based on Freud's psychoanalysis, to release the work of the unconscious and thereby reveal symbolic manifestations of "surreality" in everyday life. (Studfiles 2016)

In 1917, Henri Barbusse, Paul Vaillant Couturier and other writers founded the Republican Association of Writers who had been to the front. This association openly campaigned against the war and propagated revolutionary ideas. In the spring 1919 Henri Barbus founded the first union in France democratic intelligentsia – the "Clarté" group ("Clarity"). Barbus became a member of the Communist Party in 1923.

With his activities, he stimulated the emergence of the Communist Party, and on the first day of the World War, seriously ill, he voluntarily went to the front, and in August 1916 he began to publish the novel *Fire*, which impressed his contemporaries.

The novel *Fire* gave rise to a truly revolutionary upheaval, because it marked the boundary of eras. Barbus asserted revolutionary ideals through knowledge of the brutal “trench truth”. The basis for the novel was Barbus’s front records, which is why the reader feels like he is reading a diary in which generalizations arise from honestly narrated and described events that happened to the soldiers of one of the many platoons of the French army.

The novel *Fire* testifies to the fact that Barbus was alien to passive, sympathetic humanism, that his worldview is characterized by the main features of revolutionary humanism. And this was clearly manifested in the character of the writer’s worldview and thinking, in the breadth of the depicted reality, in the reliable disclosure of the causes of the imperialist war and the leading trends of social development. Calling peoples to brotherhood and unity, he affirmed the idea of revolutionary transformation of society, the idea of peace and social progress. Everything depicted in the novel affirms the high ideological position of Barbus, his attitude to reality, which determines the depth of the exposure of the criminals of imperialism and the strength of affirming positive ideals.

For the first time in French literature, the First World War is shown in the novel as a great social calamity that fell on the shoulders of the working people due to world imperialism. Already at the beginning of the novel, in a laconic collective portrait of soldiers, Barbus emphasizes that there is nothing good and majestic in this war, that the trench life of ordinary people is not like the one described by venal journalists and writers.

In the previous works of Barbus, the main truth was “the only hero”, whose experience of the heart was considered the truth. In the novel *Fire* there seems to be no hero – there is a platoon, there is a mass of soldiers.

Fire is an unusual book about war, where there are few described battles and impressive scenes. The imperialist war in the cruel and truthful book of Barbus is primarily the inestimable hard work of a simple soldier, as the writer believed, it is his everyday rotting in the trenches, its dirt, cold, wildness.

Depicting the fate of soldiers, Barbus did not adhere to any scheme and strove for the greatest truth and conviction in order to awaken in the reader not fear of the horrors of war, but a sacred feeling of anger and hatred towards its perpetrators, to determine the prospects for the natural development of these events. The soldiers of Bertrand’s platoon are drawn against their will into this fratricidal slaughter and are doomed to immeasurable suffering and death. Dirty, damp trenches, sleepless nights, exhausting marches, groans of the wounded, dying on the battlefields – this is

actually their fate. Descriptions of combat episodes are subordinated to the goals of exposing all the cruelty and doom in which innocent people die. With all the logic of the image in the novel *Fire*, Barbus exposed the bourgeois-nationalist writers who enthusiastically wrote about how, to the sounds of solemn music, soldiers go on the attack and “die with a smile on their lips.” Harsh pictures of battlefields do not cause Barbus romantic admiration. This is characteristic of his descriptions of war. The author of *Fire* remains faithful to the truth of life and tries to show the whole inhuman essence of the event. In depicting any episode of a soldier’s life at the front, in any laconic sketch, each word carries a great ideological load, causing the reader to feel hatred for the perpetrators of the war. (Новиковов 2018)

War is the destruction of people and the values they have created, it is the reduction of everything to a single ominous result of the bloody purple battlefield, the image of which appears at the beginning of the novel.

However it may seem, the Author does not aim to portray the horrors of the imperialist war. In the first place, he puts the position of individual in war, the conflict between war and individual, and the conclusions that individual draws when faced with the terrible reality of the bloody massacre. The lack of pacifist powerless fear of war in the novel can be considered a strong achievement. A human being in Barbus’s novel is an image more important than war, the human being rises above the chaos and devastation of war, as anger, the desire to fight, the desire to know the truth ripens in the human being. Henri Barbus talentedly and powerfully depicted the transformation of an ordinary person, oppressed by ideas and prejudices, into a revolutionary precisely under the influence of war.

In the 1930s, the taste for the epic, for the ideas of active humanism, for the individual involved in social battles, for Roland’s “breath of heroes” was revived.

Antoine de Saint-Exupéry and his searches and impulses can be placed next to the searches, impulses of the Thibaut brothers as a characteristic phenomenon of the time. From the books of Saint-Exupéry (*Night Flight*, 1931; *Land of People*, 1939) the poetry of strict duty and business, which is characteristic of the 30s, when many foreign writers said goodbye to the past, to illusions, blew contemplativeness and abstraction, came to the position of active humanism. “After all, in order to be human, one must feel one’s responsibility,” wrote Saint-Exupéry, and these words are perceived as a sign of the times.

The work of Saint-Exupéry seemed extremely timely and unusual, new topics - aviation, flights, distant countries, heavenly spaces, and his hero – courageous, selfless. And at the same time,

Saint-Exupéry is a pilot-thinker, a writer-thinker, and the plane does not take his heroes to an exotic world, but “immerses a person in all the old problems.” Therefore, it was only natural that books such as *Citadel*, an unfinished book (although it was written since 1936), in which he occasionally wrote his thoughts, appeared, which differed from the genre of “pilot’s notes”.

Saint Exupery’s works are characterized by romanticism. Somewhere outside the well-known writer and the world realistically reproduced by him began a world not well-known, a world that raised many questions, and the writer lacked answers. But still, Saint-Exupéry, even without always being able to answer, asked questions: this excitement, these searches on one’s own strength is a wonderful quality of a writer and a feature of the times.

1.1.3. Deutch war prose and poetry in the 20-ies and 30-ies of the 20th century.

On the eve of the First World War, expressionism, which originated in Berlin at the end of the first decade of the century, became the leading trend in German literature. The world seemed to the expressionists to be old, outdated, but still capable of renewal. Many of them were inspired not only by the revolutionary events in Europe in 1917–1918, but at first even by the First World War. In the mid-1920s, expressionism was replaced by another literary style, which was called “new efficiency”. In the literature of the “new efficiency” a person appears among the things around him, in collisions with the environment, in his external (“business”), social images. Alfred Deblin’s (1878–1957) novel *Berlin, Alexanderplatz*, written in 1929, became one of the central works of “new business” literature.

Literature had a great influence on public consciousness. It is obvious that the ruling regimes sought to direct its development in a profitable direction, to make it their tool and support. Writers and poets often found themselves in the center of political events, they were forced to use all their strong willpower and talent in order not to betray the truth of history. It was especially difficult to do this in states where totalitarianism was established for a long time as a form of political rule and spiritual intoxication of the masses. (Geomap n.d.)

Thus, a special Ministry of Propaganda headed by H. Goebbels was created in Germany. His goal was to strictly control everything related to the spiritual life of the country. It has been repeatedly proven that those who expressed dissatisfaction or did not obey the fascist ideology were subjected to physical violence. For these reasons, famous writers left the country - J. Becher, B. Brecht, E. Weinert, A. Zegers, T. Mann, E.M. Remarque, L. Feuchtwanger, S. Zweig. (Geomap n.d.)

The coming to power of the Nazis in Germany in 1933 gave rise to the phenomenon of “German literature in exile.” In a few years, almost two thousand cultural figures left the country. For a while, the centers of German-language literature became the Soviet Union, the United States, Great Britain, some Latin American countries, the Scandinavian states, and Palestine.

The outstanding German writer Thomas Mann (1875-1955) is the author of the novels *Buddenbrookes*, *Magic Mountain*, historical tetralogy on biblical themes *Joseph and his brothers*. He analyzed the origins of German fascism and sharply condemned the consequences of fascist barbarism. (Geomap n.d.)

In 1924, Thomas Mann proposed the term «intellectual novel». To “intellectual novels” T. Mann attributed the works of Fr. Nietzsche. Intellectual novel became a genre that for the first time realized one of the characteristic new features of realism of the 20th century – an acute need for the interpretation of life, its understanding, interpretation, which exceeded the need for a “story”, the embodiment of life in artistic images. In world literature, he is represented by Mann, H. Hesse, and A. Deblin. The German intellectual novel could be called a philosophical novel, because German literature has always sought to understand the world structure and manifestations of philosophizing present in the works of these three writers. The intellectual novel became a unique phenomenon of world culture precisely because of its originality. Thomas Mann, Hermann Hesse, A. Deblin gave the deepest interpretation of modernity, German the intellectual novel aspired to an all-encompassing system, this complex and complex artistic goal. (Thestrip 2021)

Erich Maria Remarque is very far from those expressionists who considered war to be the only possibility of displacement of the bourgeois world, which has stopped in its development. He did not agree with the idol of the Expressionists, the philosopher Friedrich Nietzsche, who even called to live the life of war, that is, to get used to it and consider it routine.

The author knew firsthand about the First World War, to which the novel *All Quiet on the Western Front* is dedicated: in 1915, at the age of seventeen, he was called up to the front, but a year later the writer was commissioned for health reasons due to injuries, what he got on the front line.

The narration in the novel is conducted on behalf of the main character, it is a diary chronicling military events seen through the eyes of their participant. The hero's name is Paul, an ordinary soldier of the German army, who went to war after school. The events are monotonous, the title of the book hints at it. This monotony is terrifying.

The influence of expressionism is noticeable through simple, spare language, short descriptions of people, details and pictures of nature. These descriptions are so precise, vivid and naturalistic that they are memorable, even if the reader does not want them to be.

Expressionist layering is especially visible in the descriptions the infirmary, when his school friend dies, and the battle scenes in the cemetery, when the hero, in order not to die, has to hide from bullets and shell fragments in a coffin, in a freshly dug grave. (Костенко 2012, 11)

Remarque was the first writer to believably show the horrors of war in German literature. The novel impresses with its anti-war pathos, the writer depicted the war as a senseless and aimless action. This is a cruel and inhuman physical and spiritual destruction: even if a person does not die in war, he still loses himself; the face – the last thing that distinguishes one person from another – is replaced by a gas mask. (Помазан 2010, 72)

The ideals turned out to be, as the hero of Remarque's novel says, "unclear", nothing remained of the world, of culture – they flew apart under the inevitable blows of reality.

The old worldview was "collapsing under artillery fire." Only eternal values are love, but love for the homeland is questionable, friendship, companionship "But the most important thing was that a strong and effective sense of unity was awakened in us, which later, at the front, grew into the best thing that the war gave us, comradeship!" (Remarque 1928, 23) Paul once noticed that if you help the hero, no matter what, he will remain human.

Paul is one of many young men who, like him, suddenly experienced changes in life that had not yet taken shape: "Kantorek would say that we are standing right on the threshold of life. That's how it is, as it were. We haven't had time to let go yet roots. The war pulled us out of the soil." (Remarque 1928, 19) They are forced to kill the same people torn from a peaceful existence in order to survive. It is quite logical that the main character uses the pronoun "we", not "I", and even at the end of the novel, when Paul is all alone after losing all his friends: "We are superfluous to ourselves, but we will continue to live, some will adapt, others will submit to fate, and many will not give themselves advice. Years will pass, and we will perish." (Remarque 1928, 189) It is this generalization that allows readers to understand the soldiers thrown by their governments on the sacrificial altar of the god of war, and the participants of such battles to see themselves in the heroes of the novel *All Quiet on the Western Front*.

The following works about the tragedy of the "lost generation" *The Road Back* (1931) and *Three Comrades* (1937) complement the creative output of the German writer.

The novel *The Road Back* describes the fate of former front-line soldiers after the war. The post-war reality turns out to be a terrifying and ugly parody of life before the war. Soldiers feel despair, despair, fear of the miserable existence that awaits them. Already in the first days after their return, the soldiers understand that nothing good awaits them at home. Front-line brotherhood is collapsing, the friendship that was cherished during times of trouble is no longer of the same importance in peacetime, money and status come to the fore. Some of them do not leave the feeling of fear and loneliness, which sometimes leads to suicide, some of them go crazy, end up in prison, and some become scum of society.

The biggest challenge for soldiers is psychological adaptation to the peaceful life they have had time to wean from. Tired and discouraged, they are disappointed in both the military and peaceful spheres of life. The soldiers understand that they have been used, cheated, sacrificed and given nothing in return.

Despite the negative consequences, the author did not leave the novel without optimistic notes: a person, despite the horrors of war and its consequences, does not lose faith in the triumph of good. The writer speaks frankly about the terrible crimes of the fascists against humanity, because only the truth can help the German people realize their own sin before the world. And Remarque believes in his people, in the fact that they will find the strength to throw off the delusion of fascism, because evil cannot live long, and its “time to die” is coming. (Studfiles 2018)

Although Remarque described in *The Road Back* the rupture of the ties of front-line brotherhood, he did not lose faith in the possibility of the existence of a center of humanity and goodness. By his own example, he proved that one who has seen death will learn to value life. Therefore, his third novel *Three Comrades* became a hymn to strong male friendship, which is a support for soldiers and helps to exist in a shaky and unstable post-war world. This novel, the most poetic, the most sentimental of all Remarque’s works, is the third in a kind of trilogy about the lost generation. (Studfiles 2018)

The novel *Three Comrades* stands out, because in it the writer examines the problem of “war and man” in a spirit that is not traditional for him. But the author is faithful to his narrative style: simple language, dry, clear, shorthand descriptions, lengthy dialogues that occupy a large part of the novel. The author focuses his attention in general on a specific person from this lost generation - trampled, damaged by war, but not broken spiritually. *Three Comrades* is a novel about a different kind of war waged by former front-line soldiers with the horrifying reality of the decades between the two wars, a personal war – with one’s inner self.

The plot of the novel is the story of three friends who own an unprofitable car workshop and are trying to save it from inevitable bankruptcy. They try their best to survive in the world of poverty, moral filth, and hypocrisy. The story is told by Robert Lokamp, the main character, who after the war worked on the railroad, headed the advertising department at a rubber factory, and was a tapper in a coffee shop.

Otto Kester was a pilot, a student, a racer, later he bought a car repair shop, where all three now work, earning a living by repairing and selling cars. Gottfried Lenz traveled around South America for several years, and then he was killed by some guys in "army boots". (Remarque 1937, 344) It is clear to the readers that Remarque is referring to the Nazi stormtroopers, but he does not name them, achieving the effect of removal from the political present. This is also facilitated by the tone narrative, which is emphatically objective. The narrator is a man indifferent to politics. The novel does not name the parties whose meetings the philatelist and Gottfried Lenz attend. When Robert Lokamp and Otto Kester are looking for Gottfried, they do not distinguish between the right and the left: "Other flags, different uniform, different hall; and, in fact, everything is the same, on the faces the same expression of uncertain hope and groundless faith." (Remarque 1937, 341)

The theme of war is revealed in the internal monologues of Robert Lokamp. The main character of the work thinks about the war even on his birthday, summing up the years he has lived, while vacationing at sea: "I sat for a long time and thought about various things. I also thought about how we returned from the war, young, devoid of faith in anything, like miners from a collapsed mine. We wanted to go on a campaign against the lies, selfishness, greed and inertia of our souls - because all this was to blame for what we experienced; we were firm, we had faith only in the comrade who walked beside us, only in concrete things that would never fail us - in heaven, tobacco, wood, bread and earth... But what came of it? Everything collapsed, overturned, forgotten. And those who could not forget, therefore only powerlessness, despair, indifference and vodka remained. The time of big dreams, human and male dreams, has passed. Enterprising ones triumphed. Corruption. Poverty." (Remarque 1937, 58)

In the story about the joyless existence of three friends, the story of the ardent and tender love of Robert Lokamp and Patricia Golman is a bright thread.

Remarque considers love and friendship to be the highest human values. However, it is difficult for the young heroes of the novel, who have returned from the war with broken hearts, to fall in love.

Mutual love awakens in Robert the desire to live, the question of the meaning and purpose of life no longer arises before him. He feels happy because he has Patricia. Realizing the reciprocity and strength of their feelings, Robert thinks: “This is love and something else at the same time. Something to live for. A man cannot live for love. And maybe for the sake of another person.” (Remarque 1937, 222)

Robert’s love for a sick, defenseless girl characterizes from the best side not only himself as a loyal, reliable person, but also his friends. They surrounded Patricia with attention reminiscent of knightly service. The attitude towards her reveals the true human essence of former soldiers: it turns out that cynicism and skepticism are just a gnat behind which are sensitive, tender, faithful souls.

Pat’s tragedy dates back to the war years. She contracted tuberculosis because “she grew too fast and there was not enough food. Because during the war and immediately after it, everything was in short supply.” (Remarque 1937, 139)

How painful is the realization that this beautiful girl is terminally ill and the love of the heroes is doomed. For the sake of her treatment in a high mountain sanatorium, Otto Kester sold the workshop and the car, which he valued very much and about which they said: “he would rather sell you his hand” (Remarque 1937, 173) Everything turns out to be useless. The narrative of the novel steadily approaches the tragic finale: the writer prepares the reader for it by developing the motif of death. A minor employee and Gasse, who was left by his wife, committed suicide. Gottfried Lenz was killed. Helga Gutman and the beautiful Spanish woman Rita die young. The disease takes away Patricia, who so wanted to live and love...

There are no detailed descriptions of the surrounding world in the novel. Scenes from the life of Germany in the late 1920s and early 1930s appear kaleidoscopically and fragmentarily in the text; this is how Remarque creates a depressing picture: unemployment, inflation, uncertainty about the future, the poor. Remarque’s heroes believe that the world, however imperfect, cannot be remade. Politics always harms people. (Gorodenok n.d.)

But the obvious tragedy of the situation is smoothed out by the hero’s ironic attitude to truthfulness: “If you don’t want to laugh at the twentieth century, hang yourself. But it was not possible to laugh for a long time. Because I really wanted to cry.” (Remarque 1937, 173)

1.1.4. Ukrainian war prose and poetry in the 20-ies and 30-ies of the 20th century.

Ukrainian literature has always been closely connected with the national life of the people. These ties were especially strengthened during the revolutionary or transitional period, when the struggle between the new and the old was not for life, but for death. In the first third of the 20th century, the problems of humanism, the meaning of human life, freedom, progress and justice emerged acutely. In the post-revolutionary years, the culture of the Ukrainian people, whose language was subjected to cruel bans in the Russian Empire for several centuries, was replenished with artistic talents, because there was a revolution in aesthetic consciousness and artistic culture. As a result, Ukrainian literature becomes modern in terms of content and forms, led by slogans of spiritual renewal and national revival.

Activists of the national revival were looking for new styles, manners and forms of creativity, rejected the shackles of normativity and conservatism. In the 20s, the principle of diversity became not only a slogan, but also a real fact. Artists denied naturalism and populist realism, sought to fill the art of words with philosophical depth, which was supposed to elevate literature to new ideological and artistic heights.

The full development of the art of speech was hindered by the ideology of the Bolsheviks, who sought to subordinate the spiritual sphere to themselves.

Writers were divided into “proletarian” and “bourgeois”. “Proletarian” writers consciously limited themselves to social problems, the depiction of class struggle. The artistic understanding of the phenomena of reality was replaced by a party-dogmatic and simplified vision of life. The heroes of such works became mouthpieces of class ideas, to which thoughts and feelings were subordinated. Ideological “purity” in their actions replaced the reproduction of the complex inner world of a person. Instead, the high-art works of the classics and contemporaries were declared “bourgeois”, hostile. The Communist Party waged an unrelenting attack on highly artistic national art. After devastating articles of Marxist-Leninist critics, talented artists were arrested, tried, shot or sent to Solovki or Kolyma.

Ukrainian lyrics of the 20s amaze with the wealth of talents, variety of stylistic currents and forms of poetic modeling of human thoughts and feelings. Impressionism (Vasyl Chumak, Vasyl Ellan-Blakytyn, Mykola Khvylovy), Symbolism (Mykola Filyanskyi, Yakiv Savchenko, Pavlo Savchenko, Dmytro Zagul, Volodymyr Yaroshenko, Mykola Tereshchenko, Andriy Golovko), Expressionism (Todos Osmachka), neo-romanticism (Vladimir Sausyura, Yuriy Yanovsky, Mike

Johansen, Oleksa Krasto), neoclassicism, constructivism(Valeryan Polishchuk), futurism and other modern trends.

Poetry aesthetically mastered the achievements of world artists, occupying a prominent place in Ukrainian literature thanks to its mobility. An intensive process of thematic renewal of lyrics and its genre forms took place. First of all, the poets focus attention on the heroic and romantic celebration of the Ukrainian national revolution, on the internal processes of the birth of a new personality, a conscious Ukrainian, a defender of an independent Motherland. Ivan Kulyk (*My Kolomyjki*), Mike Johansen (*D'gory*), Mykola Bazhan (*17th Patrol*), Pavlo Tychyna, Volodymyr Sosyura and others.

We can find lyrics that deeply analyzed complex processes the inner world of the individual, generated by turbulent events of the time (Pavlo Tychyna, Volodymyr Sosyura, Yevhen Pluzhnyk, Mykola Bazhan, Volodymyr Svidzinskyi, Maksym Rylskyi).

The lyrics are civil, politically oriented, cultivated by proletarian poets who created an abstract symbolic image of the class, of course, the working class, focusing attention on the psychology of the masses. Proletkults generally called for the destruction of lyrics. Vasyl Ellan-Blakytyn proposed to create an art of mass heroism. As a result of such ideas, instead of bright heroes, a multi-hero appears, a single being born of a single psychology, aspirations and will, the collective, group becomes the main hero.

Urban poetry, which was hardly cultivated in Ukrainian literature in the 19th century, is intensively developing. Futurist artists praise the industrialization of the country, the construction of cities. The architecture of the city is defined internally as a symbol of culture that speaks about the nation through centuries and millennia.

Even landscape lyrics, traditional for Ukrainian poetry, are being updated, the theme of man and nature is gaining meaning. A marinistic lyric develops, in which the theme of the sea does not simply symbolize the fate of man in the complex waves of time, as was the case with the romantics of the first half of the 19th century, but becomes an image of the universe, the bosom of all living things.

On the basis of Ukrainian poetry, verlibre reached a special flowering in the works of Mykhailo Semenko, Valerian Polishchuk, Geo Shkurupia, Oleksa Vlyzka. Almost every poet of the 20s turned to this form, which was extremely popular in Europe at that time.

A new genre variety is emerging – the lyric poem. The plot in it unfolds as a stream of conflicting thoughts and experiences of the lyrical hero: *In the electric age*, *My sister's poem* by

Mykola Khvylovy, *Galileo*, *Kaniv* by Yevgeny Pluzhnyk. Poems of the 1920s absorbed the disturbing rhythms of time, vocabulary and phraseology of the revolutionary city, folk song, revolutionary hymns and Marseillaise; concrete-real, conditional and romantic-symbolic plans of depicting the hero and time openly interact in them.

Impressionist lyrics developed intensively with their specific style, which involves the direct reproduction of minute impressions, a short, “chopped” phrase, rhythm and melody based on the variability of the tempo, the adoption of defaults, and the use of pauses; and the symbolist stylistic trend, the main trope of which was the symbol — a persistent metaphor.

For Ukrainian lyricists, the symbol itself became the principle of generalization; its purpose is to reveal the essence of the world of ideas and dreams. Symbolic images hint at the hidden, mystical essence of phenomena. Symbolist poets enriched the lyrics with a variety of reflections, suggestions, intuitive guesses, play on the ambiguity of words.

Futurists also Europeanized Ukrainian lyrics. Updating its means of expression, they sought to let the words free (Mikhail Semenko), free the poem from coincidences of phrase and verse line, generously created new words, they introduced dissonances in poetry, free associations were used to convey the rhythms of the new age.

The first decades of the 20th century brought to Ukraine the brutal fratricidal war of the 20s and 30s, millions of deaths and the loss of the acquired statehood. The fate of the country resonates with the dramatic fate of its literature, which once again rose to defend humanistic values. Ukraine and national literature were a point of intersection of general conflicts and laws of the time. This trend was clearly modeled by our novelists. Through the depiction of Ukrainian realities, the themes acquired a universal sound: man and a cruel age, the loneliness of the individual and the problem of his spiritual capabilities, the individual and the collective, aggressiveness, the destructive actions of the revolutionary masses and the collision of reason with baser instincts. Writers tried, objectively analyzing the terrible time, to discover where humanity and Ukraine are headed.

The prose of the 1920s and 1930s was characterized by intensive genre and style renewal. A short epic form develops: a sketch, an etude, a novelette, a short story, a short novel, later a story (narrative) and a novel. Many stylistic currents, directions and artistic manners of writing function in parallel: symbolism (Hnat Mykhailichenko, Galina Zhurba), expressionism (Osyp Turyanskyi, Ivan Dniprovskyi, Ivan Senchenko), impressionism (Mykhailo Ivchenko, Myroslav Irchan, Hryhoriy Kosinka, Andrii Golovko), ornamentalism (Mykola Khvylovy, Petro Panch), neo-romanticism (Gryhoriy Epik, Oles Dosvitnyi, Yuriy Yanovskyi, Oleksandr Dovzhenko) and others. Complex

reality is depicted multifaceted and multifaceted: along with the realistic principle of plausibility, prose uses romantic means, conditional-associative forms, fantasy, grotesque, allegory.

Novelists demonstrated high artistic skill in portraying the drama of life and human destiny. Innovations of artists in the novel genre are so important that they have ensured it a European level. These works were national in spirit and modern in form and style.

Novels and short stories were now based on artistic truth and simplicity, attention to human destiny and analysis of its psyche. In the psychological short prose of Valerian Pidmohylny, Petr Panch, Mykola Khvylovy, Boris Antonenko-Davydovych, images of the intelligentsia are depicted against the background of the revolution, the civil war, and the time after it. Mental confusion, depression, efforts to somehow adapt to the “new life”, which destroys spiritually and physically, led to the emergence of a number of tragic situations and bright figures in prose. The artists adhered to the principle: nothing superfluous, not to explain the details – let the chosen feature give a sharp and complete feeling of the whole; do not comment and do not evaluate – let the actions of the hero and the subtext, vocabulary, colors, and sounds speak for themselves. The works of this era are characterized by the aesthetic expressiveness of the plot and compositional elements, the fluidity of the presentation, and the play with words.

The story (narrative) also acquired new qualities, depicting the ideological, spiritual and ethical searches of man in the first third of the 20th century. It was based on the national tradition, which flourished in the 19th century in such genre varieties as family-domestic, social-domestic, historical, adventure, psychological, folklore-lyrical. Now the writers boldly experimented, using the latest writing techniques: montage, time shifts, associative thinking, mosaic composition, stream of consciousness, and others.

The terrible events of the First World War as a global crime of imperialism, its anti-human nature were reflected in the works of Olga Kobylyanska, Les Martovych, Mark Cheremshina, Vasyl Stefanyk, Myroslav Irchan, Yuri Smolich, Osyp Turyanskyi.

In the late 20s – the first half of the 30s, a novel form actively develops, acquires interesting genre varieties. Novels *Ship Master*, *Four Sabers*, *Riders* Yuriy Yanovsky, *Mother* by Andrii Golovko, *City*, *Small Drama* by Valerian Pid Mogilny, *Disease* by Yevgeny Pluzhnyk, *Woodcocks* by Mykola Khvylovy, *Maria*, *Volyn* by Ulas Samchuk – these are important milestones of the Ukrainian epic, evidence of his maturity.

The novel provided a more complete and deeper than other genres a panorama of political, social and spiritual relations of the first half of the 20th century, highlighted the process of human

formation in his moral quests and connections with other people, covered historical, philosophical and ethical material.

The novel becomes surprisingly flexible: he kept the traditional means of revealing the conflict, such as the struggle of the heroes, dialogue, author's commentary, a clear resolution, and acquired indirect means: subtext, extra-plot components, details that acquire a symbolic leitmotif, the use of film techniques. Regarding the time and sequence of unfolding events, novelists at the same time use the modern, with the rearrangement of time planes and visions, the return of the past, as is done in the cinema.

Osyp Turyanskyi is one of the brightest representatives of Ukrainian modernism, known as the author of a poem in prose *Beyond the Limits of Pain*, which portrays World War I as imperialism's crime against humanity. Turinsky entered Ukrainian literature as a talented novelist, poet, playwright, philosopher, and critic. In the prose of the 20th century, he represents the expressionist stylistic current.

At the beginning of the First World War, Turyanskyi was mobilized to the Austrian army. In 1915, he was captured by the Serbs. During the winter retreat, the Serbs staged sixty thousand prisoners, including the writer, through the snowy Albanian mountains. through the snow-capped mountains. This passage, this exhausting road, was called the "road of death": 45 thousand prisoners died from cold, hunger and disease. Both prisoners and soldiers of the Serbian royal army died en masse. Turyansky's comrades froze to death near the dying fire, and he, covered in ice and half alive, was found and brought back to life by the doctor Romanyshin, whom the writer warmly mentioned in the preface to the work: "And I remember the unforgettable comrade Vasyl Romanyshin. My friend! And you already you don't live. Your bones turn white far away among the blue steppes of Ukraine. The autumn wind blows them. The cold rain washes them. The morning dew will fall on them with tears."(Турянський 1917, 1)

These events are the basis of the story *Beyond the Limits of Pain*, which Osyp Vasyliovych wrote on the Italian island of Elba, where he was interned as an officer of the Austrian army. This is where the artist created this autobiographical novel of 1917. It was translated first into German, and soon into other European languages, and was a great success among readers. Osyp Turyanskyi believed that he had a duty to those who did not survive. His story is a memory of all the dead, a reminder of the horrors of war and a warning to future generations. (Борзенко 2019)

The novel *Beyond the Limits of Pain* condemns war and militarism, affirms the invincibility of the human spirit, the power of reason and the will to live. The work is permeated with a

humanistic idea, which the author defined as follows: “When in the darkness and chaos in which we suffer the spark of some idea smolders, then your fiery love for life and its highest values will defeat death.” (Турянський 1917, 64)

The Austrian critic Robert Plehn classified the novel *Beyond the Limits of Pain* among the masterpieces of world literature. The poetics of expressionism determines the structure and narrative of the work. The story is imbued with anti-war pathos, condemnation of the imperialist war that brought bloodshed to Europe and the death of innocent people.

The work begins with a foreword, in which the author prepares the reader to perceive the further narration as a fictional story. The tense gamut of feelings that he experienced while at war and in Serbian captivity is reproduced. Thus, the motives for writing the story are revealed, as a protest against the inhuman nature of the war. The artistic picture is built on a story about the horrors of war, the fall and spiritual exaltation of man. (Семенюк 2011, 169)

Techniques of poetic generalization are used by the narrator in the depiction of prisoners. At first we see a mass of people united by a common trial, this is a generalized image – they. Due to such multiplicity, the narrator reproduces the fatality of the fate of everyone who is caught in the maelstrom of war. Specific episodes, such as the killing by a guard of a prisoner who has no strength to go on, have a repetitive character, when a single person summarizes typical situations: “But the enemy knows no mercy. The sound of a shot is heard. And the shadow reddens the white snow with the last drops of blood. This is how many people die with their chests and heads pierced by gunshots or bayonets.” (Турянський 1917, 5)

In general, the story uses a first-person narration: a witness tells about a group of prisoners who managed to escape during a mountain crossing, and they found themselves facing new, no less formidable challenges – cold and hunger. Readers learn that the narrator is one of the seven participants in the subsequent events, their story is depicted by the hero Oglyadivskyi, who introduces each of the participants to the readers in turn. These are soldiers of the Austrian army, and now prisoners of war: Ukrainians Oglyadivskyi and Dobrovskyi, Austrian Shrantzinger, Pole Przuluskyi, Hungarian Szabo, Serbs Nikolich and Boyani. However, his own experiences burst into his story about his brothers, which turn into visions. The consciousness of other characters remains hidden for him, he only conveys the external manifestations of their suffering or expresses his guesses about their state of mind. An important role is played by the monologues of the protagonists, who often turn into delusions. Thanks to such a narrative technique, not only a realistic picture unfolds, but also feelings and thoughts are expressed, a reevaluation of one's own existence

and moral principles takes place. That is why the images of the wife and the child are expressed in the story of Oglyadivskiy. Separate scenes-memories merge with reality and reach their peak at the end of the work, in the delusions of Oglyadivskiy. (Семенюк 2011, 172)

A characteristic feature of Turinsky's story is the combination of lyricism with the authenticity and documentary nature of the depicted events. Pictures of the war alternate with the narrator's thoughts about his personal responsibility to his wife and children, who are waiting for him after the war. Therefore, the center of gravity is shifted to the revelation of the character, the psyche of the lyrical hero, through whose perception the picture of the world is revealed. For this purpose, the autobiographical narrator masterfully uses such narrative techniques as psychologism, artistic retrospections and prolepsis (forwarding in time, description of future events).

Nataliya Maftyn, summing up the results of her study of this work, expressed the opinion that the anti-war, humanistic sound of the novel, the idea of transforming the world by the power of the human spirit and love, and expressionist poetics bring the novel *Beyond the Limits of Pain* to the same level as the best European works on the subject of war – the novel by Yu. Wittlin's *Salt of the Earth*, Y. Roth's novel *Radetsky's March*, the short story series *Behind the Front* by V. Raymont, *The Tomb of the Unknown Soldier* by A. Srug, *Fighting Satan* by S. Zheromsky, *Death of a Hero* by R. Aldington, *Forest of the Hanged* by L. Rebryan, *On the Western Front Without Changes* by E.-M. Remarque, *A Farewell to Arms* by E. Hemingway. (Мафтин 2011, 24-32)

1.2 Human being in a war conflict in the novel *Death of a Hero*

Death of a Hero is a novel about a “lost generation”. Aldington spoke of the tragedy of a young generation broken and crushed by war. The writer said this about his novel: “...this book is really a threnody, a memorial in its ineffective way to a generation which hoped much, strove honestly, and suffered deeply.” (Aldington 1929, 25) The young generation involved in the abyss of war is represented in the novel by the image of George Winterbourne.

Death of a Hero is an artistic study of the causes of war, the causes of the death of the main character, who represents thousands of the same soldiers. The death of George Winterbourne is reported already at the beginning of the work; the author presents the fate of this person as a symbol of the wasted youth of Europe. The novel becomes a “secondary development” of human fate in the form of a lyrical monologue of the narrator, who knew George closely, and in the form of dramatic scenes.

Richard Aldington is united by the desire to combine the psychological analysis of the inner world of a person with the criticism of negative social phenomena by means of satire. But the hero of R. Aldington's first novel does not appear funny, he is removed from criticism by the author, and only his surroundings, those people, that social system that caused his death, are ridiculed. This laughter is not life-affirming, but terrible, bitter, angry, in a word, grotesque. Therefore, the tragic and the comic do not combine in the image of one person, but alternate, each character corresponds to a certain tonality. As for the grotesque, the necessary condition of which is the combination of diverse phenomena, heterogeneous concepts, the writer creates it thanks to the combination of the comic, the funny with the ugly, the terrible. (Textbook n.d.)

The story in the novel is told on behalf of the main character's comrade-in-arms, with whom they studied together at officer courses. The narrator reproduces the life path of George Winterbourne in detail and in this way tries not only to pay tribute to the memory of a friend, but also to settle accounts with the past, with the British Empire, this "old bitch" who doomed an entire generation to worms by driving it into the trenches war His grief and anger are mixed with a sense of his own guilt that he remained alive and thereby betrayed the brotherhood of the fallen. It shows a person as a being who is not devoid of conscience, who still retains humanity and love after the war. (Textbook n.d.)

On the one hand, his novel is a criticism of England before the war and the war period, which shows the deity and evil of the war. On the other hand, this is a story about how a person loses himself in a war. He traces his hero from childhood to his death. George Winterbourne turns out to be an extreme, as a result of the war, he realizes that life is meaningless not only in war, but also in a peaceful world that has learned nothing and understood nothing. His existence is so meaningless that he commits suicide on the last day of the war, on the first day of the armistice.

The essence of the worldview of the human of the lost generation is not only the shock of the war, it is also the shock that the world has passed it by. The peaceful reality to which the lost return is unacceptable for them, since this world has no experience of war, it rejects them, they cannot enter this reality. This non-military world does not know the tragedies of this war, it does not want to know the scale of the great things they have experienced. Their front-line brotherhood cannot be compared with any friendly relations. War is a tragedy, horror, but once inside a tragedy, a human being loses the ability to lie, he opens up, it is known who is worth what. Peaceful reality knows no tragedies, no victories, no sincerity. That is, the lost generation has not only a horror before the war, but also an attachment to the war.

The fact that the images of heroes, and especially George, gravitate towards types, has long been noticed by researchers, pointing to the indefinite article in the title *Death of a Hero*, which levels the individuality of the character, making him “one of” the generation.

In Aldington, however, this problem takes on an unconventional sound. Unlike his contemporaries, the writer establishes a feedback between the lost generation and the war, arguing that not the lost generation is a consequence of the war, but the war is a consequence of the “lost” generation.

War, therefore, in Aldington appears not as a way of human murder, but as a way of suicide, which seems to be the only way out for the hero, for he was no longer viable either in peace or in military life, just as his entire generation, brought up in Victorian culture, was not viable traditions. In this regard, a special artistic meaning is seen in the poetics of the name, which researchers have also repeatedly written about: “Winterbourne” – literally translated “born in winter” – can be interpreted as “frozen”. This interpretation contains the semantics of non-realization, “conservation” of the spiritual potentials of the individual in its impossibility both for self-realization and adaptation to the prevailing conditions of existence dictated by the rapidly changing world.

At the same time, in Aldington’s work there is no former greatness of the tragic hero, since, firstly, as mentioned above, the hero is typical; secondly, his death is meaningless; thirdly, the traditional tragic conflict has been removed – the initially lost generation has no purpose, the image of the hero in Aldington’s novel is more likely to be correlated with the image of a chip in the whirlpool of history, which replaces the ancient hero-wrestler.

At first glance, it may seem that in the spirit of the romantic tradition, the author created the image of the artist’s hero. But the hero of Aldington “falls short” of the level of the universalist personality sung by the romantics – he is not endowed with the gift of foresight and insight (the author says more than once that George is more of a critic than an artist). Thematically (the image of the artist in the war) and the finale (the war as a way of suicide) *Death of a Hero* echoes the Victorian-era novel *The World Goes Out* (the image of Dick Helder) by G. Kipling, whom Aldington more than once critically mentions in his novel as a militarist – patriot – adherent of war.

Through picturesque descriptions of nature, Richard Aldington reveals the soul of young George. These descriptions are built according to the laws of painting as a complete whole with a variety of color palettes, the use of techniques of aerial perspective and chiaroscuro as a stylization of pictorial techniques: In detail it seemed colourless and commonplace. From the crest of one of the high ridges, it had a kind of silvery-grey, very old quality, with its great, bare, treeless fields making

faint chequer-patterns on the long, gentle slopes, with always a fringe of silvery-grey sea in the far distance. The chalk was ridged in long parallels, like the swell of some gigantic ocean arrested in rock. The ridges became more abrupt and violent near the coast, and ended in a long, irregular wall of silvery-grey chalk, poised like a huge wave of rock-foam for ever motionless and for ever silent, while for ever at its base lapped the petty waves of the mobile and whispering sea. The sheep-and-wind-nipped turf of the downs grew dwarf bee-orchis, blue-purple bugloss, tall ragged knapweed, and frail harebells. In the valleys were tall thistles and foxgloves. Certain nooks were curiously rich with wild-flowers mixed with deep rich-red clover and marguerite-daisies.” (Aldington 1929, 101-102)

George Winterbourne is not a hero, rather, he is a victim. This bourgeois, hypocritical England throughout his short life destroyed Winterbourne morally and intellectually, and after his suicide, canonized him, included him in the pantheon of “heroes” who died for the Empire.

But still, there is a positive hero in the novel. It is embodied not in any specific image, but in a collective portrait of those who passed through the trenches of the First World War and kept in their hearts the feeling of soldier brotherhood, a desire for justice, and a sensitive conscience. This is the nameless narrator himself, who is disturbed by the death of a comrade, this is the English writer Halcott Glover, also a front-line soldier, to whom Richard Aldington addresses with a preface letter, revealing the plot of the novel, these are the simple soldiers who have borne the heaviest burden on their shoulders wars, the best pages are dedicated to all of them, full of high lyricism, devoid of any sentimentality. (Textbook n.d.)

The author contrasts this special brotherhood with pre-war England, which he writes about in great detail and mocks mercilessly. War paintings occupy relatively little space in the novel. The author begins with England in 1890, recreates its social portrait, shows the hypocrisy, sanctimoniousness, stubborn optimism of the times when Queen Victoria saddled the will of the people, and the wealthy classes sat on his neck.

George goes through all the stages of becoming, which are mandatory for the hero of the “novel of education”, but in a parodic way, since becoming turns out to be the road to death, to nothingness. The war completes his formation, sums it up: it exhausts him physically, brings disappointment and despair, drives him to suicide: “Something seemed to break in Winterbourne’s head. He felt he was going mad, and sprang to his feet. The line of bullets smashed across his chest like a savage steel whip. The universe exploded darkly into oblivion.” (Aldington 1929, 396)

1.3 Anti-war motifs in the novel

The novel has great significance in the literature of the 20th century due to its anti-militaristic orientation.

Before the First World War, Richard Aldington was a representative of Imagination, the editor of the magazine *The Egoist*, in 1916 he began his service as a private, was assigned to the Royal Sussex Regiment, later was promoted to an officer and served on the Western Front. In 1917, he was wounded and treated in the hospital. The war dramatically changed Aldington's worldview, leaving an imprint of severe bitterness and hopelessness on all his subsequent work. After the war, Aldington suffered from post-traumatic stress disorder, which was little studied in those years. The narrator's monologue in *Death of a Hero* is an avalanche of feelings. Here you can hear both the voice of conscience and the cry of the soul. Seething anger follows a subtle lyricism of emotions, a solemn requiem is adjacent to a sardonic grin, irony turns into ardent indignation. And in all this one can hear the passionate, angry voice of the writer, denouncing bourgeois society and the war. Any social action, which is also war, is carried out on the basis of certain rules and norms, written and unwritten, in particular, those recorded in military statutes. This is a certain value-normative system, and like any value-normative system, for example, morality and law, it begins with the principle of reciprocity, which extends to such a specific social action as military. Richard Aldington in his novel *Death of a Hero* noted this principle of reciprocity in war on the example of a soldier who carries his wounded comrade from the battlefield, hoping that he would be treated the same in a similar situation. Although he understands at the same time that there is no guarantee that this will happen. These are expectations that exist as certain laws in war. (Єрмоленко 2015, 8)

Death of a Hero is an artistic study of the causes of war, the causes of the death of the main character. The death of George Winterbourne is reported already at the beginning of the work. The fate of this man is a symbol of the wasted youth of all of Europe. The narrator's monologue in *Death of a Hero* is an avalanche of emotions. Here you can hear the voice of conscience and the cry of the soul. Anger follows the subtle lyricism of emotions, a solemn requiem is adjacent to a sardonic smile, irony turns into passionate indignation. And in all this one can hear the passionate, angry voice of the writer exposing society and war.

The novel is characterized by high ethical pathos. Personal evaluative, subjective is here a bright form of social analysis and humanism. The novel became a tragic, satirical, lyrical book about the war, society and the person in it.

The announcement of tragic events in advance, in the prologue, corresponds to the dramaturgical principle of Greek tragedy. However, in the novel, the prologue contains not only a concise summary of the events with their tragic outcome, but also the statement of the most important moral and ethical problems, questions about guilt, about death and immortality, etc. Aldington's novel is close to the type of works called a tragic novel. Tragedy is traced even in the attitude of George's parents to the war. They did not understand the seriousness of the events and their actions were completely inappropriate, so the author ironically describes their experiences and cheering for the country in the war: "...neither of them could adjust to the tremendous revolution in everything, of which the war was a cause or symptom. The whole immense drama went on in front of their noses, and they never perceived it. They only worried about their rations. Old Winterbourne also worried a good deal about "the country," and wrote letters of advice to *The Times* (which didn't publish them), and then rewrote them on Club notepaper to the Prime Minister. They were invariably politely acknowledged by a secretary. But Mrs. Winterbourne only cared spasmodically about "the country." Her view of the British Empire was that it should continue the war as a holy crusade for the extermination of all "filthy, vile foreigners," making the world safe for straight, clean sheiks and pure, sweet, kittenish Englishwomen of fifty." (Aldington 1929, 38)

Irony is contained in the very title of the novel: *Death of a Hero*, in which the author emphasizes both his closeness and sympathy for the main character, and irony in relation to him. The pathos of this irony is directed against war, chauvinism, and patriotic slogans.

The prologue contains elements of the author's perception of the event, it strongly expresses the narrator's attitude to what happened, his thoughts, comments: "The death of a hero! What mockery, what bloody cant! What sickening, putrid cant! George's death is a symbol to me of the whole sickening bloody waste of it, the damnable stupid waste and torture of it." (Aldington 1929, 51)

Irony also appears because the author set himself the task of telling about the tragedy by means of satire. To condemn the war and the perpetrators of the bloodshed, Aldington needed satire along with the tragic beginning. The author makes it clear that the war has not taught people anything, it is a bad teacher: "It is the tragedy of England that the war has taught its Winterbournes nothing, and that it has been ruled by grotesques and a groaning Civil Service of disheartened men and women, while the young have simply chucked up the job in despair." (Aldington 1929, 89) This is simply a senseless killing of young people who are unable to change anything after returning:

“And we go on acquiescing, we go on without even the guts to kick the grotesque Aunt Sallies of England into the Limbo they deserve.” (Aldington 1929, 89)

This is a thorough account of what war is in general from the point of view of a lost generation, about how this lost generation is formed. A characteristic feature of the work is its scope: the events of the novel cover not only the period of the First World War, but also the events that took place before the birth of the main character and his life before the start of the war. The author shows that the First World War is the result of something that began much earlier, that is the war is the result of the degradation of morality, politics, and the economy of several previous generations. That is why the novel has a colossal importance in the literature of the lost generation, it is a revealingly critical pathos. On the other hand, it is a story about how a person loses himself in war. He traces his hero from childhood to his death. As a result of the war, George Winterbourne realizes that life is meaningless not only in war, but also in a peaceful world that has learned nothing and understood nothing. His existence is so senseless that he commits suicide on the last day of the war, on the first day of the armistice: “I think that George committed suicide in that last battle of the war. I don’t mean shot himself, but it was so very easy for a company commander to stand up when an enemy machine-gun was traversing.” (Aldington 1929, 89)

The prologue has the name “Allegretto”, which means: “moderately-fast”. This small part of the work is about the reaction of George’s family and friends to his “heroic” death. Here we learn that the war was already in the life of the main character, the line of deception and betrayal stretches from childhood, the mother’s attitude towards George left an equally terrible mark, which could provide fertilizer for Winterbourne’s last decision: “Poor old George! He had such a dislike for his mother that he hadn’t seen her five times in the last five years of his life. And as for telling her anything – why, the most noble of noble savages would immediately have suspected her. She had let George down so badly time after time when he was a boy that he was all tight inside, and couldn’t give confidence to his wife or his mistresses or a man.” (Aldington 1929, 35)

The name of the first part is “Vivace”, which means “fast, lively”. The fast pace of the story is due not only to the fact that we are talking about a fairly long period of time, but also to the specifics of the depiction of characters. They are all puppets. Quick senseless actions, fuss deprive their existence of any meaning. The “fast” part of the novel ends for the hero with a complete break with his family. For George, the period of independent life begins, which is discussed in the second part of the novel “Andante cantabile” – “Slowly, singly.” This name is due to the fact that it is

dedicated to the intimate experiences of the hero, his love for Elizabeth and Fanny. But even here the tone of the story is rather sarcastic, ironic.

The war described in the third part under the title “Adagio”, meaning its final formation, sums up the whole life; it exhausts him physically, brings frustration and disbelief, and eventually drives him to suicide. The third part brings us back to the prologue, chronologically anticipating it.

Consequently, the line of George’s life unfolds in the chronotope of confrontation with an absurd world that is in a situation of permanent war. Directly front-line reality as a real personification of the personal catastrophe of the characters becomes the last straw in the cup of patience. The speaking state of the hero’s fatal doom, which covers him at moments of separation from his relatives. George, moving away from Elizabeth and Fanny, regards his own life as irrevocably gone: “For God’s sake get a move on. It’ll never end, so for the love of Mike let’s get it over. Let’s catch our little packet. We know our numbers are up, so let’s get them quickly.” (Aldington 1958, 269)

War cannot be without enemies, in the words of the narrator, the author indicates the real opponents of this war: “But what were they really against? who were their real enemies? He saw the answer with a flood of bitterness and clarity. Their enemies – the enemies of German and English alike – were the fools who had sent them to kill each other instead of helping each other. Their enemies were the sneaks and the unscrupulous; the false ideals, the unintelligent ideas imposed on them, the humbug, the hypocrisy, the stupidity.” (Aldington 1929, 277)

Thus the truth is revealed to the men that the real enemies of the soldiers are not those with whom they are fighting, but the superiors who sent them to kill each other, sacrificing themselves to false ideals and senseless ideas.

The composition of the novel *Death of a Hero* emphasizes its problematic as an anti-war novel, as a novel of a “lost generation”, which, devastated by disappointment, loss of ideals, lack of hope in society, is forced to rotate in some enchanted artificial circle, which can be characterized as such that death begins and death ends, between the game of life and the game of death.

PART II. AMERICAN PERCEPTION OF A EUROPEAN WAR

Everyone knows that the United States entered World War I two and a half years after the war began, much later than any other major belligerent. This country declared war on Germany in April 1917. As a result, the war had less impact here than in other countries. American literature proves the opposite.

The war produced a huge literature during and after the war, it led to the reaction against the war and the loyalists who supported it. This reaction to the war contributed greatly to two different effects: the radicalism of the 1930s and a shift in literature that widened the gulf between popular and high literary culture.

The war in Europe caused different opinions among American writers about it: from pacifist opposition to the very idea of war to passionate support for US intervention on the side of the Allies (especially Great Britain, France, Russia) or, less often, the Central Powers (led by Germany and Austria-Hungary). (Dayton 2016)

Percy MacKaye urged the United States to side with the Allies. In his sonnet *American Neutrality*, he expresses regret for the victims of the war, claims that the Americans cannot stand aside, because the business of England and Belgium is also the business of the United States.

Several writers have considered the case of the Central Powers. George Sylvester Viereck, supported Germany, in "The German American to His Adopted Country" he presents this country as a fighter for freedom and depicts the war in terms taken from the medieval era and the Arthurian legend. For Viereck, Germany protects the world from imperial Russia. (Dayton 2016)

Viereck presents Germany as the European embodiment of the values that, in his opinion, are the dearest to Americans. To do this, he uses medieval and religious coloring, which is found in a staggering amount of pro-Allied poetry.

The similarity between pro-Allied and pro-German poetry suggests that these opponents shared a culture and value system, as well as a need to imagine the war, a historical event, in a mythological form through the mechanism of an ideology that hides the real stakes of the conflict. (Dayton 2016)

It was in the 20th century that American literature experienced a rapid rise associated with the flourishing of the art of realism in the 20s and 30s. At that time, such classics of world literature as E. Sinclair, T. Dreiser, S. Anderson, E. Hemingway, and others published their works. The social

conditions of the country's development contributed to the flourishing of the creativity of writers with a critical reassessment of bourgeois values. (Megalib n.d.)

The literature of American writers of the "lost generation" is imbued with internal tragedy. In the works that bleed the theme of war, the authors with realistic accuracy depicted the fate of the generation whose youth and youth passed during the war years.

As mentioned above, literature, politics and history are closely related. Thus, the literature of the USA went through several stages of its development before 1945.

In the 1920s, the themes of social protest and the "lost generation" occupied an important place in the works of progressive writers. The world economic crisis that developed in 1929 led to the emergence of new trends in literature. Literary and journalistic activity of writers of socialist orientation intensified. Works of "brutal realism" appeared. At this time, the anti-fascist struggle of progressive writers in the USA intensified. In general, the development of American literature in the first half was characterized by the dominance of the realistic method of depicting reality. (Studfiles 2016)

An eloquent and original phenomenon in the literature of the 20s was the creativity of a group of young writers who entered literature immediately after the end of the First World War and reflected in their art the complex conditions of post-war development. Ernest Hemingway, William Faulkner, John Dos Passos, Francis Scott Fitzgerald and others, united disappointment with bourgeois ideals and concern for the fate of young people in post-war America. Writers who are usually included in this group are very different in terms of political, social and even aesthetic views, and the peculiarities of their artistic practice. But what is common is the awareness of the tragedy of American life, especially and sometimes painfully reflected in the work of these representatives of the youth, who have lost faith in the old bourgeois foundations within which they grew up. F.S. Fitzgerald gave his name to the "lost generation" era: he is its "jazz century". In this term, he wanted to express the feeling of instability, fleetingness of life, the feeling that is characteristic of many people who despaired and hurried to live and thus escape, albeit illusory, from the place of their lostness. (Studfiles 2016)

It is worth noting that at the beginning of the conflict, a number of American writers created works that were more supportive of America's participation in the First World War than the works of writers of the "lost generation". These novels often take an optimistic view of American-sponsored postwar global progressivism. Arthur Train, in his popular novel *Earthquake* (1918), expressed the hope that American participation in the war would save the nation from social and

moral decay, and that the sacrifices made by society would alleviate smoldering class and racial conflicts. Booth Tarkington offered a more conservative version of this view in *Rumsey's Milholland* (1918). He suggested that old-fashioned martial heroism and male patriotism would suppress the excesses of antebellum socialist and feminist activism. Tarkington was a member of the Vigilantes, a syndicate of 328 writers formed to nurture patriotic literature in the national press under strict editorial guidelines. It featured such luminaries as Ring Lardner (1885-1933), Edwin Arlington Robinson (1869-1935), Vachel Lindsay (1879-1931), Amy Lowell (1874-1925), and Hamlin Garland (1860-1940). This group contributed only a small fraction of the extraordinary poetry devoted to the conflict. (Whalan 2014)

A key vehicle, that helped Americans to understand intellectually and emotionally, and engage with the war, was poetry. Between 1914 and 1920, eighty anthologies of war poetry were published in the United States, 86 different periodicals contained war poems, and in the New York Times alone, over 1,000 war poems appeared during the war. (Van Wienen 2002)

Some pro-war writers and poets urged the United States to participate because of a sense of connection with France and England. The young poet Alan Seeger was fiercely committed to French republicanism, so he immediately volunteered for the French Foreign Legion in 1914. He wrote the poem *I have an appointment with death*, which became the most famous American poem of the war. It was published shortly after the poet's death on the Somme in 1916.

American novelist Edith Wharton, who lived permanently in France at the time of the war, was awarded the Legion of Honor for her work with refugees and wounded veterans. She is one of the biggest supporting writers in literary terms as well. She described the experience of delivering medical supplies to Verdun, Ypres and the Vosges for Scribner's magazine, these articles were later collected in *Fighting France* (1915). In 1916, Edith Wharton edited the illustrated anthology *The Book of the Homeless*, the proceeds of which were sent to help Belgian refugees.

The volume took up her protest at American neutrality and contained writing by Theodore Roosevelt (1858-1919), John Galsworthy (1867-1933), Henry James (1843-1916), George Santayana (1863-1952), William Dean Howells (1837-1920), Joseph Conrad (1857-1924), and W. B. Yeats (1865-1939). For Wharton, France was a "luminous instance," a country typified by "intellectual light and ... moral force," menaced by a militarism which was "stupid, inartistic, unimaginative and enslaving. (Wharton 1917) In his story *The Marna* (1918) and the novel *A Son at the Front* (1923), she explored the struggle for France, which became an aesthetic and patriotic idea.

Her great friend Henry James had a similar view of this war. Partly in protest against America's staunch neutrality, he became a British citizen in 1915, deeply troubled by the world's seeming blindness to the Prussian fist tightening around the ethical and social norms of the civilized world. Many American war veterans did not share the sense of disillusionment with the overwhelming experience portrayed by the lost generation. They saw their service as valuable in terms of experience, even though many of them were disillusioned with the political consequences of the war. Together with the government, they have invested considerable funds and efforts in perpetuating the memory and archiving of this service. A major role was played by *The American Legion Monthly*, the house magazine of the American Legion, which presented the idea of preserving the experience of war of all kinds, which was especially prevalent in postwar fiction and art.

Postwar literature often displayed a detached, ironic aesthetic that persisted throughout the century. The palpably manipulative sentimental rhetoric often backfired and produced a cold and anti-sentimental response, so much so that it seemed emotionless.

Postwar modernism's emotional austerity fed and was fed by a distrust of the society that had manipulated people's feelings so effectively. Often this led to a distrust of society as such, with the isolated individual left as the sole repository of value. One could say something similar about much of the hardboiled crime fiction of the period. (Dayton 2016)

This aesthetic was justified as a response to the horrific war, which showed industrial capitalism to be massively destructive despite its productivity in material terms. This aesthetic provoked a radical division between the individual and society, the artist and art, between social and political values. Literary modernism became so subversive that it was sometimes anti-social.

2.1. Poetic interpretation of world war one. (James Eliot's *The Waste Land*)

The realities of the First World War were echoed in the works of a generation of American poets. The most famous were modernist poets who emigrated and lived in Europe during the war. They interpreted it as a crisis of political organization, language, gender relations and civilization as a whole. At the same time, the inexplicable liberal-minded intelligentsia in the face of the social cataclysms of the century led some writers to the dead end of modernism and avant-garde. Freudism had a significant influence on the development of modernist currents. Idealist concepts were also set forth on the basis of the work of Thomas Stearns Eliot and Gertrude Stein.

Writers who were directly confronted with the crisis of European civilization contemporary to them, the tragic moment was superimposed on the matrix of American individual consciousness, which contributed to the effect of a concentrated expression of the state of alienation, the extreme loneliness of an individual who has lost a stable support, the moral basis of life and convulsively tries to hold on to the surrounding environment, the world. (Денисова 2012, 98)

The line in the development of American literature of the first decades of the 20th century, which understood a person in the system of social relations, was, although important, but not the only one and not traditional for the verbal art of the United States, where literature focused on an individual individual was considered the leading, canonical one. Such a tradition not only does not die out, but also, opening new approaches and perspectives, acquires the status of leading, fruitful, and initiates an experimental wing in the American literary process. The catalyst for experimentation in English-language literature was the emergence of such groups as the “new humanists”, worried about the growth of spirituality, the separation of people, provoked, in their opinion, by the hypertrophied individualism that, starting with the Renaissance, acquired the apogee of romanticism. Harvard professor I. Babbitt, poet Thomas Hume had an influence on the young poetic generation that was being formed in London at that time. Among them were the Americans Ezra Pound, TS Eliot, Conrad Aiken, Hilda Doolittle, Amy Lowell, the founders of Imagism, the first of the English-speaking modernist movements. This young generation, having left their homeland, gathered in Europe: American pragmatism, losing its own ideological basis of Puritanism, became more hostile to spirituality.

The main subject of interest of these poets were moral, intellectual and literary problems, they emphasized the ability of the individual human personality to define himself through his own internal resources and create his own vision of existence without the help of family, fellow citizens or tradition. Isolation, internal and external, which is the subject of modernism, actually became the basis of their self-realization: everyone had to create their own picture of the world for themselves. It was these purely American fundamental qualities that Ezra Pound and T.S. Eliot took with them to Europe. If the foundations of American modernism were already laid in the works of James, then Ezra Pound became his first bright and representative figure. (Денисова 2012, 101)

T.S. Eliot came to England in 1914 to study at Oxford for postgraduate studies, and in 1922 he published *The Waste Land*, the quintessential modernist poem in English. The poem is filled with descriptions of legions of ghosts, disturbing corpses, drowned sailors. This symbolic landscape of the poem is very reminiscent of the slaughter of war. Its original title was *He Do the Police in*

Different Voices. The poem's multiple and often unattributed voices create a cacophony of anxiety and despair that helped define this work, the ultimate expression of postwar sensibility.

Ezra Pound was also an American who lived in London during the war, promoted the development of American modernism and helped write the final version of Eliot's poem. Both writers lost several close friends in the war. Pound, in the poem *Hugh Selwyn Mauberly* (1920), raged against a corrupt civilization that was destroying large numbers of the best people.

Pound was engaged in translations and in *Cathay* (1915) and *Canto XVI*, he explored the futile war and mourned the senseless deaths of a generation of young talent, writers and artists in the trenches, among whom was his friend, the French sculptor Henri Gaudier-Brzeska (1891-1915). Well-known works on the war were also written by Wallace Stevens (1879-1955), Robert Frost (1874-1963), Amy Lowell (1874-1925), and Carl Sandburg (1878-1967).

Ezra Loomis Pound was a bright, extraordinary personality, the author of poems, poems, articles, two operas *Cavalcanti* and *Le Testament*, a respected meter and editor, an ostracized traitor of his own state, who linked his fate with fascism. From the beginning of his creative activity, Pound followed the credo of "making poetry new", as best suited for the role of the leader of the newborn modernist movement. It was he who was called the first self-conscious modernist with an extraordinary ear for poetry in the recent academic history of American literature.

Pound, the researcher, was more interested in English-language poetry. He was critical of his contemporary American civilization, which seemed to the poet to be perverted, one that betrayed its own original idea, seduced by mercantilism. We can only state that critical interest was the basis of all his innovative searches, because he fought for the preservation of the human soul. And in this process, an extremely large role was assigned to the poets, who were the antennas of the race, although the hard-headed majority did not listen to them. Pound, the poet, was attracted by London's literary life, the very aura, atmosphere of the capital. It was during this early period that creative principles were outlined and formed, which became the foundation of his poetry in the future. Neo-romanticism, which can be considered the dominant current of English literature at the time, did not appeal to him. Pound's goal is the renewal of English poetry, its body and spirit. (Денисова 2012, 102)

Pound opposes neo-romanticism, and in contrast to the romantic tradition based on the intuitiveness of creativity, he affirms the concept of thoughtfulness and structure of poetry. Pound proclaims clarity, precision and direct conversational intonations as slogans of the new modern poetry.

Pound called the new poetic branch imagism, explaining: “Imagists are not representatives of the revolutionary school; they want to create in harmony with the best tradition, which they find in the poetry of the best authors of all time – Sappho, Catullus, Virgil. Now there seem to be only two such poets: Yeats and Browning.” (Денисова 2012, 104)

The slogans and rules set forth by Pound in the essays *Imagism* and *Something an Imagist Can't Do Without* made a huge impression on all English-language poetry of the 20th century. Having understood and formulated the basic principles of his own worldview, Pound reached wider poetic horizons and found an unlimited field for self-expression and his own energy, the further history of the school he founded began to be called Imagism somewhat ironically.

If we determine the theoretical postulates of Imagism in terms of literary categories, then it is worth mentioning objectification and dramatization: this is the main direction of poetic search, which unites various efforts.

Interest in Greek and Latin poetry did not simply expand the range of English-language verse. It served to deepen the main concept – the creation of a symphonic poem, its “orchestration”, when the metric changes organically, free verse appears, the basis of poetic thought becomes metamorphosis, the ability to transform. Thanks to the technique of imagism, a lyrical work turns into a dramatic poem, where even through the experience of one hero distant voices break through, enriching his worldview.

Inspired by the appearance of human faces in the subway, Pound wrote a poem of 30 lines, but then he used the form of haiku and this is how the poem *In a Station of the Metro* appeared: “The apparition of these faces in the crowd; Petals on a wet, black bough”. (Pound 1913)

The poem combines a subjective impression with its objective expression. The poem seems to imply the coexistence of light and darkness, life amid barrenness, the seed of the myth of Persephone in the underworld. At the same time, there is no vague wordy description here: a laconic, absolutely accurate sketch. The peculiarity that gives rise to the richness of the content, its ambiguity, polysemantic, is also a well-thought-out choice of words, each of which in the context of the poem can be interpreted in both denotative and connotative sense. (Денисова 2012, 105)

The First World War was a real turning point for Pound. The war caused Pound personal losses (the death of Hume), returned his thoughts to reality. The poem *Hugh Selwyn Mauberly*, one of Pound's best works, is the result of this process. Widely and organically using the world of beauty created by antiquity, Pound contrasts its strength and freshness with the miserable bourgeois environment of his contemporary society, which led to the outbreak of war. The mood is rather

ironic: this is not spitting ashes on the head, but light self-criticism and a series of sharp, caustic attacks against Pound's literary opponents, London publishers, priests of artistic fashion and businessmen from literature.

The poem *Hugh Selwyn Mauberly* is full of Spengler's spirit of "The Decline of Europe". Similar to the manner of the German philosopher, the transition from culture to civilization is depicted by Pound as the transition from creativity to grayness, from heroic deeds to mechanistic everyday life. Dying, organic culture is reborn into its opposite – a civilization dominated by empty technicism.

In *Hugh Selwyn Mauberly* the young Pound demonstrated these metamorphoses, in particular, with a virtuoso ability to ironically combine the sounds of different languages. Contrasting the grace and politeness of ancient culture with the cheap commercial tinsel of modernity is originally emphasized by the allusion to Pindar's Second Olympic Ode at the end of the third cycle of the first part. The ancient Greek lyric poet is quoted verbatim, after which an allegedly "subordinate" translation is offered: "What god, man, or hero / Shall I place a tin wreath upon!" (Pound 1920) In such a compressed form, Pound represents the whole tradition and its "inadequacy" to modernity, he achieves a brilliant sarcastic effect, reminding the reader that the thoughtlessly transliterated values of the past degrade to those of cheap modern assembly line production. (Гон 2020)

Pound has an impeccable sense of new talents and by all means succeeds in entering the literary arena of such extraordinary personalities as T.S. Eliot, E. Hemingway and others.

We mentioned the poet Eliot in the first chapter, as a Briton from America. In this chapter we will take a closer look at his poem *The Waste Land*.

Eliot believed that his poetry had more in common with his American contemporaries than with the generation in England, although it is a combination of things, but in its emotional origins it emanates from America.

From America, Eliot is driven by naked, arrogant mercantilism, mass spiritlessness that struck the intellectual and poet, and the oblivion of the high ideals of the religious pioneers. Eliot is attracted to Europe by its huge cultural heritage, in particular, in England, he is attracted by tradition, which is the key to understanding the way of life, thinking and art. The civilizational stereotype that developed in Western society in the 20th century, and revealed his tragic inhumanity already during the First World War, is completely unacceptable for Eliot. However, this does not mean that he gravitates towards revolutionary action. On the contrary, he is a convinced supporter of

tradition. In 1927, Eliot became a subject of the British crown, in 1928 he proclaimed his own credo: a royalist in politics, a classicist in literature, a Catholic in religion. (Денисова 2012, 111)

The poems *The Love Song of J. Alfred Prufrock* and *Gerontion* along with numerous publications of essays and articles made Eliot's name extremely authoritative among the intellectual artistic elite. But the real explosion of fame happened after the release of *The Waste Land* (1922).

The impression of the poem was shocking. The first readers clearly identified postwar Europe with the desolate, exhausted, barren land tragically reproduced in Eliot's poem. Of course, this perception was natural. However, the implied aesthetic content of the work is not reduced to this. In *The Waste Land* there is no single masked hero. There are several of them here, they come from different cultural, temporal, and historical strata. The mythical Fisher King, the blind seer Teresius, the dishonored Philumene, biblical figures on a par with Buddha. London is the city of the dead, water is alive and dead, death is birth through redemption. Fragmentation and mosaicism, all kinds of built-in quotability, contrast (or duality) are embedded in almost every line:

“ April is the cruellest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain..” (Eliot 1922)

Or: “The river's tent is broken: the last fingers of leaf

Clutch and sink into the wet bank. The wind

Crosses the brown land, unheard. The nymphs are departed.

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,

Silk handkerchiefs, cardboard boxes, cigarette ends

Or other testimony of summer nights.” (Eliot 1922)

Metaphors, whole layers of art are superimposed on each other, juxtaposed, intersected, coexist...

Eliot creates a myth about the chaos of his modern life, the vulgarity of civilization and progress, the spiritual degradation of man, the devaluation of his feelings, the decline of culture and the collapse of the philosophy of humanism from a web of textbook and completely unknown images. In this apocalyptic myth, there are two indisputable constants – a barren, desolate land as a symbol of nature, the human spirit, and a persistent search for rebirth, despite its impossibility in a barren space.

By its structure, the poem is a continuous flow of visions, memories, mental states and imaginary pictures. They are built in such a way that they cover all time and all space, represent continuous transitions from one to another, not at all similar to the previous one. Only the image of death remains unchanged.

Eliot consciously declared and affirmed complicated poetry, which included in the aesthetic process not only thought, but also the very work of thinking – poetry calculated on the co-creation of the recipient. (Денисова 2012, 113) Repetitive images and motifs (violence, dishonor, guilt, atonement) form the leitmotif of the total tragedy of modern civilization, which deviated from the ground created by history and culture, betrayed the idea of harmony between man and nature, leading to antiquity. Barrenness, futility, and desolation become dominant in poetic discourse, which should not be equated with the aesthetic world of the artist, separated from the text created by him by the very episteme itself.

Many contemporaries perceived the poem as a revelation of a person of the twenties who survived the world war and with confusion and horror contemplates the cynicism of politics, the economic disorder and, most frighteningly, the decline of culture, that famous Spenglerian “twilight of Europe”. In this, of course, the poet is inseparable from his time and his generation. It is not for nothing that the poem *The Waste Land* is considered one of the most significant modernist texts about war.

2.2. Prosaic interpretation of World War I

It is a universally accepted truth that the First World War is completely different from previous wars and is therefore a dividing line in human history.

The survivors realized the meaninglessness of their sacrifice and the helplessness of the individual before the war machine. They were disillusioned. They were even more so when they returned to their hometown to see an unbridgeable gap between them and the civilians, who had been fed up with propaganda by newspapers and politicians. Now they saw clearly that under the hollow names of honor, courage and patriotism were all lies. Therefore, trust in authority vanished, whether that authority being the government, the press, or the church. (Liu&Zhou 2011, 118)

For ordinary young people, this change in their belief system led to an entirely new and unusual way of life, for future writers one of the main results was a change in their perception of war as a literary theme.

We can find that American literary history is inextricably intertwined with the history of war, and the Great War not only provided young writers with relevant material, but also gave them a useful tool. Being in the process of disappointment and distrust, young writers felt the power of language and pen.

The lofty words of politicians and generals caused the disaster, and journalists tried to cover it up with invented stories. In the eyes of the writers, Europe, which was a cultural icon for them, was torn to pieces before their eyes. Old customs, manners and even the way of speech were defeated and these talented young people invented their own literature. From the ashes of the war-stricken European civilization arose the phoenix of the modern American war novel. (Liu&Zhou 2011, 120)

Previous researchers have determined that in the history of American literature, there have never been so many writers who took part in one war, as in the First World War. During the war, many writers published one book after another about the war: Arthur Train's *Earthquake* (1918), Temple Bailey's *The Tin Soldier* (1918), Della Thompson Lutes's *My Boy in Khaki* (1918) and Edith Wharton's *The Marne* (1918), etc.

Most of the wartime works were written by women and were generally perceived only as propaganda, after the war there was a flourishing of military novels written mainly by male writers, among whom were combatants. The American military novel received a different color from the novels of John Dos Passos' *The Initiation of One Man, 1917* (1920) and *Three Soldiers* (1921).

The following can be called anti-war novels imbued with a strong sense of frustration and protest: E. E. Cummings's *The Enormous Room* (1922), Elliot Paul's *Impromptu* (1923), Thomas Boyd's *Through the Wheat* (1923), Lawrence Stallings's *Plumes* (1924), Ernest Hemingway's *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), William Faulkner's *Soldier's Pay* (1926), James Stevens's *Mattock* (1927), John Whiting's *S. O. S.* (1928), Leonard Nason's *Sergeant Eadie* (1928), Bayard Schindel's *The Golden Pilgrimage* (1929), Theodore Fredenburgh's *Soldiers March!* (1930), Charles Yale Harrison's *Generals Die in Bed* (1930) and William March's *Company K* (1933).

Among the socially engaged American writers of the 20s and 30s, John Roderigo Dos Passos, who began his literary journey among the "lost generation", occupies a prominent place in terms of aesthetic importance. The illegitimate son of a successful lawyer, he received a prestigious education in the USA and Europe, volunteered for the First World War... Then he said that only the war forever deprived him of the conviction instilled by school patterns that the goal of life is to

become a millionaire, that he was the first felt like an ant, at the very bottom of the “social pyramid”. Dos Passos was dismissed from the army for his disrespectful attitude towards the officers, and he conveyed his feelings of the war years in two novels *The Initiation of One Man* (1917) and *Three Soldiers* (1921), where he recreated the fate of the three victims not so much of the war as of the army. The perception of the army as a system hostile to an individual person becomes the core of the work, confirmed by the names of the chapters themselves: *Cast Form, Holone Alloy, Machines, Rust, Outside World, Under the Wheels* (Денисова 2012,141)

The publication of the novel *Three Soldiers* in 1921 caused quite a stir. John Dos Passos based the work on his service with the Norton-Harjes Ambulance Squad, a volunteer group of 600 American drivers in the Verdun sector on the Western Front in 1917. Fourteen publishers initially rejected this novel, but in the end, it became recognized as an important work. It is a lively, courageous, unruly and violent book, full of explosive weapon-like power. Some readers, including war veterans, resented the portrayal of the American Expeditionary Force (AEF) because *Three Soldiers* lacked the fictionalization of the War, as had been done by an older generation of novelists such as Willa Cather (1873-1947), Edith Wharton (1862-1937), Booth Tarkington (1869-1946), Ellen Glasgow (1873-1945) and Zane Gray (1875-1939). Passos refused to celebrate American nationalism and the moral justice of the conflict.

The story follows ‘Chris’ Crisfield, John Andrews and Dan Fuselli: three soldiers and their experiences in the AEF. The descriptions of the scenes of the battles in the Argonne Forest are bloody and gruesome, American soldiers are depicted as robbers and executioners for prisoners. But the author points out that the reason for the moral decay of men is not the struggle, but the cruel and autocratic institution of the army itself. Crisfield becomes a psychopath and kills an American officer; music composer and Harvard graduate Andrew deserts; Fuseli becomes an embittered sycophant, frustrated by not getting a promotion.

This harsh interpretation of the devastating impact of World War I on personal and artistic freedom is reflected in a series of post-war American novels modeled on *Three Soldiers*. These works focused on disillusionment with soldiers and society and were written by writers of the “lost generation”, which generally consisted of participating writers: E.E. Cummings (1894-1962) Malcolm Cowley (1898-1989), William Slater Brown (1896-1997), and Ernest Hemingway (1899-1961) served as ambulance drivers, and William March (1893-1954), Thomas Boyd (1898-1935) and Lawrence Stallings (1894-1968) were combat veterans. Together, these novelists created a powerful and truthful picture of the war, arguing that American soldiers entered the war relying on ideals

supported by the massive propaganda spread by the Committee on Public Information. Yet the fighting was brutal and heartless, army life institutionally unfair and inept, and the ideals of democracy and freedom that justified American involvement were reduced to little more than an ironic joke.

William Slater Brown was in trouble with the authorities because of his criticism of the war policy in his letters home in 1917. He and his friend E.E. Cummings were arrested and imprisoned in a French camp in Normandy for the same criticism of the war and suspicion of mutiny. Brown's own writing career was not very successful, but he published two genre books: *The Talking Skyscraper* (1945), a children's tale about a New York skyscraper unhappy with its lot; *Spaceward Bound* (1955) is a young adult novel about young friends who flew into space.

The prison experience became the basis for Cummings' novel *The Enormous Room* (1922). This is where Brown made his contribution, he became the hero, best known as 'B', in this memoir about the First World War: a tragicomic satire that exposes the helpless and indifferent attitude of the wartime bureaucracy towards the people.

The government was too sluggish and overburdened by the horrors of the war, which ultimately chose the worst path – blind conformity. The novel was named after the room they were in at the Dépôt de Triage camp in Ferté-Macé. He imagined the novel itself as a big gray box. In this box, the characters Cummings meets float freely in a deeply ironic narrative that rages against the stupidity and brutality at work in the heart of France, a country that American military propaganda has often presented as a beacon of world civilization. Cummings presented a similarly ironic view of the war – aimed in particular at the empty political rhetoric of the US – in his poetry of the interwar period, including *My Sweet Old Etcetera, next to of course god america i* and *I Sing Olaf the Happy and Big*. (Whalan 2014)

The most important American author to volunteer was Ernest Hemingway. He was a journalist, and became an ambulance driver, served in the Red Cross at the age of 18 on the Italian-Austrian front in 1918. Hemingway was seriously injured and hospitalized in Milan, where he fell in love with Red Cross nurse Agnes von Kurowski, who later refused to marry him. These events formed the basis of collections of stories and novels that made Hemingway famous: *In Our Time* (1924), *Fiesta (The Sun Also Rises)* (1926); and *A Farewell to Arms* (1929).

These works explored the psychological and physical trauma inflicted by the war on millions of combatants. *The Soldier's Home* and *The Great River of Two Hearts* examine the psychological struggles of veterans returning home. Other stories paint a picture of post-war misery and emotional

disconnection between men and women. This particular mood was most expressed in the novel *And the Sun Rises*, where a genital wound makes the main character Jake Barnes impotent. The novel traces his life journey from the American expatriate community in Paris to rural Spain and the San Fermín festival in Pamplona, where he searches in vain for lost experiences: drinking, cabarets, fishing and going to bullfights. He watches helplessly as the woman he loves sleeps with seemingly everyone but him.

Hemingway's most comprehensive description of the First World War is *A Farewell to Arms*, which concerns Frederick Henry, an American ambulance driver who deserts after the chaotic retreat of the Italian army to avoid extrajudicial execution by the Italian military police. He escapes to Switzerland with his pregnant lover, British nurse Catherine Barkley, but unfortunately both she and the child die in childbirth.

But Hemingway's greatest legacy from the war was his literary style. Avoiding abstractions and adjectives, short declarative sentences, tense dialogue, and internal narrative, Hemingway's style rejected the pompous rhetoric that drove the United States to war. He abandoned the use of euphemistic or chivalrous language that helped make the ugly realities of war palatable. (Whalan 2014)

2.3. Hemingway's approach to the problem. The peculiarity of his war perception

Ernest Hemingway had or was lucky to live in times full of violence, blood, pain and enmity. He is known for his wonderful works and the adventures that became the basis for them. We know very well that he was a Participant of the First and Second World Wars, the Spanish Civil War, received hundreds of injuries, as a result became the author of great works and many stories and became the spokesman of the "Lost Generation". The experience of various wars and adventures, in which he witnessed bloody battles, violence, injustice, life and death of people, gave him rich sources for writing. His work and his experience are inseparable and intertwined in many ways. Analyzing his main works, one can conclude without exception that Hemingway conveyed his experience of the war in his novels and short stories.

Many years of journalistic work, the period of which fell on the post-war period, the irrepressible desire to be there and then, where something was happening, where European history was being made, enriched the writer with probably the most valuable experience in life, which he used all his life and which ruled behind the foundations of the "iceberg" of artistic creativity. A

personal connection to history, which was young Hemingway's voluntary participation in the First World War, became the cornerstone of that foundation.

The experience of the war turned out to be extremely important, connecting the young man to the deepest foundations of life, showing him the face of death up close and from all angles. After all, he, the driver of an ambulance on the Italian front, was wounded, and he was forced not only to think about the essence of human life, the problems of a society organized for the destruction of this life, but also to work long and stubbornly on the recovery of his own traumatized psyche, the restoration of the minimal harmony of his own being in this world, the ability to actively exist in it.

The American character prompted action, American individualism dictated the way of implementation, the state of American society determined the need to look for a "podium" outside the United States: safari, fishing, friendship with matadors, travel, perpetual motion, restlessness... In peacetime, Hemingway does not consider it necessary interfere in social processes. Unless, when the state blatantly neglected the interests of Florida war veterans, when a hurricane brought a serious threat to their lives, a writer printed an article in their defense in the communist monthly *Masses & Mainstream*. (Денисова 2012, 121)

Hemingway considered fascism to be his specific enemy, and he perceived the fight against it as the sacred duty of every contemporary. When the writer worked as a correspondent at the peace conference in Genoa in the 20s, he felt and realized the threat of fascism as the most terrible form of totalitarianism. When the threat of a fascist dictatorship in Spain loomed, Hemingway was one of the first to go there as a correspondent. He also did not hesitate to offer his services in the Second World War, being not very young but famous. His life is full of action, organized in such a way that in constant stress he does not lose the sense of truth, which becomes most acute when faced with death.

The core of Hemingway's work is determined by the author's line of behavior. Collections of short stories and novels are becoming successful and widely known, where Ernest Hemingway conveys the American individualistic, system-universe-oriented way of feeling. He describes the conflict with a specific tragic moment of European history, which with the outdated perception of innocence became the driver of the systemic and personal catastrophe of millions of people. The point of intersection of the individual experience of the American mentality, concrete history, the trend of social development, classical tradition, atmosphere and experiment was the basis of the indisputable innovation of Hemingway's prose.

It is characterized by a certain duality contradictory worldview along with disbelief we see a willingness to believe along with the cruelty of life's position rooting for one's neighbor the driving force behind his story line was often not the development of a conflict the clash of contradictions but the strengthening of the hero's dissatisfaction and internal discomfort from here the build-up of emotional tension the play of the expressed and the unexpressed. The ideological problematic side of the conflict was carried by the author outside the plot one can only guess about it because it was rarely clearly formed and did not become the main part of the plot. In many works the war became such a bond that determined the drama of human life. The action began precisely at the moment of climax this is the apogee of sadness and anxiety the resolution of the conflict is also mostly absent since it was impossible for the hero himself to solve the problems. Hemingway's novels were built on contrasts life disasters tragic experiences sharply contrasted with everyday actions ordinary affairs and people's conversations. His works are an example of the artist's service to the ideas of justice and humanity honesty and courage, Hemingway uses simple colloquial vocabulary, the characters often used not quite gentlemanly words, they did not hide their true feelings behind respectable behavior, so the author did not gravitate to metaphors mostly used words not figuratively but in their direct meaning. On the contrary he uses similes but not many and they are simple and specific only to convey the inner state of the hero. Hemingway writes in a telegraphic style: the theme of war needs expressiveness and brevity. The writer's heroes are heroes of the code, whatever the themes and plots of the works it is always remained in the circle of universal moral and ethical categories: honor, courage, human self-respect, the greatness of love. The writer professed the philosophy of a kind of stoicism endurance under the blows of fate stability in the most dangerous situations, it was Hemingway's moral code and his characters became the heroes of the code as literary critics later called them. (Pidru4niki n.d.)

The introduction of the "iceberg principle" into the literature, which was one-eighth above the water, and seven-eighths of it was hidden under the surface. The novelist believed that this is how an artist should create: he should not say everything, most of the content should be hidden in the subtext. E. Hemingway's poetry was characterized by hints and understatements. He depicted only the facts, but behind them it was easy to guess the complex psychological processes and emotional dramas of the characters. Avoiding detailed descriptions, author's explanations, "self-disclosure" of characters, he turned many stories into short dramatic scenes, reduced additional information to almost dramatic remarks. Words, indifferent and neutral, often helped not to reveal, but on the contrary, to hide thoughts and feelings. When a person was extremely sick, when she was

suffocated by pain and longing, she talked about some trivial things – about food, the road, the weather, sports. The internal tension was felt only in the intonations, in the broken syntax, in the ambiguity of the pauses, in the persistent, as if automatic, repetition of the same phrase. Only in moments of the highest emotional tension did the hidden burst out in some word or gesture. Hemingway is a master of selection and well-thought-out sequence of facts. He gravitated towards expressiveness and laconicism, focusing attention on details that carried a great emotional load. Well versed in the complex art of allusions, he achieved the maximum expressiveness of an artistic detail. A symbolic detail enabled the author not only to depict a certain fact or phenomenon, but also to convey the inner pathos of the story. Realistic symbolism strengthened the lyrical sound of the works, gave them philosophical ambiguity.

In the first book of stories *In Our Time* (1925) there is an attempt to combine tragic fragments of war experience with everyday prose of peaceful life in one discourse. It is no accident that we use the word “discourse” here, because the short stories of the collection, as it is known, consist of two types of texts: the miniature epigraph is a military sketch, and the episode from peaceful life is not connected with the epigraph either in terms of plot or characters. An internal tension arises between these two fragments, which conveys the main intention of the author – to create a general picture of our time, tragic and restless, ragged and whole. Already here, war becomes, as it were, the framework of the entire system of life. It is not by chance that Hemingway used his own correspondence from the Greco-Turkish war as an epigraph to the book, which talks about the suffering of civilians forced to leave their homeland because of the war. (Денисова 2012, 122-123)

The undercurrent of life is war in Hemingway’s first novel *And the Sun Rises* (American title, English – *Fiesta*, 1926). This is a story about a group of American expatriates living in Europe after the First World War. The hero of the novel, Jake Barnes, was contused and wounded in the war, and the consequences of this are very difficult for him as a man. In order to distract himself somehow, to drive away thoughts of the severe moral collapse caused by the war, of his unsettledness, he and the woman he loves drive around the pumpkins of Montmartre, have wild fun at the fiesta in Pamplona. The heroes of the novel are constantly on the move, going somewhere or going, driving, driving, quarreling, drinking almost non-stop, and this depiction of non-stop movement, which should distract them from bitter thoughts, makes up the majority of the text. The novel was received as another talented story about a generation traumatized by the war.

Representatives of the lost generation in the novel seek oblivion in dope. But even with all their disorganization, depravity, they stand above decent townspeople who were not touched by the war.

The pair of a lyrical hero close to the author and the hero of the codex passes in different versions from novel to novel of the writer. We cannot claim that the hero of the codex is Hemingway's ideal, but he carries a certain charge of positivity. This charge is inextricably linked with the natural course of life, with its immortality and integrity even in contradictions that seemed to contrast to the point of impossibility. It is to confirm this opinion that the writer introduces the second epigraph to the novel – the words of Ecclesiastes about the continuous flow of life on Earth. In order to give this important thought greater strength and visibility, the author removes the last lines from the epigraph in the third edition, in which it is said that everything on earth is “fuss and futility”, and leaves only those that speak of immortality and the rebirth of life. (Денисова 2012, 124)

The war worries and disturbs the writer, it is present in the second collection of short stories *Men Without Women* (1933), as a specific tragic experience and as a moment of the world's hostility to man, as evidence of its discontinuity. This becomes the basis of Hemingway's poetics, where the subtext plays an important role, thanks to which constant internal tension is created, the drama of the discourse as a result of the contradiction, discontinuity, disharmony of the world.

The First World War and the direct experience of a person in war are told in Hemingway's second novel *A Farewell to Arms* (1929). We mentioned in the previous subsection that the book is based on an episode from the writer's life: during the war and treatment in a Milan hospital, he had an affair with nurse Agnes von Kurowski, who was older than the young hero and refused to marry him.

In the novel *A Farewell to Arms* this whole story is presented in a completely different way. Based on his own real experiences, the artist used them not so much as the basis of the plot, but as a source that provided convincing authenticity to the experiences of the characters. This approach becomes the norm in Hemingway's aesthetic program. The First World War is the tragic background of the novel and the source of the development of the character of the hero. But the war for the author is not a self-sufficient subject of the image. The era is shown through the consciousness of its ordinary participant, through the fate of an ordinary person, not a heroic hero. Hemingway deliberately avoids epicness, descriptiveness and philosophical objectivity and delves into the tragic richness of the lyrical narrative. This type of reporting strengthened the anti-war pathos of the book, contributed to the establishment of that stoic humanism that was inherent in the

worldview of the writer at that time. War and love, life and death are all organically intertwined in this book. Descriptions of war are not self-sufficient. It is shown only through the perception of the main character and those with whom he directly has to meet: Italian soldiers, a regimental priest, a doctor from a hospital. But all participants in the tragedy seem to be tested by the perception of war. And everyone, who, according to the writer, are decent people, have a negative attitude towards it. (Pidru4niki n.d.)

The subtext created by the author, when the main thing is only mentioned in newspapers and letters, but it is so disappointing, disturbing, irresolvably hopeless that the hero tries to somehow dissipate, forget, run away from it. However, war is not an accident, for Hemingway in *A Farewell to Arms* it is the most terrible and the most vivid, but quite natural manifestation of the hostility of the world to an individual person. After all, it is in a peaceful time for them that the heroes experience a tragedy, the only thing that was a support for them in a hostile world – love. And there is nothing more for Henry, and everything that was useless, the hero is left with only loneliness.

In 1933, a collection with the expressive title *The Winner Gets Nothing* was published. It is like a summation of events and the result of war: although life goes on and is indestructible, there is no winner in it unless it adapts to the accepted falsehood. Victory over a reality that is hostile to the human spirit, the natural laws of courage, honor and loyalty can only be gained by a person by renouncing the generally accepted attributes of success.

2.4 Anti-war message of the novel

E. Hemingway's anti-war novels are innovative works in terms of content and artistic form. They interpret the global problems of the century from an artistic and philosophical point of view in an appropriate form. The unifying principle in each of the works is the general ideological and aesthetic pathos - the exposure and condemnation of war. The writer is unwavering in his belief that war atrocities are a crime against humanity that cannot be justified by any state interests. E. Hemingway's opinion that war is nonsense that does not solve political problems, but leads to mass extermination, grief, tears, mutilations, psychological injuries, spiritual impoverishment, brutalization, lost ideals is a characteristic artistic feature of the creative manner a humanist writer is that he not only condemns the war as a bundle of inhumane actions against humanity, but also truthfully exposes its perpetrators – the ruling circles that sacrifice human life for the sake of increasing spheres of influence.

Longman dictionary gives the next definition of word WAR when there is fighting between two or more countries or between opposing groups within a country, involving large numbers of soldiers and weapons. In the novel *A Farewell to Arms*, war, despite this definition has the connotation of changes that occur in a person.

If we analyze the title of the novel *A Farewell to Arms*, we can understand that it carries basic conceptual information. The title contains the keyword “arms”. The words arm and weapon are associated with direct associations of war, which negatively affect the reader’s perception. However, the word “farewell” changes the negative atmosphere and prepares the reader for the positive development of the plot. So he is waiting for a good resolution, he is waiting for peace. War in this novel presupposes peace. (Avetisyan n.d., 1)

Hemingway himself suffered a lot from the wars, both physically and psychologically. All the pains helped the formation of his viewpoints about the war – the senses of death and humanism. Surely he poured these senses into his fictions. From his works we see like Hemingway himself, the protagonists usually suffered both physical and psychological pains. They always lived in a violent world, wounded in the war and endured psychological ravages, such as insomnia, and frustration. On the other hand, the protagonists performed as heroes. What they said and did in the novel manifested their viewpoints about ignoring death and humanism. Those points of view were just what Hemingway held throughout all his life. (Li 2015, 91)

At the same time, the novel touched on the problems that were among the main ones that worried European society in the first third of the 20th century. The novel grew out of the writer’s front-line experiences. The main theme of the work and the engine of the story action naturally became the First World War. The second major theme of the novel is the love story between Lieutenant Frederick Henry and nurse Catherine Barkley. Unattractive military everyday life and sincere human feelings provided the author with an outlet for classical artistic problems – man’s awareness of his place in the world and the definition of important material constants of “war” and “world”, “life” and “death”, “faith” and “disbelief”.

At the beginning of the novel, the war is described as something unreal and distant, due to the fact that the heroes are not in the vanguard, but in the rear. They have the illusion of participating in the war: they have duties that, it seems to us, they are not fulfilling properly: “There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some

people who never realize. There are people who are afraid of their officers. It is with them that war is made.” (Hemingway 1929, 53)

Hemingway’s war is simple and ruthless, as is his critique of this senseless process. There is a place for feat in it, but there is probably even more nonsense in it. Most of the heroes of the novel hate the war. They would be happy to end it, but they can’t. Those who leave the battlefield face either execution or family shame: “Now they have a guard outside his house with a bayonet and nobody can come to see his mother and father and sisters and his father loses his civil rights and can not even vote. They are all without law to protect them. Anybody can take their property.” (Hemingway 1929, 52) The Italian government does a trick: the family of a disgraced soldier is deprived of voting rights, public respect and state protection. Anyone can come to her house and do whatever they want with her members. None of the fighters wants such a terrible fate for their relatives, that is why they fight, hoping for the exacerbation of chronic diseases, minor injuries or the end of the war.

The main character – an officer by position and a smart person by character - understands both those and others. Why he, an American, finds himself in the thick of the European war, it seems, even he himself does not know: “Why did you do it?” “I don’t know,” I said. “There isn’t always an explanation for everything.” (Hemingway 1929, 18) Living in Italy, he decides that it is better for him to take the side of the people he is used to than to return to his homeland and engage in meaningless activities in a military training camp. On the real front, he has real business and feels more alive. Here he has friends, girls, work. But everything changes when Catherine enters Henry’s life. As soon as the hero has something worth living for, he leaves the battlefield without a twinge of conscience to do the only thing that interests him – to eat, drink, sleep with the woman he loves.

The novel depicts the terrible reality of war in very hard, harsh colors. However, in Hemingway’s view of war, there is no Remarque sense of hopelessness, because the terrible force of external circumstances in the artistic world of Hemingway’s novel is contrasted with the free choice of a spiritually free person who can always make his decision and act as he sees fit.

Italian socialists in the novel *A Farewell to Arms* – episodic images, but they testify to the expansion of the artist’s social outlook. In addition, it is through their mouths that an assessment of the war is given, closest to the author’s. They open the eyes of Lieutenant Henry, and at the same time to the reader of the novel, to the true attitude of the Italian people to the imperialist war. Not only do they hate war, but they understand that war is waged for the benefit of the ruling classes who profit from it: ““There is a class that controls a country that is stupid and does not realize

anything and never can. That is why we have this war.”“Also they make money out of it.”“Most of them don’t,” said Passini. “They are too stupid. They do it for nothing. For stupidity.”” (Hemingway 1929, 54) After all, the images of the socialists significantly contribute to the disclosure of the image of Lieutenant Henry - his formation as a person of the “lost generation”.

Hemingway’s works are filled with his experiences of injuries, most of which he received during the First World War. Everyone knows that at the first attempt to join the army, he was declared unfit due to poor eyesight. As a Red Cross ambulance driver, he was forced to end his first combat experiences due to a serious knee injury. Under heavy mortar fire, he carried an unconscious man on his back for a considerable distance to the medical center. “He never remembered afterwards how he had covered the final hundred yards. But he made it, delivered his man, and lost consciousness.” (Baker 1969, 45). He spent months in the hospital and had 237 shrapnel removed from his knee. When Hemingway returned home from Italy, he found his life rather boring compared to his wartime adventures. He left home again and returned to Europe as a foreign correspondent for the Toronto Star. We see that at the beginning Hemingway had the illusion of war, like other young people under the demagogic slogan of the USA “to save world democracy”. But the longer he stayed on the battlefield, the more he knew about war after witnessing the unprecedented slaughter of humanity. The so-called heroes of the country, who fight for democracy and make a glorious sacrifice, are full of deception. Hemingway gave detailed descriptions of the horror in *A Farewell to Arms* from his own experience of the First World War, which could cause disgust and hatred of war. In the story, he believes that the war was nothing but “carnage.” In fact, war has not only caused millions of deaths, but has also disrupted the daily routine of society and had devastating consequences for life and survival. In this novel, Hemingway also described the touching love between the hero Henry and Catherine. But the love ended tragically with the death of Catherine, which seemed to show that a fruitful life was impossible in this terrible wartime. These soldiers were left with nothing but unhealed wounds on their bodies and in their hearts. From 1924, when Hemingway published *In Our Time*, to 1929, when Hemingway published *A Farewell to Arms*, humanism manifested itself mainly in his repeated attempts to show the catastrophe that the First World War brought to humanity and civilization. During this period, the world described in his fiction was a world in which things did not grow or bear fruit, but a world that exploded, broke, decomposed, or was eaten. Humans could survive utter misery only through visions of endurance, competence and courage, or the interruptions of a love that can’t survive a vacation. (Li 2015, 93)

The main character of the novel and let's not be afraid of this word, the prototype of the author himself, Lieutenant Henry goes through several stages in his attitude to war. At the beginning of the book, he sees that war is a terrible thing, but he is sure that it must be brought to an end: he is still a young and inexperienced soldier, "innocent Adam", confident in his inviolability, in his personal immortality. Besides, the war is taking place on foreign soil. Therefore, even when wounded, he sees it only from a distance, contemplates its consequences.

Returning from the hospital to his unit, Henry is horrified to realize how war cripples people not only physically, but also morally, even the best: an excellent surgeon, a delicate person, a great thinker, Rinaldi loses all love for life: "'This war is killing me,'" Rinaldi said, "I am very depressed by it.'" (Hemingway 1929, 177) A conclusion emerges from the drunken comrade, obvious and bitter: "'No, no,'" said Rinaldi. "You can't do it. You can't do it. I say you can't do it. You're dry and you're empty and there's nothing else. There's nothing else I tell you. Not a damned thing. I know, when I stop working.'" (Hemingway 1929, 185)

Thinking about the war now leads Henry to the conclusion that the soldiers – these simple Italian peasants – were beaten from the beginning: "They were beaten to start with. They were beaten when they took them from their farms and put them in the army. That is why the peasant has wisdom, because he is defeated from the start. Put him in power and see how wise he is." (Hemingway 1929, 190)

But nobody cares about the peasants in this war. The terrible scenes of the defeat of the Italian army near Caporetto, which Hemingway makes his hero a witness and a participant in, make Lieutenant Henry take a new look at the war and really feel it, a war in which weapons were not enough and could not be lost or forgotten, and it is easier to shoot your own than to stop the enemy's advance; a war in which all lofty words: "I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it." (Hemingway 1929, 196)

Horried by the essence of such a war, Frederick Henry withdraws from it and concludes a "separate peace". Before that, he was alone in a foreign country, in a foreign army, in a foreign war. And when the only good will that connected him to the war disappears, he is left alone against the entire hostile world. It is not for nothing that when Henry talks about his desertion, about his escape

and rescue from the field gendarmerie, the author makes him start each sentence with the pronoun “I”. Only when he grabbed hold of a log floating in the river, he probably felt at least some support, now this “I” is sometimes replaced by a reassuring “we”: “I looked at the carabinieri. They were looking at the newcomers. The others were looking at the colonel. I ducked down, pushed between two men, and ran for the river, my head down. I tripped at the edge and went in with a splash. The water was very cold and I stayed under as long as I could. I could feel the current swirl me and I stayed under until I thought I could never come up. The minute I came up I took a breath and went down again. It was easy to stay under with so much clothing and my boots. When I came up the second time I saw a piece of timber ahead of me and reached it and held on with one hand. I kept my head behind it and did not even look over it. I did not want to see the bank. There were shots when I ran and shots when I came up the first time. I heard them when I was almost above water. There were no shots now. The piece of timber swung in the current and I held it with one hand. I looked at the bank. It seemed to be going by very fast. There was much wood in the stream. The water was very cold. We passed the brush of an island above the water. I held onto the timber with both hands and let it take me along.” (Hemingway 1929, 241) or “I watched the shore come close, then swing away, then come closer again. We were floating more slowly. The shore was very close now. I could see twigs on the willow bush. The timber swung slowly so that the bank was behind me and I knew we were in an eddy. We went slowly.” (Hemingway 1929, 242) And having come ashore, being among people, the hero is terribly lonely again, and the surrounding world is relentless cruel. And again, I’m still six pages in, almost every sentence begins with that uncomfortable, open to all hostile winds “I”. At the end of these pages, in which the longing for loneliness, anxiety and despair of a person who has fallen into a hostile environment and lost all orientations is increasingly fueled, the hero renounces all obligations to the world, breaks all ties, all relationships with it.

Even “Anger was washed away in the river along with any obligation.” (Hemingway 1929, 248) Only love – like an island of loyalty, kindness, humanity, like a warm oasis in the middle of a cold desert – remains for the heroes. Lovers cannot quarrel not because they are so closely related spiritually. Apparently, the only thing that unites them is purity and sincerity, so strange in this thoroughly lying world: “Because there’s only us two and in the world there’s all the rest of them. If anything comes between us we’re gone and then they have us.” (Hemingway 1929, 149)

Catherine and Henry hide from the world in the mountains of Switzerland. And yet the war sometimes peeks in and is always invisibly present in this cloudless idyll. Henry has to force himself not to think about her. And he tries to focus on something else: “I went back to the papers and the

war in the papers and poured the soda slowly over the ice into the whiskey. I would have to tell them not to put ice in the whiskey. Let them bring the ice separately. That way you could tell how much whiskey there was and it would not suddenly be too thin from the soda. I would get a bottle of whiskey and have them bring ice and soda. That was the sensible way. Good whiskey was very pleasant. It was one of the pleasant parts.” (Hemingway 1929, 330)

Throughout the novel Hemingway associates rain with death: Henry is surrounded by death, and he is as alone – in neutral Switzerland, where he knows no one – as one can be among other people. Hemingway struggled mightily with this conclusion, but chose to isolate Henry this way as the artistically honest, if despairing, conclusion.

The price of honesty is solitude – not a universal truth, but what could seem to be the truth to some of the most powerful writers formed by the experience of the First World War. And so this body of writing as a whole forms a rich, mixed, complex legacy: ironically detached and deeply engaged as it attempts to work out the meaning and consequences of the pivotal event of the 20th century.

E. Hemingway’s anti-war novels are characterized by a realistic spirit of knowledge of reality. They enriched world literature and, one might even say, enriched the social thought of mankind. From the standpoint of specific historical analysis, the writer managed to give a true-to-life picture of historical reality and create a panorama of the war, to understand its driving forces, to show a person at war in dangerous, extreme situations that arise at the intersection of personal destinies with the great roads of history. His novels sound like a humanist anti-war protest against mass violence and robbery. And this protest had a vital basis, it was understood as an expression of the unanimous will of the peoples. E. Hemingway’s books contain one of the most important ideological foundations characteristic of the entire artistic culture of the 20th century: a humanist protest against the forces that bring death and destruction to mankind. Thus, the consonance of the general tonality of the work of the American writer with the moods that prevailed in the world was one of the leading factors of the phenomenal success and popularity of E. Hemingway’s anti-war novels

PART III. COMPARATIVE ANALYSIS OF THE NOVELS FROM THE VINTAGE POINT OF 1929

In the academic literature reviewed by us, researchers indicate three common themes in the works of writers of the lost generation: war, love and death. After analyzing the novels *Death of a Hero* by Richard Aldington and *A Farewell to Arms* by Ernest Hemingway, we identified four more themes: family, friendship, religion and medicine, which are revealed in the novels, and decided to add their consideration to the results of our empirical analysis

3.1 War theme in the novels

The soldier-authors oppose the very nature of this war and its aimlessness. The military establishment, those in power at home, are all servants of this war, which is yet another expression of the mass industrial age that destroys population and materials in a self-sustaining and self-regenerating system.

The relevance of this topic is due to the fact that the problems highlighted in the novels of representatives of the literature of the “lost generation”, namely: war and peace, life, love and death, the fate of man and society, remain extremely relevant even in our time. The literature of the “lost generation” is a requiem for a whole generation, which is depicted through the war; on which the ideals and values taught from childhood crumbled like mock castles. The war exposed the lies of many familiar dogmas and state institutions, such as the family and the school, turned false moral values inside out and plunged young men who aged early into an abyss of disbelief and loneliness.

Hemingway, who covered many wars, surely brushed with death many times. He was even obsessed with the shadow of death though he escaped it time and again. Among all forms of arts, the ancient Greek tragedy seems to be the art, which can bring the greatest enjoyment to human beings. Hemingway profoundly gets the point. He is good at paying attention to and describing the death, and he had a strongly special sense of death. In fact, Hemingway’s life and works are closely tied with death. Hemingway’s works, especially his short stories, are filled with killing, blood and death. Hemingway holds the point of view that death is unavoidable and is the biggest and most frightening reality. It has a kind of huge and mysterious power that can deprive people of their lives, rights and everything in a moment. Death is a kind of eternity while love, friendship, and life are

nothing but rubbish. Therefore, men shouldn't be intoxicated with the dream of success; happiness and consummation, for death would rob them of their lives at any time. (Li 2015, 93)

Richard Aldington is characterized by the use of a concrete language, figures of speech, modern subject matter, metrical freedom and avoidance of romantic and mystical themes. The core of Aldington's outlook is a deep-rooted disillusionment in a world seized by suicidal and homicidal madness. *Death of a Hero* is lyrical, pathetic, sometimes ironic and satirical. But it is always sincere and highly emotional. There are masterly touches in rich and vivid epithets which are combined with metaphors. The richness of imagery is developed in effective similes. The choice of words is remarkable for their sonorous quality. The alliterations make the text particularly musical. While it is a war novel, only the last of these sections describes service in the trenches; for Aldington the war is inseparable from its causes.

A Farewell to Arms angrily condemned it as an anti-human phenomenon directed against all living things on earth. The writer proved that none of the problems caused by war are worth anything compared to human life. The war crippled the human soul and body. Even those who survived could no longer remain ordinary people – they lost everything, and above all, themselves.

The evolution of the story line of the novel is characterized by the alternate depiction of contrasting pictures from the lives of the heroes, where troubles are replaced from time to time by bright moments of happiness. Despite this, there is a constant premonition of death, of the end.

Throughout the novel *Death of a Hero*, Aldington places the society from which he comes and the military institution in which he serves as the enemy of his hero. His narrator illustrates: "As Winterbourne once remarked, one of the horrors of the War was not fighting the Germans, but living under the British." (Aldington 1929, 261) A wonderful addition is a phrase during one of the dinners and a dialogue with an American that ordinary residents are in the dark, they don't know anything while the authorities decide among themselves: "The governments don't tell us what they're doing or planning. We're completely in the dark. We can make surmises, but we don't *know*." (Aldington 1929, 236)

As for this particular novel, Aldington's primary goal is not to create a finished work of art; his main purpose is to formulate a loud accusation against British society and to present his view of the current situation as a statement of the truth. In the work there is no philosophical despair of the hero-hero or quiet relaxation of the hero-martyrs, but one can definitely feel the angry feelings of the generation that did not leave the feeling of abandonment and deception by its predecessors and leaders: "It was the regime of Cant before the War which made the Cant during the War so

damnably possible and easy our coming of age the Victorians generously handed us a charming little check for fifty guineas-fifty-one months of hell, and the results. Charming people, weren't they? Virtuous and far-sighted. But it wasn't their fault? They didn't make the War? It was Prussia, and Prussian militarism? Right you are, right ho! Who made Prussia a great power and subsidized Frederick the Second to do it, thereby snatching an empire from France? England. Who backed up Prussia against Austria, and Bismarck against Napoleon III.?England. And whose can't govern England in the nineteenth century? But never mind this domestic squabble of mine – put it that I mean the Victorians' of all nations.” (Aldington 1929, 242)

Hemingway conveys in Frederic's words the attitude of the top to soldiers, who are only a bargaining chip, whose death is self-evident, and whose life is something worthless: “At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army” (Hemingway 1929, 4) Aldington portrays a hero who is always aware of the intentions of the political leadership, who is never fooled by patriotic rhetoric, but George Winterbourne cannot escape the fate of his generation. This is an inevitable fate, a consequence of the deeds of his ancestors. In this shows Aldington includes all European youth in the victims and all their seniors in the victimizers. (Christoupolou 2006, 7)

Aldington declares the lack of competence, humanity and wisdom of the people in power who decided that the hapless soldiers on both sides should fight. The older generation is corrupt and blind to the nature of war: “Now, either the various governments are all despicable intriguers ready to stoop to any crime and duplicity to attain their ends, in which case we shall certainly have a war, if they want it; or they're more or less decent and human men like ourselves, in which case they'll do anything to avert it.” (Aldington 1929, 236)

For a long time, Lieutenant Frederick Henry (*A Farewell to Arms*) could not define his attitude to the war. At first, he generally exists as if detached from the events happening around him. But the moment of choice comes. This happens during the retreat of the Italian army: innocent officers are pulled out of the general military mass and taken to be shot, without even listening to their explanations. Lieutenant Henry jumps into the water, swims across the river under gunfire – as if performing a rite of purification from the filth of war. Saying goodbye to weapons and war, he concludes his “separate peace” with society.

George's (*Death of a Hero*) attitude to war is a very complex subject, he suspected and weighed everything, he was not convinced by high ideals and talk about them, he saw fraud and unconvincing words everywhere. On the other hand, He thought that becoming a rebel would be

wrong. These fluctuations were exacerbated by personal problems, the narrator says that he never understood George, that he had a psychological disorder, neurasthenia and all the months that George was in the war this condition only progressed. (Aldington 1929, 244–245)

Aldington does not depict any close encounters of his hero with the enemy at all. The only mention of it is a lunch in August 1914, before the war began. George Winterbourne dined in the private suite of a wealthy American and discussed rumors of impending war and notices foreign waiters: “The white – gloved, immaculate Austrian waiters were silently handing and removing plates. George noticed one of them, a young man with close – cropped, golden hair and a sensitive face. Probably a student from Vienna or Prague, a poor man who had chosen waiting as a means of earning his living while studying English. They both were about the same age and height. George suddenly realized that he and the waiter were potential enemies! How absurd, how utterly absurd!..” (Aldington 1929, 236–237)

Richard Oldington points to a misunderstanding of the conflict, if soldiers on both sides do not want to fight, if soldiers do not hate those who live in no man’s land, where is all their anger and frustration directed? Aldington uses his prose to convey that if one is looking for someone to hate, one should look in the opposite direction. After all, those who threw innocent people to slaughter will benefit from this. These people are the enemies of every soldier. In both novels, the writers’ projects and broadcasts the feeling that the world should be against those who start and support war

The author does not embellish or romanticize the war, but clearly indicates that the fighters were so tired that, being in a dislocation, they cannot realize the beauty of a clear spring dawn and nature in general: “The remnant of the battalion of the Frontshires very slowly made their way into M. – ZWIIING, CRASH! CLAANG! went the great crumps, but they hardly heard them. They were too tired. They went through the town in single file. [...] They shambled heavily along, not keeping step or attempting to, bent wearily forward under the weight of their equipment, their unseeing eyes turned to the muddy ground. They stumbled over inequalities; several times one or other of them fell, and had to be dragged laboriously to his feet. Others lagged hopelessly behind. [...] Hardly a word was spoken. They went very slowly, past the slag–hill, past the ruined village, past the Pioneers’ billets, past the soldiers’ cemetery, past the ruined château, past the closed Y.M.C.A. canteen; and just as the fresh clear Spring dawn lightened the sky they came to the village where they had their rest billets. The firing had quieted down, and the larks were singing overhead in the pure, exquisite sky. In the pale light the men’s unshaven faces looked grim and strangely old, grey–green, haggard, inexpressibly weary. They shambled on.” (Aldington 1929, 324–325)

The author's goal was to draw our attention to the disappointment and cynicism of the war, to the generation of lost people without values, faith and confidence in their future.

In Ernest Hemingway's novel we also find a similar description of soldiers. Exhausted and emotionless: "... the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child." (Hemingway 1929, 4) and the next passage "The men were hot and sweating. Some wore their steel helmets but most of them carried them slung from their packs. Most of the helmets were too big and came down almost over the ears of the men who wore them. The officers all wore helmets; better-fitting helmets. It was half of the brigata Basilicata. I identified them by their red and white striped collar mark. There were stragglers going by long after the regiment had passed – men who could not keep up with their platoons. They were sweaty, dusty and tired. Some looked pretty bad. A soldier came along after the last of the stragglers. He was walking with a limp. He stopped and sat down beside the road." (Hemingway 1929, 35)

Soldiers are only consumables, they are a means of action, a tool. Aldington points this out in the line-up situation before going to the front in France. When George finds himself in the army, he turns from an individual into a serial number. "The draft, under orders to proceed overseas on Active Service without delay, paraded again, in full marching order, at three-thirty. Number two in the front rank was 31819, Private Winterbourne, G. They had been 'sized' that morning, so each man knew his number and place." (Aldington 1929, 249) You can't reason, you just have to follow orders and kill.

Henry also thinks about the importance of his personality. He inspects the sanitary machines for which he is responsible, probably only on paper: "It evidently made no difference whether I was there to look after things or not. I had imagined that the condition of the cars, whether or not things were obtainable, the smooth functioning of the business of removing wounded and sick from the dressing stations, hauling them back from the mountains to the clearing station and then distributing them to the hospitals named on their papers, depended to a considerable extent on myself. Evidently it did not matter whether I was there or not." (Hemingway 1929, 16). Henry says about the misleading impression, the creation by the superiors of the impression of participation in the war: "The posts for the cars would have to be as near the river as they could get and keep covered. They

would, of course, be selected by the infantry but we were supposed to work it out. It was one of those things that gave you a false feeling of soldiering.” (Hemingway 1929, 17)

The war section of the Aldington’s novel is the most acclaimed, its realism appealing more to most readers than the brutal satire of the pre-war sections. In indirect discourse George insists on the masculinity that is implicitly the counterpoint to all civilians, offering an emphatic summary of what it means to be a combatant: These men were men. There was something intensely masculine about them, something very pure and immensely friendly and stimulating. They had been where no woman and no half-man had ever been, could endure to be. [...] They looked barbaric, but not brutal; determined, but not cruel. Under their grotesque wrappings, their bodies looked lean and hard and tireless. They were Men. (Aldington 1929, 253)

Aldington is not revolutionary. His aim isn’t to encourage revolution or indiscipline; his protagonist George sticks to his positions on the front until he dies. In our opinion, this is where the meaning lies; in the death of the protagonist. It serves to symbolize a meaningless and irreparable loss of an ideal past and a hopeful future. Death is the only outcome; it is real or it is an invisible, inner death that kills first idealism, respect for society, and any confidence in the achievements of civilized man. It leaves man an empty shell before killing his body. But in the prologue we can find confirmation that George was morally preparing for death, he had his own vision and foresight: “Winterbourne had rather hoped he would be killed, and knew that his premature demise in the middle twenties would be borne with easy stoicism by those who survived him.” (Aldington 1929, 26)

Unlike Winterbourne, Henry does not want to die for words that are empty for him, he sees the goal in death on the battlefield, or even more so at the hands of the Italian carabinieri: “They were executing officers of the rank of major and above who were separated from their troops.” (Hemingway 1929, 240) but just like Aldington’s hero, Frederick is killed from the middle and devastated: “If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special.” (Hemingway 1929, 267) George has a similar thought, he thinks about Why live in the world and what is the purpose of a person in it: “To be born against your will, to feel that life might in its brief passing be so lovely and so divine, and yet to have nothing but opposition and betrayal and hatred and death forced upon you! To be born for the slaughter like a calf or a pig! To be

violently cast back into nothing – for what? My God! for what? Is there nothing but despair and death?” (Aldington 1929, 278)

War and love, life and death – everything is organically intertwined in the work. The war is shown only through the prism of the perception of the main character and those with whom he had to meet directly: Italian soldiers, a regimental priest, a doctor from a hospital. But the peculiarity of the novel is that the writer, writing about the war, almost does not touch it. For the main character, his own life is the most valuable thing, happiness in this life is next to his beloved woman far from the war. And Henry lives in this state of happiness for a while, but not for long – Catherine dies, their newborn child dies, the war continues – the hero’s escape from the war does not mean its end.

In the novel, the author conveys the opinion in the words of George that the war is not economically profitable, therefore it cannot last very long, otherwise the states will spend all their funds: “He shows quite conclusively that war does nearly as much damage to the victor as the conquered. And he also says that the structure of modern international commerce and finance is so delicate and widespread that a war couldn’t possibly last more than a few weeks without coming to an end automatically, because all the nations would be ruined.” (Aldington 1929, 164) and that war in the twentieth century in Europe is nonsense: “A war between European nations in the twentieth century? It’s quite unthinkable. We’re far too civilised. [...] I can’t believe any of the big European nations would start a war with another.” (Aldington 1929, 164)

The negative attitude towards the war is traced in the smallest details and references Frederick indicates a pleasant neighborhood with guns and this personifies the general opinion about the neighborhood with war: “I could not see the guns but they were evidently firing directly over us. It was a nuisance to have them there but it was a comfort that they were no bigger.” (Hemingway 1929, 15) And not only in the words of Frederick Henry, the author expresses the reluctance and impracticality of war: “I threw away the goddam truss so it would get bad and I wouldn’t have to go to the line again.” (Hemingway 1929, 37) The average soldier does not want to return to the front and commits a small sabotage, breaks his head to the point of blood, but it does not help him. The bartender at the hotel where Catherine Barkley and Helen Ferguson stayed doesn’t want to go to war, he’s already participated in one and he’s had enough: ““I don’t have to go. I’m too old, like Count Greffi.” [...] “Next year they’ll call my class. But I won’t go.”[...] I wouldn’t go to war. I was at the war once in Abyssinia.”” (Hemingway 1929, 272) Sanitary truck drivers also hate this war, Manera, Gavuzzi, Passini, Gordini “They were all mechanics and hated the war.” (Hemingway 1929, 51)

One English major told Frederick, who was in the rehabilitation period, the situation at the front and expressed his opinion that both sides of the conflict are exhausted, but do not admit it in order not to lose: “He said we were all cooked but we were all right as long as we did not know it. We were all cooked. The thing was not to recognize it. The last country to realize they were cooked would win the war.” (Hemingway 1929, 142)

And although many Italians were against the war and didn’t want to take part in “If I had brains I wouldn’t be here.” (Hemingway 1929, 224) and doubted victory: ““It would not finish it if one side stopped fighting. It would only be worse if we stopped fighting.” It could not be worse,” Passini said respectfully. “There is nothing worse than war.” “Defeat is worse.” “I do not believe it,” Passini said still respectfully. “What is defeat? You go home.”” (Hemingway 1929, 53) Among them there were those who believed in their country and power, despite the lack of food and weapons: “Gino was a patriot, so he said things that separated us sometimes, but he was also a fine boy and I understood his being a patriot. He was born one.” (Hemingway 1929, 196)

Evans was the same patriot and he did not understand how Winterbourne could condemn the war. He himself respected its purpose and appeals, believed in his empire, and everything related to the army was very important to him: “Evans had a superstitious reverence for War. He believed in the Empire; the Empire was symbolised by the King-Emperor; and the King – poor man! – is always having to dress up as an Admiral or a Field-Marshal or a brass-hat of some kind. Navydom and Armydom thereby acquired a mystic importance; and since armies and navies are obviously meant for War, it was plain that War was an integral part of Empire-worship.” (Aldington 1929, 350–351)

During the retreat, disillusionment with the authorities and officers turns from verbal to material, the soldiers are ready and execute the lynching on anyone with any rank: ““Tenente? Who’s a Tenente? A basso gli ufficiali! Down with the officers!” [...] “They might try and make trouble. They’ve shot some officers.”” (Hemingway 1929, 234)

These soldiers in the disorganized retreat of not only the army, but also the whole country wanted and believed in only one thing – that the war was over, as a result they got rid of the very first thing that made them soldiers – weapons: ““They throw away their rifles,” Piani said. “They take them off and drop them down while they’re marching. Then they shout.”“They ought to keep their rifles.”“They think if they throw away their rifles they can’t make them fight.”” (Hemingway 1929, 235)

And what awaited the soldiers who returned from the war and society was described by Richard Aldington, because the soldiers were purified by nobility, they were revived and they were

followed by the revival of religiosity: ““Our splendid troops” were to come home – oh, very soon – purged and ennobled by slaughter and lice, and were to beget a race of even nobler fellows to go and do likewise. We were to have a real revival in religion, for people’s thoughts were now turned from frivolities to great and serious themes. We were to have a new and greater literature...” (Aldington 1929, 219) Together with them, great literature appeared, and maybe at that time it sounded sarcastic, but now we can safely say that the works of soldier writers are highly appreciated. Except of course the “poor little verses which should never have passed the home circle”. (Aldington 1929, 219)

Authors do not try to write history, that is not their ultimate goal, but their novels are an attempt to influence history. The authors under study specifically cover the world war in order to influence the image of the war for future generations. The actual goal is to create those intellectual circumstances that would prevent the European nations from plunging again into senseless slaughter. The experience of the Great War is presented as an archetype for the conflicts of the 20th century, not only on the battlefield, but also socially and personally. It is shown that the real enemy is not always obvious.

3.2 The death theme in the novels

The theme of death is common for the works of the writers of lost generation and it is not surprising that it is present in the works we are studying.

Richard Aldington’s novel warns us about the expected ending by its very title. Already in the prologue, we are faced with the fact of the death of the main character, and all we have to do is live a short, and in our opinion, not very happy life together with the narrator.

Ernest Hemingway, in turn, gives us hope for a positive ending, because parting with arms is a logical and beautiful end to military service, but expectations and first impressions are deceptive.

In *Death of a Hero*, the thread of the death theme begins with a fatal accident involving George’s father: “...but unfortunately he went and got himself run over just by the Marble Arch as he was meditating on that blessed martyr, Father Parsons, and that other more blessed martyr, Father Garnet of Gunpowder fame.” (Aldington 1929, 32)

Mrs. Winterbourne did not miss her husband very much, when old Winterbourne was crushed in the street she found a new excuse for amusement in it: “So there was the excitement of the inquest and a real funeral, and widow’s weeds and more tear-blotched letters. She even sent a

tear-blotched letter to Elizabeth, which I saw, saying that “twenty years” – it was really almost thirty – “of happy married life were over, both father and son were now happily united, and, whatever Mr. Winterbourne’s faults, he was a gentleman.” (Aldington 1929, 37) and then a month later she married her sheik.

Perhaps not the first in George’s military service, but the first described incident of military death was the scene of a grenade attack on the trench of the sapper Company of Winterbourne. When he and the lieutenant ran to the bribery, they saw two bloody bodies there: the first victim was a dead sapper “The head of one man was smashed into his steel helmet and lay a sticky mess of blood and hair half-severed from his body.” (Aldington 1929, 311), the second victim was a corporal, seriously wounded but still alive. Unfortunately, while George was running after the orderly, Corporal died: “Evans began to unbutton the Corporal’s tunic, to bind his wounds, as Winterbourne left. The man was bleeding badly. Three hundred yards to the stretcher-bearer and three hundred yards back. Winterbourne raced, knowing that a matter of seconds may save the life of a man with a severed artery. He was too late, however. The Corporal was dead when he and the stretcher-bearer rushed panting into the sap.” (Aldington 1929, 311)

Looking for a pump to collect water, Winterbourne went a little further to the rear and in one of the houses he found grave crosses signed with the names of battalions, divisions with free places for the dates of birth and death, he thought how wonderfully the Government had thought out the war: “...they were ranks and ranks of wooden crosses. Those he could see had painted on them R.I.P.; then underneath was a blank space for the name; underneath was the name of one or other of the battalions in his division, and then the present month and year, with a blank space for the day. Excellent forethought, [...] How well this War is organised!” (Aldington 1929, 330–331)

During the offensive, Winterbourne saw the results of the battles: the corpses of English and German soldiers: “He noticed a skeleton in British uniform, caught sprawling in the German wire. The skull still wore a sodden cap and not a steel helmet. They passed the bodies of British soldiers killed that morning. Their faces were strangely pale, their limbs oddly bulging with strange fractures. One had vomited blood. They were in the German trenches, with many dead bodies in field grey.” (Aldington 1929, 346) At the beginning the author does not give rich descriptions, because death seems to be self-evident and does not need to be described: “Major Thorpe was mortally wounded and his runner killed; Hume and his runner were killed; Franklin was wounded; Pemberton was killed; Sergeant Perkins was killed; the stretcher-bearers were killed. Men seemed to drop away continually.” (Aldington 1929, 347)

But when the main character became an officer and a great responsibility fell on his shoulders, when he no longer has the strength to restrain his fatigue, when he is exhausted by endless papers, orders from above, control of his battalion, the irresponsibility of his subordinates, he lives only with the word death: “And every incident seemed to beat on his brain Death, Death, Death. All the decay and dead of battlefields entered his blood and seemed to poison him.” (Aldington 1929, 389) And the author shows this state through the description of the battlefield, the like of which has not yet been in the novel: “...and everywhere lay skeletons in steel helmets, still clothed in the rags of sodden khaki or field gray. Here a fleshless hand still clutched a broken rusty rifle; there a gaping, decaying boot showed the thin, knotty foot-bones. He came on a skeleton violently dismembered by a shell explosion; the skull was split open and the teeth lay scattered on the bare chalk; the force of the explosion had driven coins and a metal pencil right into the hip-bones and femurs. In a concrete pill-box three German skeletons lay across their machine-gun with its silent nozzle still pointing at the loop-hole. They had been attacked from the rear with phosphorus grenades, which burn their way into the flesh, and for which there is no possible remedy. A shrunken leather strap still held a battered wrist-watch on a fleshless wrist-bone.” (Aldington 1929, 390)

In the novel, several more deaths of people who were familiar to Winterbourne are hurriedly mentioned, and the deaths of some of them caused him real pity and sometimes surprise. The war took away Officer Thomson, who gave dying orders to whistleblower Henderson and had a last request for Evans: “he was perfectly conscious and calm. He told me how to get the men back. He sent best of luck to Evans and you and the S.M. And he made me take a couple of letters from his pocket to send to his wife and mother. He was horribly mangled – right arm and right leg smashed, ribs broken, and a great tear in the side of his face. He made me promise to make Evans write home that he was shot through the heart and died instantly and painlessly.” (Aldington 1929, 352–353) Whistleblower Jenkins was killed by a cannonball: “One of them had fallen plump on their fragile shelter and blown it to pieces, instantly killing the runner, Jenkins, a boy of nineteen, who was lying there.” (Aldington 1929, 356) and the guy who replaced Winterbourne, died on the first task: “He was killed by a bullet as he climbed out of the communication trench with his first message.” (Aldington 1929, 358), as well as the matron who “died of double pneumonia in a Base Hospital early in 1918.” (Aldington 1929, 373)

George Winterbourne understands that life is meaningless not only in war, but also in a peaceful world that has not learned anything and understood nothing. His existence is so senseless

that he commits suicide on the last day of the war, on the first day of the armistice. The essence of the worldview of a person of the lost generation is not only the shock of the war, it is also the shock of the fact that the world passed by them, like the bullets of an enemy machine gun. Every time he tries to make sense of what is happening around him, he realizes that his strength is draining.

Elizabeth and Fanny had different reactions to George's death. Elizabeth came home with a Swedish artist, "She could not avoid a slight start, and turned a little pale." (Aldington 1929, 44), when she read the telegram about the death, "She cried a bit in the bathroom." (Aldington 1929, 44), but Shved quickly comforted her. Elizabeth wrote a letter to Fanny, to which she did not receive an answer, because Fanny "She had been rather fond of George, and thought Elizabeth heartless." (Aldington 1929, 44)

In *A Farewell to Arms* we are told about deaths from diseases and rock fragments. But the first mention of a specific person is the mention of Catherine's fiancé, "who was killed last year. [...] and he was killed in the Somme." (Hemingway 1929, 18)

This reference is intended to evoke special feelings, as well as the previous, clear logical facts about the sacrifices among soldiers, but the scene with the death of Passini, which Hemingway wrote with poignant, disgusting, but truthful accuracy does not leave the reader indifferent: "It was Passini and when I touched him he screamed. His legs were toward me and I saw in the dark and the light that they were both smashed above the knee. One leg was gone and the other was held by tendons and part of the trouser and the stump twitched and jerked as though it were not connected. He bit his arm and moaned, "Oh mama mia, mama Mia," then, "Dio te salve, Maria. Dio te salve, [...] Then I thought of his puttees. I had on wool stockings but Passini wore puttees. All the drivers wore puttees but Passini had only one leg. I unwound the puttee and while I was doing it I saw there was no need to try and make a tourniquet because he was dead already. I made sure he was dead." (Hemingway 1929, 58–59) Involuntarily a readers imagine thousands of similar deaths, and instead of a detached reading about the everyday life of a sanitary detachment, the author immerses the reader in the horror of war. And the description of transportation of wounded seems to put before the fact that death in war is an everyday thing and there is no time for tragedy: "'He's dead I think," I said. The drops fell very slowly, as they fall from an icicle after the sun has gone. [...] At the post on the top they took the stretcher out and put another in and we went on.'" (Hemingway 1929, 66)

Frederick is forced to make serious and sometimes difficult decisions. Perhaps the most difficult is the killing of the sergeant who obeyed his order during the retreat. It is not surprising that Hemingway does not describe the feelings of the lieutenant, thus showing the importance and

consequence of the decision made, reducing the emotionality of the described situation to zero: “I opened up my holster, took the pistol, aimed at the one who had talked the most, and fired. I missed and they both started to run. I shot three times and dropped one.” (Hemingway 1929, 218)

The next loss in the novel is Aymo’s death: “Two more shots came from the thick brush and Aymo, as he was crossing the tracks, lurched, tripped and fell face down. [...] He was hit low in the back of the neck and the bullet had ranged upward and came out under the right eye. He died while I was stopping up the two holes. Piani laid his head down, wiped at his face, with a piece of the emergency dressing, then let it alone.” (Hemingway 1929, 228) Frederick feels sorry for this driver, he felt at least a little, but friendship for him: “I looked back. Aymo lay in the mud with the angle of the embankment. He was quite small and his arms were by his side, his puttee – wrapped legs and muddy boots together, his cap over his face. He looked very dead. It was raining. I had liked him as well as anyone I ever knew. I had his papers in my pocket and would write to his family.” (Hemingway 1929, 229) The writer devoted more words to this death and thereby showed Frederick’s concern for this character, the more he is mentioned at the end of the novel: “They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo.” (Hemingway 1929, 350)

The scenes of the execution of the officers by the carabinieri are described emotionlessly, the author again confronts us with the fact that the interrogators carried out their work calmly and impartially, knowing that they themselves were not in any danger: “The questioners had all the efficiency, coldness and command of themselves of Italians who are firing and are not being fired.” (Hemingway 1929, 239) But their cruelty consisted in the fact that they executed and interrogated at the same time, and the prisoners understood that nothing could be changed: “They made a point of being intent on questioning the next man while the man who had been questioned before was being shot. In this way there was obviously nothing they could do about it.” (Hemingway 1929, 240)

Frederick and Catherine finally live a beautiful life in Switzerland, the author satisfies the reader with beautiful descriptions, love dialogues and gives hope for a happy ending. But the scenes in the maternity hospital shatter these hopes. The first stone in the glass of happiness is the loss of a stillborn child. Henry and Catherine lose their son: “So that was it. The baby was dead. That was why the doctor looked so tired. But why had they acted the way they did in the room with him? They supposed he would come around and start breathing probably. I had no religion but I knew he ought to have been baptized. But what if he never breathed at all. He didn’t. He had never been

alive. Except in Catherine. I'd felt him kick there often enough. But I didn't for a week. Maybe he was choked all the time. Poor little kid." (Hemingway 1929, 350)

But Frederick's greatest loss is the loss of Catherine. The Catherine's death is the most shocking event experienced by Frederick in the novel. His thoughts about her possible death are terribly painful, he begs God to spare her: "Everything was gone inside of me. I did not think. I could not think. I knew she was going to die and I prayed that she would not. Don't let her die. Oh, God, please don't let her die. [...] Dear God, don't let her die. Please, please, please don't let her die. God please make her not die. I'll do anything you say if you don't let her die. You took the baby but don't let her die. That was all right but don't let her die. Please, please, dear God, don't let her die." (Hemingway 1929, 249)

In the novel *A Farewell to Arms* Catherine dies courageously and reaches an almost heroic state. She does not cry; she continues to encourage her husband: "'I'm not afraid. I just hate it.' [...]" "I'll come and stay with you nights," she said. It was very hard for her to talk. [...] Catherine winked at me, her face gray. "I'll be right outside," I said. "Don't worry, darling," Catherine said. "I'm not a bit afraid. It's just a dirty trick.'" (Hemingway 1929, 250)

Henry's feelings about death here are almost paranoid, and he's never felt them before. However, his complaint about death does not necessarily imply his belief in nihilism; it only expresses the hero's love for life. Catherine's death has a special meaning for Henry. This makes him deeply aware of death as the highest fact of life. He returns to the hotel alone, a winner who takes nothing from the gambling table, but is so self-vulnerable to the world's insults. Henry gradually learns about war, love and finally death as the end of life. (Kumar 2014, 75)

Writers of the lost generation, who participated in the war, who visited the front and took part in hostilities, and not only were in the rear, those who saw death almost every day, could not distance themselves from it in the post-war period. They were left with the feeling of a lack of solid ground under their feet and uncertainty about the future, and the taste of death in everyday life. Death is present in their works at the level of a separate character, who in one way or another encounters the main characters, because war is the abode of death: whether it is the death of the main character in Aldington's novel, or the death of the main character's beloved in Hemingway's novel. We must agree with previous researchers that the theme of death is one of the main themes in the novels of writers of the lost generation. Richard Aldington and Ernest Hemingway each in their own way revealed this theme in their novels, if Richard Aldington prepares us immediately from the first pages for what will happen to the main character, then Ernest Hemingway does not give any

hints about the tragic end of his novel. If in the novel *Death of a Hero* George Winterbourne first dies spiritually and only then, exhausted, ends his life by suicide, loses his physical shell, then Frederick Henry continues to live, but is dead inside, because the loss of his beloved woman leaves a void in his soul. We believe that he is the personification of thousands of soldiers and officers who returned home from war, besides being physically crippled, they were dead in spirit.

3.3 Representation of love in analyzed novels

The third common theme of the novels is love. In the case of the novel *A Farewell to Arms* this line is also autobiographical, Ernest Hemingway combined several women from his life in the image of Catherine. He tells of his first adult romance with English nurse Agnes von Kurowski. This love affair took place in a base hospital in Milan during his convalescence there in the late summer and autumn of 1918. Agnes is the backstory of Catherine Barkley, a nurse who is in love with her patient. If Henry suffered physically, Catherine suffered emotionally, due to the death of her fiancé, to whom she had been engaged for eight years: ““I wanted to do something for him. You see I didn’t care about the other thing and he could have had it all. He could have had anything he wanted if I would have known. I would have married him or anything. I know all about it now. But then he wanted to go to war and I didn’t know.” [...] I thought it would be worse for him. I thought perhaps he couldn’t stand it and then of course he was killed and that was the end.”” (Hemingway 1929, 19)

Hemingway’s first wife Hadley Richardson became a partial prototype of Catherine. She was distinguished by her humility and sacrifice, her willingness to be her husband’s shadow, her desire to fully identify with Hemingway and meet his demands. In a letter to Hemingway, before they got married, she wrote: “I want to be your helper – not your hinderer – wouldn’t for anything have your ambitions any different and admire them so. So anything you suggest that means putting work in secondary place has no backing from me.” (Sokoloff 1973, 21–22)

In the novel, Catherine has very similar features. She is extremely simple, extremely gentle, deeply sincere, deeply emotional and incredibly brave. Her concept of love is to give herself completely to the person who captured her heart. She merges with her lover. She tells Henry: ““I won’t leave you. What good would it do to marry now? We’re really married. I couldn’t be any more married.” [...] “There isn’t any me. I’m you. Don’t make up a separate me.” [...] “They do. But, darling, I am married. I’m married to you. Don’t I make you a good wife?”” (Hemingway 1929, 122)

The hero of *Death of a Hero* George had a wife and a girlfriend in his life. The beloved girl is an epoch-making creature associated with the concept of free love, but with a mask of supposedly Victorian morality. George feels dissatisfaction everywhere: in the family, his mistress and wife are alien to him. It is not surprising that George's wife Elizabeth and his mistresses Fanny did not grieve for long and quickly wiped away their tears after the death of George.

But George Winterbourne's first love was the daughter of the Hambley family, Priscilla. He loved her for three years, it was a child's warm feeling, they were shy but ready for caresses, the narrator says that: "But far more than that temporary service, she gave him the capacity to love women, saved him from the latent homosexuality which lurks in so many Englishmen and makes them forever dissatisfied with their women. She revealed to him—all unconsciously—the subtle inexhaustible joys of the tender companionate woman's body." (Aldington 1929, 107) It was this relationship that opened George to love, awakened his interest in girls. His next relationship was with Maisie, she was older than George, their relationship was serious and Maisie wanted something more. Unfortunately, insecure and romantic George could not understand what exactly. Seeing Maisie with another guy made him realize that women always need something more.

At the first meeting, George and Elizabeth immediately felt affection for each other, they liked to communicate, they discussed interesting topics and did not even notice how the room emptied. This is where the author a wonderful definition of who are the people in love: "The talk is mere "parade," a rustling out of the peacock's tail, a kind of antennæ delicately fumbling. Lovers are like mirrors—each gazes rapturously at himself reflected in the other. How delicious the first flashes of recognition!" (Aldington 1929, 156)

In Aldington's novel, love begins between George and Elizabeth, and it seems that this is an eternally happy moment and that their relationship will also be long-lasting and strong: "George gently and rather timidly put his hand on hers. She did not withdraw it. Having established this delicious and dangerous contact, they sat silent for a while. The firm, cool male hand gently espoused her slim, glove-warmed fingers. In them both was the exaltation of the Cyprian, potential desire recognised only as a heightening of vitality. The first step along the primrose path – how delightful!" (Aldington 1929, 166) A good example of their romantic relationship is the promenade of George and Elizabeth in the Hampton Court and Bushey Park: "Late in April, George and Elizabeth went to Hampton Court. They met at Waterloo about nine, went by train to Teddington, and walked through Bushey Park. Each had brought a frugal lunch, half because of poverty, half from some Pythagorean delusion about austerity in diet." (Aldington 1929, 174) They are

contemplating the beauty of the nature which is glorified by the author. They are delighted by the first spring flowers and young grass.

Love in the first days of acquaintance is extremely emotional and tender, lovers hide from prying eyes, walk, talk and get to know each other: “They talked and argued and laughed and made plans and reformed the world and felt important (God knows why!) and held hands and kissed when they thought no one was looking... And yes, they were very happy.” (Aldington 1929, 184)

It seems to be necessary to depict such details in time, place and means of travelling for preserving the day in memory, as a historical event, because later would be war and nothing. They are poor, well-educated and attentive to surrounding charm of nature and park. Their dialogue is rhythmic. It consists of exclamatory sentences, containing parallel constructions and polysyndeton: ““How blue the sky is!” said Elizabeth, throwing back her head and breathing the soft air. “Yes, and look how the elms make long Gothic arches!” “Yes, and do look at the young leaves, so shrill, so virginal a green!” “Yes, and yet you can still see the beautiful tree skeleton—youth and age!” “Yes, and the chestnut blossom will be out soon!”” (Aldington 1929, 174)

George and Elizabeth consider the advantage of their relationship to be frank: they must tell each other everything that happened to them in the field of love and temptation. They can find solace in the arms of other people, but they must tell each other about it in order to preserve their relationship: “Why, George, you yourself have said time and again that there can be no genuine relationship which involves deceit. The very essence and beauty and joy of our relation depend upon its being honest and frank and accepting facts.” (Aldington 1929, 193)

Before she left for the south for winter, Fanny thought that she and Elizabeth might exchange boyfriends, because Reggie was sick of her: “She was weary of Reggie, who was sometimes so absorbed in atoms that he neglected his functions as Fanny’s *faute-de-mieux*. She thought it might be an excellent plan if she and Elizabeth swapped riders, so to speak. Not that she wanted to “take George away” from his mistress. Oh! not at all. Fanny didn’t want him as permanence – Elizabeth was welcome to that. But she felt he might do excellently as a *locum tenens*, while Elizabeth was widening her experience with Reggie.” (Aldington 1929, 210) She decided to provoke George a little and kissed him much longer than usual when he saw her off at the station.

The love of Frederic and Catherine is born amidst the ruins and destruction caused by war. This is not love at first sight, the author projected Agnes’ relationship to him, to Henry, so his attitude to love is very casual. For him, making love with Catherine is just entertainment; it is frivolous and frivolous. For him, it’s just a game: “This was a game, like bridge, in which you said

things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were.” (Hemingway 1929, 32)

Over time, Henry also develops genuine feelings for Catherine. He is ready to marry her, but she loves him so much that she is not bothered by the formality of marriage. She thinks that she is already married to him and already his wife. This shows her deep feelings of love and companionship for Henry. (Kumar 2014, 74)

After a passionate dialogue upon Catherine’s arrival at the Milan hospital, Frederick realizes that he is in love with Catherine: “God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one. But God knows I had and I lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful...” (Hemingway 1929, 100)

After a brief intimacy with Fanny, George wondered how close they had once been, and now so strangely distant. He understood that he was happy and in love, and that she was happy, but he doubted whether such bliss could last longer or if it was just a momentary joke of the gods: “Only a few minutes before they had been so close, all the barriers down, each existence melted in the other. That had been perfect, complete happiness. [...] Perhaps one of the many bitter jests of the gods – to show us for an hour what happiness might be if we were gods. None can possess another, none can be possessed. [...] Romantically we ask too much. It is much that she is lovely and finds me desirable. Let us not ask too much. Enjoyment is enough.” (Aldington 1929, 225)

And when George, after spending time with Fanny during the period of Elizabeth’s absence, decided to tell the latter the whole truth, Fanny was cunning and said that Elizabeth probably guessed everything, so it was better to keep silent until she asked herself: ““If she’s as acute and experienced as she tells us, she ought to have seen the possibility long ago. [...]. If she accepts, that’s enough.” [...] Well, I advise you to say nothing until she asks you.”” (Aldington 1929, 230) Fanny understood that her friend would not tolerate their relationship despite all their modern canons and arrangements with George.

Tenderness, frankness and sensuality are conveyed by the author in the lovers’ dialogues, they flirt about the temperature of Henry and their future children, then about a dream in which, according to Catherine Frederick’s funny suspicion, he dreams of some Italian woman, then serious conversations about marriage that do not lead to any decision. Catherine constantly emphasizes that she only wants to be with Henry, that she is one with him, she says “Oh, darling, I want you so much I want to be you too. [...] Why, darling, I don’t live at all when Im not with you.”

(Hemingway 1929, 320) and she is willing to cut her braids to look like him: ““No, let it grow a little longer and I could cut mine and we’d be just alike only one of us blonde and one of us dark.”” (Hemingway 1929, 320)

In *Death of a Hero* the institution of marriage is seen as partly culpable. George ends up in an unconventional relationship with his wife Elizabeth Paston and his mistress Fanny Welford. The marriage comes again from the man’s lack of diligence, when Elizabeth believes she is pregnant. The narrator is critical of the hasty disavowal of the principles of free love: “George ought to have hiked her off to a gynaecologist at once. Instead of which, he behaved as stupidly as any George Augustus would have done under the circumstances” (Aldington 1929, 211). The values of previous generations are again culpable for the need to preserve reputation.

In the novel *Death of a Hero*, love is first described as an extraordinary romantic feeling that allows you to immerse yourself in the world of literature, art in any of its forms, but unfortunately it was love that arose as a logical consequence of communication between a man and a woman that played a bad joke with the hero and made a negative impression on his psychological state and added weight to the scales in favor of suicide. In Hemingway’s novel, love is described not so romantically, almost dryly, and this does not cause suspicion of the falsity of the relationship between the characters of the novel. The relationship develops rapidly and logically, which is why the reader remains strongly influenced and sincerely sympathizes with the main character in the finale. In the novel *Death of a Hero* we also sympathize with George from the first pages and we are sorry that he only lived for a few months exactly as he wanted - happily and to his satisfaction.

3.4 The theme of the family in novels

Richard Aldington deliberately begins his novel with a description of his hero’s family – this is an example of a class type and it serves to highlight the hypocrisy and materialism of Victorian society. The first chapter tells about the upbringing of the main character George Winterbourne in the atmosphere of Victorian cant. For the narrator, these values are responsible for creating an environment in which there is food for such a war. George reluctantly attends a small public school, his artistic abilities at odds with his Christian upbringing, which focused on games and military training. His reluctance to obey leads to an argument between his parents.

The Winterbournes were ignorant, self-righteous snobs. This is a bourgeois family that serves as a prime example of the families of the period, a wonderful characteristic of Victorian

snobbery: “An England morally buried in great foggy wrappings of hypocrisy and prosperity and cheapness. [...] Victoria, broad-bottomed on her people’s will; the possessing class, heavy-bottomed on the people’s neck. The working class beginning to heave restively, [...] The middle classes, especially the traders, making money hand over fist, and still “praying that our unexampled prosperity may last.” The aristocracy still pretty flip, keeping its tail up. Still lots of respect for Rank and Property...” (Aldington 1929, 53)

George’s mother Isabel was, in our opinion, a terrible woman and wife, she liked to act in her own plays, was far from the ideal of a society lady, brash, exaggerated and betrayed: “Mrs. Winterbourne loved to fancy herself as a delicious young thing of seventeen. [...] She was a mistress of would-be revolutionary platitudes about marriage and property [...], but, in fact, was as sordid, avaricious, conventional, and spiteful a middle-class woman as you could dread to meet. Like all her class, she toadied to her betters and bullied her inferiors. But, with her conventionality, she was, of course, a hypocrite. [...] But, as a matter of fact, she never soared much above tippling, financial dishonesty, squabbling, lying, betting, and affairs with boulderish young men...” (Aldington 1929, 32-33) The narrator does not hide his negative attitude towards her, but the author partially tries to justify this character by describing the difficult beginning of her family life with George Augustus: “The first great shock of Isabel’s life was her wedding-night. The second was when she saw the dingy little, smoke-blackened house of the “rich” Winterbournes, one of a row of highly desirable, yellow-brick, ten-roomed villas. The third was when she found that George Augustus earned nothing by his Profession, that he had no money but the balance of his £205, and that the Winterbournes were nearly as poor as the Hartlys.” (Aldington 1929, 65)

Therefore, these difficulties of family life, separation from home, annoying mother-in-law, broken dreams and expectations made her a wonderful mother, at least at first she was like that. She loved her son extremely, defended him with the power of animal instinct and protected his life: “She really loved that miserable little packet of babydom begotten in disappointment and woe by George Augustus and herself in a hired bedroom of a dull hotel in a dull little town on the dull South Coast of dull England. She lavished herself on the infant George. The child tugging at her nipples gave her a physical satisfaction a thousand times more acute and exquisite than the clumsy caresses of George Augustus. She was like an animal with a cub.” (Aldington 1929, 72)

George Augustus wasn’t a good father and husband. His dear mother suffocated all the seeds of courage and raised him to be worthless in the sense of manfoulness, a disgusting and helpless ignoramus in many matters: family and sex life, psychology, money affairs and even the very

advocacy he was supposed to earn a living from: “George Augustus did not know how to make a living; [...] how to treat a woman; [...] how to live with a woman; [...] how to make love to a woman [...] he did not know that a married man dependent on his and his wife’s parents is an abject, helpless, and contemptible figure; [...] he knew damn little about even his profession; he knew very little indeed about the conditions of life and nothing about business and about money, except how to spend it; [...] and an infinity of other things all indispensable to a married man. He must have been rather a dull dog.” (Aldington 1929, 63) He was brought up by a mixture of bourgeois values and a combination of two churches, the Anglican and the Methodist, made him a truant who was afraid to say a dirty word to his mother, but lying about his social and material position and lying to strangers away from home was natural for him. That’s how he charmed his future wife and her entire family: “He took the Hartlys – even Isabel – in completely. He talked about “my people” and “our place.” He talked about his Profession. He gave them copies of the Nonconformist tract [...]. He gave Ma Hartly a fourteen–pound tin of that expensive (2s. 3d. a pound) tea she had always pined for since they had left Ceylon. He bought fantastic things for Isabel [...] and took her for drives in an open landau smelling of horse-piss and oats.” (Aldington 1929, 69)

Aldington begins his Prologue on a very personal note. The news to the reader about the death of George Winterbourne and the description of the reaction of people closely associated with him is, to say the least, shocking and evokes both sympathy and disgust. The parents did not care, they were immersed in their own problems. Their reactions were much more driven by accepted patterns of behavior than by any deep personal feelings. A mother finds comfort in her lover’s arms, and a father in prayer, but we find no trace of grief in either of them.

If in the novel *Death of a Hero*, the relationship with the family played a huge role in the formation of George’s personality, and definitely put a suicide train on the rails, then Ernest Hemingway does not pay much attention to the topic of Frederick Henry’s family relationships. We found several references to relatives in America and that the hero writes letters, although not very often: “It was a long time since I had written to the States and I knew I should write but I had let it go so long that it was almost impossible to write now. There was nothing to write about.” (Hemingway 1929, 38)

We later learn that Frederic has been corresponding with his grandfather, who gives him family news and sends him money: “There was a letter from my grandfather, containing family news, patriotic encouragement, a draft for two hundred dollars, and a few clippings.” (Hemingway 1929, 144–145) From the main characters’ dialogue about their parents, we learn that Frederick has

a stepfather: ““Haven’t you a father?” “No,” I said. “A step-father.” “Will I like him?” “You won’t have to meet him.”” (Hemingway 1929, 165) and we can conclude that they are not very close, that his approval and meeting with him are not necessary.

At the end of the novel, the author reveals the secret of the absence of family descriptions. The family “to Catherine” is not important from an emotional point of view, these family relations are only a tribute of courtesy and financial support: ““Won’t your family try and get hold of you now they know you’re in Switzerland?” “Probably. I’ll write them something.” “Haven’t you written them?” “No. Only the sight draft.” “Thank God I’m not your family.” “I’ll send them a cable.” “Don’t you care anything about them?” “I did, but we quarrelled so much it wore itself out.” [...] “Let’s not talk about them or I’ll start to worry about them.”” (Hemingway 1929, 324)

Quarrels in the family, condemnation of everything that deviated from an acceptable, long-established way of life, this became the reason for running away from the parental home, and certainly an indirect reason why the hero of the novel *A Farewell to Arms* volunteered for the war.

In turn, Frederic Henry, studying architecture in Italy, knowing the Italian language, decided to become a volunteer in order to imbue his life with greater meaning and quench his sense of duty, respect and justice.

We cannot consider the theme of family common to these two novels, but in the course of our research we could not ignore the importance of family dynamics in the life and death of George Winterbourne. It was his parents and their way of raising children that made George weak and unprepared for the hardships of life, much less the hardships of war. It is not for nothing that Richard Aldington attaches so much importance to the relationship with his parents in his novel. Unlike George Winterbourne, Frederick Henry is stronger in spirit, he makes clearer decisions, and relationships with his family do not affect his development as a man. We can conclude that due to the small role of the family in the life of this hero, the author does not devote much text to Frederick’s relatives.

3.5 Friendship and its role in the life of the military

Richard Aldington in his novel *Death of a Hero* accurately and philosophically describes soldier’s friendship. She was a beautiful phenomenon without signs of homosexuality, filled with sincerity, devotion and selflessness. After all, a soldier, separated from home, needed to have a kindred spirit, a person who would share military everyday life and feelings from it: “Friendships

between soldiers during the war were a real and beautiful and unique relationship which has now entirely vanished, at least from Western Europe. Let me at once disabuse the eager-eyed Sodomites among my readers by stating emphatically once and for all that there was nothing sodomitical in these friendships. [...] No, no. There was no sodomy about it. It was just a human relation, a comradeship, an undemonstrative exchange of sympathies between ordinary men racked to extremity under a great common strain in a great common danger. There was nothing dramatic about it. [...] Or they'd meet on trench duty, and volunteer for the same trench raid, and back up each other's lies to the inspecting Brigadier, and share a servant, and stick together in a battle, and ride together when on rest and talk shyly about their "fiancées" or wives in England, if officers. [...] Probably a man must have something to love – quite apart from the "love" of sexual desire. [...] Very few of these friendships survived the Peace." (Aldington 1929, 46-47)

It was the narrator who turned out to be the friend who became a support for George and he is extremely sorry that he did not have time to warn and protect him, he believes that George had to hold on, this should have been his only goal: "If only he had hung on a little longer, and come back, and done what he wanted to do! He could have done it, he could have "got there"; and then even "The School" would have fawned on him. Bloody fool! Couldn't he see that we have only one duty – to hang on, and smash the swine?" (Aldington 1929, 100)

The narrator atones for his guilt by telling the story of Winterbourne, a man-symbol, in his words only for him, and in the context of the novel for all mankind, through him the author gives instructions for the generation of readers of the twentieth century: "That is why I am writing the life of George Winterbourne, a unit, one human body murdered, but to me a symbol. It is an atonement, a desperate effort to wipe off the blood-guiltiness. Perhaps it is the wrong way. Perhaps the poison will still be in me. If so, I shall search for some other way. But I shall search. I know what is poisoning me. I do not know what is poisoning you, but you are poisoned. Perhaps you too must atone." (Aldington 1929, 52)

At the age of 15, George started to make friends. First it was the novelist Barnaby Slush, supposedly famous but a drinker. He became interested in George's passion for drawing, but Isabella stopped their communication: "The way in which Isabel got rid of Mr. Slush, whose possible influence on George she instinctively suspected, was rather amusing" (Aldington 1929, 104). Next was Mr. Dudley Pollak in his 60s, he understood George and his needs, played chess with him, told him about travel, architecture, sculpture, and also gave advice on learning French. He did not allow Isabel to stop her communication with George: "Pollak was a much wilier bird than

poor old Slush. He sized Isabel up very quickly and accurately, and just politely refused to let her quarrel with him, and just as politely refused to receive her. [...] So every Wednesday George went to tea with the Pollaks.” (Aldington 1929, 108–109)

After some time, George met the Conington brothers, they were much younger than Slash and Pollock, together with them he walked, traveled around the neighborhood, talked about art, argued and laughed, and it was with them that he felt and understood what friendship can be between men: “For the first time he felt and understood companionship between men – the frank, unsuspecting exchange of goodwill and talk, the spontaneous collaboration of two natures. That was really the most important gain.” (Aldington 1929, 112–113)

In the novel *A Farewell to Arms* we get to know the character of Rinaldi and from the first phrases and addresses to Frederic, we understand that they are connected by friendly relations and that Rinaldi cares for the main character: ““You’d better chew some coffee.” “Nonsense.” “I’ll get some, baby. You walk up and down.” He came back with a handful of roasted coffee beans, “Chew those, baby, and God be with you.”” (Hemingway 1929, 43)

Rinaldy visited Frederick in the hospital. He sincerely sympathized with him, worried about him, he was interested in all the details about his injuries and about a possible heroic deed. He brought him cognac to drink together, which was traditional. His rapid speech was sped up by his excitement and he changed topics very abruptly. He boasted that he never hurts his patients and scolded the doctor from the first post where he provided first aid to Henry: “Drink that, baby. How is your poor head? I looked at your papers. You haven’t any fracture. That major at the first post was a hog–butcher. I would take you and never hurt you. I never hurt anybody. I learn how to do it. Every day I learn to do things smoother and better. You must forgive me for talking so much, baby. I am very moved to see you badly wounded. There, drink that. It’s good. It cost fifteen lire. It ought to be good. Five stars. After I leave here I’ll go see that English and he’ll get you an English medal.” (Hemingway 1929, 69)

Rinaldi and Frederic have quite specific dialogues, they seem to be joking with each other with a slight touch of rudeness, but their words are permeated with such sincerity and tenderness that one does not even think of their hostility towards each other. Even when Catherine chooses Frederic for her communication, Rinaldi is not angry at all and makes a joke of everything: “I will send her. Your lovely cool goddess. English goddess. My God what would a man do with a woman like that except worship her? What else is an Englishwoman good for?” (Hemingway 1929, 71) He misses Henry, he misses his company, he has no one to joke with or borrow money from, with his

own words, he proves that Henry is a true friend and chum to him: “I wish you were back. No one to come in at night from adventures. No one to make fun of. No one to lend me money. No blood brother and roommate. Why do you get yourself wounded?” (Hemingway 1929, 70)

Frederick says that he likes the way they communicate; they understand each other very well: “I was glad to see Rinaldi again. He had spent two years teasing me and I had always liked it. We understood each other very well.” (Hemingway 1929, 179) Any jokes, no matter how rude or inappropriate they were, did not interfere with their friendship and their communication: ““Kiss me once and tell me you’re not serious.” “I never kiss you. You’re an ape.” “I know, you are the fine good Anglo–Saxon boy. I know. You are the remorse boy, I know. I will wait till I see the Anglo–Saxon brushing away harlotry with a toothbrush.”” (Hemingway 1929, 179)

Next character, who comes to Henry in the hospital, is a priest, they are also connected by friendship: “Sometimes we talked and were good friends but tonight it was difficult.” (Hemingway 1929, 74) Their relationship is different, without mockery and without jokes, they talk on philosophical and serious topics: ““And the ones who would not make war? Can they stop it?” “I do not know.” [...] “Have they ever been able to stop it?” “They are not organized to stop things and when they get organized their leaders sell them out.”” (Hemingway 1929, 76)

In his novel, Hemingway did not forget to mention female friendship: Catherine Barclays and Helen Ferguson also worry about each other, the former worries that the latter will not be alone, the latter does not really like Catherine’s communication with Frederick. She sees him as a seducer and a dishonest man, she believes that he is hurting Catherine and that nothing good awaits her with him: ““I’m not crying. Except for the awful thing you’ve gotten into.” She looked at me. “I hate you,” she said. “She can’t make me not hate you. You dirty sneaking American Italian.”” (Hemingway 1929, 264) Her eyes and nose were. Of course, at the end of the novel, we find out that Ferguson was partially right, as we believe, because the couple lived happily before the birth.

As Richard Aldington wrote, a soldier must have a soulmate or he will die. Frederick held on for so long because his psychological state was stronger than that of George, who met the narrator in the officer’s camp when he was already morally exhausted. If George had met him earlier or if he had become closer to Officer Evans, this friendship would have been a support and saved him from suicide. The results of the analysis of these novels show that friendship is an extremely important component of soldier’s service. Far from family, relatives, loved ones, native land, a soldier must have support in the form of at least one comrade. Fortunately, Frederick had people in his environment whom he could call maybe not his closest friends, but comrades with whom he could

talk, could open his soul, as well as sincere love with Catherine, who was also a friend to him. Unfortunately, George Winterbourne, due to his moral structure, could not open up to people so easily, and therefore he could not find a friend in time.

3.6 The place of religion and beliefs in the lives of the main characters

The theme of religion is rather ambiguously covered in both novels, the writers partly promote a positive attitude, the image of a priest created by Ernest Hemingway, to whom the main character feels a good liking, is especially apt for this. This is a frank character, patient and polite, who knows how to support in a difficult moment and does not react to the mockery of the officers: “The priest was young and blushed easily and wore a uniform like the rest of us but with a cross in dark red velvet above the left breast pocket of his gray tunic. [...] “Priest today with girls,” the captain said looking at the priest and at me. The priest smiled and blushed and shook his head. This captain baited him often” (Hemingway 1929, 7)

In the image of the priest, the author invests not only the concept of faith in God and the need to follow the canons of the church, but also the concept of hope for the best. A small but full of wise thoughts dialogue between the priest and Frederic shows the mastery of both the author and the servant of God, who, despite minimal doubts, does not betray his faith: ““It is in defeat that we become Christian.”“The Austrians are Christians – except for the Bosnians.” “I don’t mean technically Christian. I mean like Our Lord.” “We are all gentler now because we are beaten. How would Our Lord have been if Peter had rescued him in the Garden?” “He would have been just the same.” “I don’t think so,” I said. “You discourage me,” he said. “I believe and I pray that something will happen. I have felt it very close”” (Hemingway 1929, 189)

In addition to the captain’s jokes about the priest, the work contains other evidence of disdain for religion. Rocca at dinner tells a story about a French lord who stole bonds in order to teach a priest: “So I went to the jail, now this is the point of the story, and I stood outside his cell and I said as though I were going to confession, “Bless me, father, for you have sinned.”” (Hemingway 1929, 41)

Another example of contempt for the sacraments of the holy church is the dialogue of the drivers after the murder of the sergeant: ““What will you say in confession?” Aymo asked. “I’ll say, “Bless me, father, I killed a sergeant”. “They all laughed. “He’s an anarchist,” Piani said. “He doesn’t go to church.”” (Hemingway 1929, 222)

After analyzing Richard Aldington's novel *Death of a Hero*, we came to the conclusion that his father, George Augustus, was not a true believer, his fear of war converted him to his beliefs, because that was the only way he was able to hide from reality, as the author indicates, "He got to know some rather slimy Roman Catholics, and read the slimy religious tracts they showered on him, and talked and sobbed to the exceedingly slimy priest they found for him." (Aldington 1929, 28)

Missis Winterbourne did not consider herself a very religious person, she did not believe that prayers could give any material values or something practical for a better life, she hated what did not coincide with her thoughts: "To Mrs. Winterbourne's credit, let it be said, she had very little belief in the value of prayer in practical affairs. But then, her real objection to religion was founded upon her dislike for doing anything she didn't want to do, and a profound hatred for everything distantly resembling thought." (Aldington 1929, 30)

The so-called religious reaction to George's death among his parents was quite different: if the father immediately began to pray for the soul of his son, the mother found in this a reason to draw more attention to herself. Mr. Winterbourne prayed for his son's soul at home for a long time: "At the fatal news Mr. Winterbourne had fallen upon his knees (not forgetting, however, to ring off the harpy), ejaculating: "Lord Jesus, receive his soul!" Mr. Winterbourne then prayed a good deal, for George's soul, for himself, for "my erring but beloved spouse," for his other children..." (Aldington 1929, 31) then he left five pence to Father Slack for funeral masses, and he himself prayed for 10 minutes every morning and evening for George's soul. Unfortunately, he got under the wheels, the donation was not enough for long and probably no one prayed anymore. The mother seemed very troubled by this, but at first found in it an erotic color, so that her lover Sam Brown was obliged to comfort her in various ways, whether they fit or not fit into the list of gentlemanly rules and formulas. In addition, she temporarily forgave her enemies, some aristocrats came to visit her and express their condolences, and even a priest with whom Mrs. Winterbourne did not communicate, but superstitiously respected: "Even the Vicar appeared, and was greeted with effusive sweetness; for though Mrs. Winterbourne professed herself a social rebel and an "Agnostic"(not, however, until she had been more or less kicked out of middle-class and Church society), she retained a superstitious reverence for parsons of the Established Church." (Aldington 1929, 36)

We also concluded that George Winterbourne himself did not believe in God, when his director asked to pray with him, "George remained silent. He did not even say "Amen"" (Aldington 1929, 96). Perhaps this was the result of spiritual filling with art and faith in God was unnecessary to

him, or maybe it was a result of George not understanding all the canons and this was his protest. In any case, he did not like the conformation situation, when the director preached to them that they should avoid abominations, he looked like a vulture or a blind prophet, when he drew them pictures of hell: ““Within ten years one half of you boys will be DEAD!” Moral: prepare to meet thy God, and avoid smut. But did he know, that blind prophet? Was he inspired, that stately hypocrite?”” (Aldington 1929, 92)

The 4th chapter of the first part ends with an extremely picturesque stream of consciousness of the main character, a description of the landscape complemented by references to ancient gods. The description conveys an odious admiration for nature and the elements, through which the author conveys George’s desire to worship these gods, the desire to see them, because he believed that only he could see them and was their only believer: “These are the gods, the gods who must endure for ever, or as long as man endures, the gods whom the perverse, blood-lustful, torturing Oriental myths cannot kill. [...] And then the lesser humbler gods – must there not be gods of sunrise and twilight, of bird-singing and midnight silence, of ploughing and harvesting, of the shorn fields and the young green springing grass, [...]The gods shrank away, hid shyly in forgotten nooks, lurked unsuspected behind bramble and thorn. [...] One alone saw the fleet limbs glancing through the tree-trunks, saw the bright faun-eyes peering anxiously from behind the bushes. Hamadryads, fauns, do not fly from me! I am not one of “them,” one of the perverse life-torturers. I know you are there; come to me, and talk with me! Stay with me, stay with me!” (Aldington 1929, 118)

In the training battalion, they picked on him with questions about his religion: “Bloody well find one, then. Yer’ll want suthin’ over yer muckin’ grave in France, won’t yer? An’ yer’ll bloody well be in it in six months. No religion! Strike me muckin’ pink!” (Aldington 1929, 258) George wanted to be recorded as a rationalist, but he was assigned to the worst job in order to force him to choose a religion.

Summarizing the above, we can confidently say that neither Aldington nor Ernest Hemingway had the goal of promoting faith in God, they mentioned the church, religion as an integral part of human life, but no more. If you look in these novels, what the main characters really believe in, it is a life without war and sincere human relationships.

3.7 Medicine and medical care

We consider it necessary to mention in the presentation of the results of our research the topic of medical care, which is directly related to the topic of war, death, friendship and love. Richard Aldington and Ernest Hemingway were wounded and treated in military hospitals, so the topic of medicine directly concerns them, and especially Ernest Hemingway, who was a driver of a military ambulance.

It is clear to everyone that war is not without victims, especially in a brutal war, where new types of weapons are tested on live experimental soldiers. Hell happened not only on the battlefield, but also in the medical centers: “Outside the post a great many of us lay on the ground in the dark. They carried wounded in and brought them out. I could see the light come out from the dressing station when the curtain opened and they brought some one in or out. The dead were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretchers. Some of the wounded were noisy but most were quiet. [...] Stretcher-bearer came in all the time, put their stretchers down, unloaded them and went away.” (Hemingway 1929, 60)

The conditions in the field hospital were not at the highest level, there were a lot of flies, which were chased away by the caretaker, the bed was remade while lifting the sick, a screen was put around the dying patient so that others could not see, although it was already clear, but the doctors were careful, so in general, the hero can tolerate staying in the ward.

Doctors differed in their level of competence, if one doctor, who came from lake Como, “took out a number of small steel splinters from my thighs with delicate and refined distaste” (Hemingway 1929, 101) another confuses the images of the right and left leg, and also advises to wait six months for the operation. Another sign of inexperience is walking in a group: “I have noticed that doctors who fail in the practice of medicine have a tendency to seek one another’s company and aid in consultation. A doctor who cannot take out your appendix properly will recommend to you a doctor who will be unable to remove your tonsils with success. These were three such doctors.”” (Hemingway 1929, 102)

This makes Frederik quite alarmed, and when he hears about the six-month wait for the operation and the fact that the surgeon is only a captain, because “If he was any good he would be made a major. I know what a first captain is, doctor.” (Hemingway 1929, 105) then refuses the services of Dr. Varella and asks for another doctor, Dr. Valentini, and he was not mistaken, he was

operated on the next day and then gratefully mentioned the surgeon: “Valentini had done a fine job. I had done half the retreat on foot and swum part of the Tagliamento with his knee. It was his knee all right. The other knee was mine. Doctors did things to you and then it was not your body any more.” (Hemingway 1929, 247)

It is worth reminding that the level of medicine was not at the best level, in the field hospitals the medicines were primitive, there were no antibiotics and penicillin, and the doctors also did not have sufficient training. The knowledge of the doctors and gaining experience during the war can be judged from Ranaldi’s words: “All summer and all fall I’ve operated. I work all the time. I do everybody’s work. All the hard ones they leave to me. By God, baby, I am becoming a lovely surgeon.” (Hemingway 1929, 177)

Nurses in the novel are shown as experienced workers and caregivers. Kathryn Barkley, Helen Ferguson, Nurses Walker and Gage are competent and perform their duties according to job descriptions. The nurses in the maternity ward are wonderful with Catherine and try to ease her suffering, they give advice and support Frederic: ““I will give you a gown and you can go in,” the nurse said. “Come in here, please.” She put a white gown on me and pinned it at the neck in back with a safety pin.” (Hemingway 1929, 337) or “You should go and have your supper and then come back if you wish.” (Hemingway 1929, 351)

The clinic staff is doing everything possible to facilitate the delivery to save the baby and Catherine. She is talking about the doctor: “Oh, darling, I have the most wonderful doctor,” Catherine said in a very strange voice. “He’s been telling me the most wonderful story and when the pain came too badly he put me all the way out. He’s wonderful. You’re wonderful, doctor.” (Hemingway 1929, 340) Unspeakable grief covers everyone when a woman in labor dies. She became another victim of the war, although not a direct relation.

In novel *Death of a Hero* the first mention is of a doctor who treated George Augustus and George the Younger for some childhood illness and wrote outrageous bills and came as often as politeness would allow. The second mention of medicine is the visit of the apparently pregnant Elizabeth to the gynecologist. She entered the office serious, but came out cheerful and cheerful, because the doctor said that she is not pregnant, but simply has a small disorder, which is treated with a small operation. We can safely admit that medicine brought happiness here and “they celebrated the event with a dinner. “Let us drink,” said George, “to this happy occasion when we have NOT committed the unforgivable sin of thrusting an unwanted existence upon one more unfortunate human being.”” (Aldington 1929, 214)

There is also a mention of a sanitary car in the novel, when Evans and Winterbourne tried again after an unsuccessful ulcer to get to the front line through the trenches, they saw “A Red Cross car of wounded bumping its way from the Advanced Dressing Station in M. was shelled all down the road by field artillery. They watched it eagerly, hoping it would escape. Once or twice it disappeared in the smoke of the shell-burst and they felt certain it was done for; but the car bumpingly reappeared, and finally vanished from sight in the direction of Rail Head.” (Aldington 1929, 326)

An officer on the front line confirmed such an undesirable and unpleasant opinion that there were a lot of victims. The soldier that Winterbourne accidentally hit with the butt may have been fast asleep, or maybe he was already dead, and the “Stretcher-bearers too tired to take down all the bodies.” (Aldington 1929, 327)

It seemed that in novels about the war where there are many wounded, the theme of doctors' hospitals and treatment should be revealed more deeply. In Hemingway's novel, the theme of medicine is revealed directly through his treatment, surgery, and rehabilitation after his injury, as well as through Catherine's pregnancy and childbirth. These are important autobiographical episodes that are an integral part of history. In the novel *Death of a Hero*, the author seems to avoid the medical topic, and we can find only a few references to orderlies, sick and wounded, who are trying to provide first aid. We came to the conclusion that in this way the author concentrates attention on the mental health of George and the characters, and not on the physiological, shows the importance of a healthy deafness and soul and raises the topic of military syndrome.

CONCLUSIONS

This thesis gives an account of the influence of the First World War on literature and the reflection of this war in the works of European and American writers using the examples of the novels *Death of a Hero* by Richard Aldington and *A Farewell to Arms* by Ernest Hemingway.

The First World War was a terribly long period that changed the world and peoples' views, and writers and poets documented these changes in their works. Soldiers were the first to record their changed worldview. Heavy battles forced writers and poets to change the tone of their works. Among them were those who considered it necessary to reveal in their works the dark side of this conflict and the war itself.

This war gave birth to a generation of writers and poets of the lost generation, groups of creators who went through the hell of war, took part in it in one way or another and experienced a huge range of difficult emotions and psychological fluctuations, which then found an outlet in their works. We have proven that these works are filled with a true reproduction of the events of the First World War and the transfer of feelings before, during and after the war, which overwhelmed the writers and poets of the lost generation. It is to this cohort that the writers whose novels became the basis for our empirical study belong.

The changed realities of life, the loss of faith in life guidelines, the change from an optimistic worldview to a pessimistic one forced writers to look for new means of expressing their thoughts. In this way, romanticism changed to modernism, naturalism, realism, expressionism, symbolism, writers began to use the stylistic means of stream of consciousness, some of them tried to decorate their works with descriptions of nature like Richard Aldington, and someone considered the laconic and dry presentation of events like Ernest Hemingway.

The first part of our research focused on description and short analysis of European literature of 20-30 years of XX century and the examination of war reflection in R. Aldington's *Death of a Hero*.

It is logical that writers and poets created in their works the events that took place directly in their homes. The authors whose works we considered experienced firsthand the terrible destructive power of war, not only materially, but also morally, the horrible betrayal of the ruling elite and the reduced significance of the average soldier.

James Joyce, Aldous Huxley, Richard Aldington show in their works the courage of some and the cowardice of others; heroism and meanness coexisting in one trench; the joy of battle and the fear of loss; loud words of propaganda and the loneliness of a soldier at an abandoned post.

In an attempt to fight against Nazism, German literature develops the direction of poetic influence on the consciousness of readers. Unfortunately, many German writers emigrated in order to save their compatriots from the lies and violence of their authorities. Thomas Mann was one of the founders of German literature, which marked the bright beginning of an era with the prospect of purifying literature from politics.

The German writer Erich Maria Remarque also wrote the novels about a soldier's life, *All Quiet on the Western Front* and *Three comrades*.

In these novels, Remarque, thanks to various stylistic means, conveys to his readers the horrors of the war of soldiers during battles, while waiting for battles, as well as the mental anguish of war veterans who, returning home, tried to find their place in life, which is alien to them without weapons, without explosions, without trenches.

France, which emerged victorious from the First World War, also suffered from this war. Economic, political and social crisis shook the country. But these events gave impetus to the work of Romain Roland, Henri Barbusse, Wayan Couturier, Antoine de Saint-Exupery.

Barbusse's innovation in the novel *Fire* is manifested in the affirmation of a truly revolutionary concept of man, which gives the work a bright, life-affirming sound. This can be seen in the descriptions of the soldiers' frontline life, in the disclosure of their desire for peace and the radical restructuring of bourgeois society.

The First World War led to the exsanguination of Ukraine, devastation of part of its territory, deterioration of living standards population, the male part of which was mobilized to the Austro-Hungarian army.

Ossyp Turyanskyi, the writer, is interesting primarily because his novel *Beyond the Limits of Pain* is the most vivid example of Ukrainian expressionism about the First World War. This text encourages reflection on the thesis "war versus culture". Turyanskyi considers humanism and all other cultural achievements of humanity to be nothing compared to war, against the background of war, against the background of these tribes, low, destructive drives of people, politicians, nations, empires and so on. In fact, Turyanskyi formulated it long before the start of World War II and the tragedies it caused.

Richard Aldington in his novel managed to show the mental collapse of society after the First World War. George Winterbourne symbolizes thousands of victims who have lost their common sense and faith in a bright future. In the novel, the hero's death is a tribute not only to the victims who left the world of the living, but also to those who, even though they existed physically, were dead in spirit. The novel is full of descriptions of nature, as echoes of classical works in which beauty and romance are always in the first place, in this novel it sounds ironic, the government does not notice the beauty it destroys.

The second part of our research focused on analysis of American war prose and poetry.

Among the writers who wrote about the impact of war on civilian life, not only the military was Virginia Woolf, a close friend of Rupert Brooke. She wrote the novel *Mrs. Dalloway*.

The war caused vexation and annoyance, it in turn gave impetus to the development of a new direction – modernism, whose bright representatives became Joseph Conrad with *Heart of Darkness*, James Joyce with *Ulysses*, T.S. Eliot with *The Waste Land*, Aldous Huxley with *Brave New World*.

American literature is experiencing a rapid rise associated with the flourishing of the art of realism in the 20s and 30s. The First World War contributes to the replenishment of the list of poets and writers; their works differ in their political inclination: neutrality or the participation of the United States in the war. The social conditions of the country's development contributed to the flourishing of the creativity of writers with a critical reassessment of bourgeois values. At that time, such classics of world literature as E. Sinclair, T. Dreiser, S. Anderson, E. Hemingway and others published their works. The literature of American writers of the "lost generation" is tragic and frank. The authors realistically depicted the fate of a generation physically and spiritually disfigured by the war.

Ernest Hemingway wrote *A Farewell to Arms*, which is an autobiographical work of the writer. Hemingway was an ambulance driver, was seriously injured and fell in love with a nurse in the hospital. Having become a deserter after unsuccessfully participating in the retreat, he finds his beloved, runs away with her, but he gets happiness.

The driver of the storyline is not the development of the conflict, not the collision of contradictions, but the strengthening of the hero's dissatisfaction and internal discomfort. From here the build-up of emotional tension, the play of the expressed and the unexpressed.

In the third part, we presented the results of a comparative analysis of the novels *Death of a Hero* by Richard Aldington and *A Farewell to Arms* by Ernest Hemingway. In addition to the three

themes: war, love, death, common to the writers of the lost generation, we identified four more: family, friendship, religion and medicine, that the authors covered to a greater or lesser extent in their novels, and we compared their importance in presenting the main idea of the novels. We used 77 citations from Richard Aldington's novel and 71 from Ernest Hemingway's novel.

The novels angrily condemn war as fundamentally anti-human, directed against everything on earth, as a bloody way to solve problems, none of which is worth anything compared to human life. Heroes, as well as authors, consider it an anti-human thing that contradicts human nature and carries with it evil.

The war can be written about through the eyes of a historian, a general, or through the eyes of a private. Richard Aldington and Ernest Hemingway portrayed through the vision of a soldier, an individual, through the eyes of those who bore the incredible hardships of the war years on their shoulders. This war seemed like a "holy battle" to each of them, but the devaluation of human life in the war, which was revealed later, testifies to the inhumanity, inhumanity of "holy battles" that breaks all the ideals planted by the bourgeois elite.

One of the first associations when we hear the word war is the word death. The novels are permeated with this theme: in the *Death of a Hero* the author puts us in front of the fact of the death of the main character, traumatizes us immediately and irreversibly, and Ernest Hemingway gradually prepares us for a tragic end, and it is more cruel.

The real reason for Henry's desertion is not the fear of death, but the realization that there is nothing more important and valuable than human life, simple human feelings under this sky, so he chooses life. Aldington's hero desires death, it is more desirable than life, a young man, an extraordinary individual, a friend – and the world does not even notice this death, patriotism has crashed on the rock of violence and death.

The theme of love is revealed in different ways in these novels in Richard Aldington's novel love injures the main character, we will not be afraid of this word poisons him, hesitation between two women and trying to find a compromise and reconcile them exhausts George Winterbourne no less than military actions. In Ernest Hemingway's novel, love on the contrary gives Frederick Henry inspiration for life. He chooses the brightest feeling in life, refuses the war in order to be happy with his beloved woman.

In the novel *Death of a Hero*, the theme of the family is covered in detail, because it helps the reader understand why George Winterbourne's problem. Improper upbringing, misunderstanding on the part of relatives, outdated family values turn the main character into a target with poor mental

health. Frederic Henry does not need his relatives, he is not attached to them spiritually, so he does not spend energy thinking about them and maintains better mental balance.

Friendship is highlighted by the authors of these novels as a necessity for survival in the war. Richard Aldington pointed out that a soldier needs a friend to endure and persevere in a stream of trials. Frederick had many companions and through the description of these relationships, Hemingway proves what a relief it is to have a soulmate and a difficult time. George's mistrust and stiffness caused by childhood trauma prevents him from making friends in time in the war and this lack of communication costs him the precious peace and balance that communication could have given him, and together with all the experiences leads to suicide.

The themes of medicine and religion are unevenly revealed in the novels. In *A Farewell to Arms* the topic of medicine is autobiographical, the coverage is fully used to explain the idea of the novel, the topic of religion and belief is touched upon with respectful irony. In the novel *Death of a Hero*, religiosity is mentioned as a key feature of the main character's father and is complemented by the atheistic views of his mother and George. The topic of medicine is not revealed and we concluded that it is not important, because it is about the psychological health of the main character, not physical.

The compared novels are lyrical prose works in which the authors use the main character as a projector of the perception of facts and their military and life experience.

Our research made it possible to find the motives for using the above-mentioned themes in the novels, to better understand the authors' perception of the First World War and their attitude towards it, to find the means by which the authors achieved the effect of protest in their novels.

REFERENCES

1. Aldington, Richard, 1929. *Death of a Hero*; Edition of 1958. Foreign Languages Publishing House.
2. Avetisyan, Ofelia. *Interpretation of concept "war" in "A Farewell to Arms" by E. Hemingway.* n.d. Gyumri State Pedagogical Institute after M. Nalbandyan [Online] Available:
https://www.academia.edu/7230907/Interpretation_of_concept_war_in_A_Farewell_to_Arms_by_E_Hemingway
3. Baker, C. (1969). *Ernest Hemingway: A Life Story*. New York: Scriber's.
4. Britannica. n.d. *The Modernist revolution.* [Online] Available:
<https://www.britannica.com/art/English-literature/The-Modernist-revolution>
5. British Library n.d. *Discovering Literature: 20th century. Ulysses.* [Online] Available:
<https://www.bl.uk/works/ulysses>
6. Christoupolou, Zacharoula. *The Literature and Memory of World War I. Remarque, Aldington and Myrivilis: Fictionalizing the Great War.* 2006. James A. Rawley Graduate Conference in the Humanities. Paper 9 [Online] Available:
https://www.academia.edu/2121125/The_Literature_and_Memory%20of_World_War_I_Remarque_Aldington_and_Myrivilis_Fictionalizing_the_Great_War
7. Dayton, Tim. 2016. *American Literature and the First World War*, May/June 2016, Against The Current (A social journal) 182 [Online] Available:
<https://againstthecurrent.org/atc182/p4653/>
8. Eliot, Thomas Stearns. *The Waste Land.* 1922. [Online] Available:
<https://www.poetryfoundation.org/poems/47311/the-waste-land>
9. Hemingway, Ernest, 1929. *A Farewell to Arms.* Edition of 1929. Charles Scribner's Sons, New York
10. Kumar, Ashok. *AUTOBIOGRAPHY IN ERNEST HEMINGWAY'S A FAREWELL TO ARMS* (1929) M.L.N. College, Radaur, Volume 4, Issue 10 (October 2014) [Online] Available:
https://www.academia.edu/43994591/AUTOBIOGRAPHY_IN_ERNEST_HEMINGWAYS_A_FAREWELL_TO_ARMS_1929
11. Li, Jing. *The Impacts of Wars on Earnest Hemingway's Works.* English Language and Literature Studies; Vol. 5, No. 1; 2015. Published by Canadian Center of Science and

- Education , pp. 91-96 [Online] Available:
<https://ccsenet.org/journal/index.php/ells/article/view/45793>
12. Liu, Ping, Zhou, Wen. *The First World War and the Rise of Modern American Novel: A Survey of the Critical Heritage of American WWI Writing in the 20th Century*. Vol.6 No.2-3 2011. Zhejiang Wanli University. 116-130 [Online] Available:
<https://core.ac.uk/download/pdf/35281947.pdf>
 13. Meredith, James H., Introduction copyright © 2013, Aldington, Richard, 1929. *Death of a hero*; 5-7. Penguin Books Ltd
 14. Pividori, Cristina. *The death and birth of a hero: the search for heroism in british World War One literature* 2012. Universitat Autònoma de Barcelona. [Online] Available:
<https://www.tdx.cat/bitstream/handle/10803/96435/cp1de1.pdf;jsessionid=8B3D26F560662E7CD15D1C93EA27640C?sequence=1>
 15. Pound, Ezra. *Hugh Selwyn Mauberley*. 1920. [Online] Available:
<https://www.poetryfoundation.org/poems/44915/hugh-selwyn-mauberley-part-i>
 16. Pound, Ezra. *In a station of the metro*. 1913. [Online] Available:
<https://poets.org/poem/station-metro>
 17. Remarque, Erich Maria. *All Quiet on the Western Front*. 1929 Translated by Glavatska K. [Online] Available: <https://www.ukrlib.com.ua/world/printit.php?tid=3898>
 18. Remarque, Erich Maria. *Three comrades*. 1937. Translated by Dyatlenko M., Plyuta A. [Online] Available: <https://www.ukrlib.com.ua/world/printit.php?tid=3899>
 19. Sokoloff, Alice Hunt. *Hadley, the First Mrs. Hemingway*. New York: Dodd a. Mead & Company, 1973.
 20. Van Wienen, Mark W.: Introduction, in: Van Wienen, Mark W. (ed.): *Rendezvous with Death. American Poems of the Great War*, Champaign 2002, p. 136, pp. 3-4.
 21. Whalan, Mark. *Literature (USA)*. Last updated 08 October 2014. [Online] Available:
https://encyclopedia.1914-1918-online.net/article/literature_usa
 22. Wharton, Edith. *Fighting France: From Dunkirque to Belpport*. New York 1917, p. 219, p. 238, p. 234.
 23. Geomap. n.d. *Література і літературний процес першої половини XX ст.* [Online] Available: <https://geomap.com.ua/uk-wh10/1285.html>

24. Gorodenok. n.d. *ЕРІХ МАРІЯ РЕМАРК. Життєвий і творчий шлях. Аналіз творчості та творів* [Online] Available: <https://gorodenok.com/erix-mariya-remark-zhittseviy-i-tvorchiy-sh/>
25. Gorodenok. n.d. *Література Великої Британії ХХ ст.* [Online] Available: <https://gorodenok.com/література-великої-британії-хх-ст/>
26. Megalib. n.d. *Історія зарубіжної літератури ХХ століття. Загальна характеристика американської літератури ХХ століття.* [Online] Available: http://megalib.com.ua/content/7822_1_Zagalna_harakteristika_amerikanskoi_literatyri_XX_stolittya.html
27. Osvita. 2010. *Європейська проза на межі 19-20 століть: натуралізм, символізм.* [Online] Available: <https://osvita.ua/vnz/reports/culture/12099/>
28. Pidru4niki.com. n.d. *Новаторство прози Е. Хемінгуея: лаконізм, «ефект айсбергу», відвертість сповіді від першої особи, лейтмотив («Процавай, зброе!», «По кому подзвін»)* [Online] Available: https://pidru4niki.com/10611207/literatura/novatorstvo_prozi_hemingueya_lakonizm_efekt_aysbergu_vidvertist_sповиді
29. Studfiles. 2016. *Аналіз роману Р.Олдінгтона «Смерть героя».* [Online] Available: <https://studfile.net/preview/5750185/page:45/>
30. Studfiles. 2016. *Загальна характеристика американської літератури ХХ століття.* [Online] Available: <https://studfile.net/preview/5454695/page:2/>
31. Studfiles. 2016. *Особливості літературного процесу в США першої половини ХХ ст., його основні течії й тенденції.* [Online] Available: <https://studfile.net/preview/5454695/page:3/>
32. Studfiles. 2015. *Література Великої Британії.* [Online] Available: <https://studfile.net/preview/4364352/page:28/>
33. Studfiles. 2018. *Тема втраченого покоління в літ 20 ст. Творчість Ремарка, Хемінгуея. Аналіз твору.* [Online] Available: <https://studfile.net/preview/7286743/page:7/>
34. Studfiles. 2016. *Література Франції.* [Online] Available: <https://studfile.net/preview/5454695/>
35. Textbook. n.d. *Розділ «Річард Олдінгтон і його роман «Смерть героя»»* [Online] Available: <https://textbook.com.ua/zarubizhna-literatura/1545338972/s-1>

36. Thestrip.2021. *Інтелектуальний роман у німецькій літературі. Інтелектуальний роман ХХ ст. (Т. Манн, Г. Гессе). Історія створення новели «Смерть у Венеції»*. [Online] Available: <https://thestrip.ru/uk/eyes/intellektualnyi-roman-v-nemeckoi-literature-intellektualnyi-roman-xx-v-t-mann-g-gesse-isto/>
37. Vuslit. n.d. *Своєрідність композиції роману Олдінгтона «Смерть героя»*. [Online] Available: https://vuzlit.com/582823/svoyeridnist_kompozitsiyi_romanu_oldingtona_smert_geroya _
Accessed March 28, 2022
38. Zarlit. 2021. *Проза й драматургія 30-х років. Проза й драматургія 30-х років. Література першої половини ХХ століття*. [Online] Available: <https://zarlit.com/item/740.html>
39. Борзенко, Олександр. *Українська література 11 клас (профільний рівень). Осип Турянський - Людина і війна («Поза межами болю») Літературне життя Західної України*. [Online] Available: <https://uahistory.co/pidruchniki/borzenko-ukraine-literature-11-class-2019-standard-level/36.php>
40. Гон, Олександр. *Пуританські аспекти творчості Езри Паунда*. 2020. [Online] Available: <https://md-eksperiment.org/post/20201014-puritanski-aspekti-tvorchosti-ezri-raunda>
41. Денисова, Т.Н.. *Історія американської літератури /НАН України, Інститут літератури ім. Т.Г. Шевченка. – К.: Вид.дім «Києво-Могилянська академія», 2012. – 487 с.; іл.*
42. Єрмоленко, Анатолій. *Ціннісно-нормативні аспекти сучасної війни*. КРУГЛИЙ СТИЛ «ФІЛОСОФСЬКОЇ ДУМКИ». Війна і суспільство. Філософська думка, 2015, № 1, с. 6-12 [Online] Available: <https://ekmair.ukma.edu.ua/server/api/core/bitstreams/88d81263-4b9c-4182-8714-52c88ec5f7b5/content>
43. Затонский Д.В.. *Ернест Хемінгуей – письменник і людина // Вікно в світ. – 1999. – № 6. – С. 6–26.*
44. Костенко Г. М *Методичні вказівки до самостійної роботи з дисципліни «Історія зарубіжної літератури. ХХ століття» для студентів спеціальності 0203 «Гуманітарні науки», 6.020303 «Філологія» з подальшим навчанням за спеціальністю 7.02030304 «Переклад» – Запоріжжя, 2012. – 34 с.*
45. Мафтин, Наталія. *ПОЕТИКА ЕКСПРЕСІОНІЗМУ В РОМАНІ ОСИПА ТУРЯНСЬКОГО «ПОЗА МЕЖАМИ БОЛЮ» ТА ПОВІСТІ ЛЕОНІДА АНДРЕЄВА «ЧЕРВОНИЙ СМІХ»*.

- Слово і Час. 2011. №10 [Online] Available: <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/144288/03-Maftyn.pdf?sequence=1>
46. Новиков О.І.. *Новаторство Анрі Барбюса в романах «Вогонь» і «Ясність»*. Mд-eksperiment. 2018. [Online] Available: <https://md-eksperiment.org/ru/post/20181127-novatorstvo-anri-barbyusa-v-romanah-vogon-i-yasnist>
47. Семенюк Григорій, Ткачук Микола, Слоньовська Ольга, Сулима Микола, Ковальчук Олександр, Ткачук Олександр, Тимків Надія. *Українська література : підруч. для 11 кл. загальноосвіт. у 45 навч. закл. (рівень стандарту, академічний рівень); за заг. ред. Г. Ф. Семенюка.* — К. : Освіта, 2011. — 416 с.
48. Турянський, Осип. 1917. *Поза межами болю.* [Online] Available: <https://www.ukrlib.com.ua/books/printit.php?tid=2344>
49. Чикирис Н.В.. *Творчість Ернеста Хемінгуея в українському літературному процесі ХХ століття (рецепція і типологія): Автореф. дис... канд. філол. наук: 10.01.05 / Тернопільський нац. педагог. ун-т. – Тернопіль, 2005. – 17 с.*
50. Яремчук Н.В.. *Хемінгуей і Гончар: взаємодія художніх систем: Автореф. дис... канд. філол. наук: 10.01.05 / Дніпропетрський нац. ун-т.– Дніпропетровськ, 2003. – 15 с.*

РЕЗЮМЕ

Твори письменників і поетів ХХ століття є реальним літературним відображенням декількох найважливіших подій усєї історії людства. Література цього періоду поділяється на більш ніж 5 періодів і має багато напрямів і стилів, серед яких реалізм, модернізм, імажизм, футуризм, та інші.

Література ХХ століття багата на шедеври як прози, так і поезії. Тема війни завжди актуальна, тому що військово-політичні конфлікти є невід'ємною частиною історії та літератури, а письменники, у багатьох випадках брали безпосередню участь у війнах, були прямим відображенням подій, пропущених крізь фільтр їхнього сприйняття та емоцій.

Література Першої світової війни використовує широкий спектр підходів до осмислення досвіду війни та охоплює науку про низку жанрів, включаючи поезію, драму, оповідання, романи, журнали, щоденники, усні історії, мемуари та листи.

У роботі проаналізовані вибрані твори європейської літератури: *Спустошена земля* Т.С. Еліота, *Три товариші* та *На західному фронті без змін* Е.М. Ремарка, *Вогонь* А.Барбюса, *Поза межами болю* О.Турянського. Основною метою даної роботи є порівняльний аналіз висвітлення теми Першої світової війни у романах *Смерть героя* Річарда Олдінгтона та *Прощавай, зброє!* Ернеста Хемінгвея.

Одним з наслідків впливу Першої світової війни на літературний світ Європи та Америки стало поява покоління авторів, об'єднаних одною бідою, під назвою «Втрачене покоління». Головні теми письменників цього покоління – війна, фронтіві будні та кохання на відстані. У творах військової тематики автори вказують на прходження втраченого покоління: фронтіві епізоди усіма авторами подано жорстко і без прикрас. У своїх творах автори показують світ зруйнованих війною життів і розірваних людських стосунків.

Письменники та поети європейського континенту, які безпосередньо брали участь у війні або споглядали її та наслідки воєнних дій на власні очі, уникали романтизації Першої світової війни і висвітлювали правдиве бачення реалій війська, поля бою та тиллових територій. Виняток становили перші солдати-поети, затьмарені почуттям обов'язку та сліпою любов'ю до Батьківщини. Хоч письменників Німеччини з бажанням розповідати правду утискали, вони емігрували і писали книги з-за кордону. Доведено, що письменники, твори яких було проаналізовано, не могли фізично і не мали морального права заплющити очі на трагедію, яка відбувалася у центрі Європи.

У роки Першої світової війни література Америки збагатилась за рахунок розділу поглядів на участь США у війні в Європі. Населення країни або підтримувало нейтралітет, або вважало за потрібне втрутитись, це стимулювало збільшення кількості поетів та прозаїків, які займали нішу відповідно до потреб населення і власних поглядів. Багато жінок-письменниць у першій хвилі піднесення американської літератури періоду Першої світової війни романтизували останню, але участь американських письменників -добровольців, зображення їх досвіду, викриття у їх романах реалій війни та життя опісля перекреслили всю завуальовану романтику, яка сприяла виправданню дій правлячих верхівок.

У ході емпіричного дослідження вищезгаданих романів було виявлено спільні для письменників теми та було проаналізовано їх висвітлення у романах. Підтверджено, що три головні теми, які об'єднують письменників втраченого покоління, а саме війна, любов і смерть, висвітлені повною мірою, але з використанням різних стилістичних методів та різними варіаціями емоційного спектру героїв. Окрім цих трьох тем, у роботі проаналізовано теми дружби, сім'ї, релігії та медицини.

Безумовно війна висвітлена як негативна подія, причина загибелі мільйонів людей, як наслідок безглуздої політики правлячої верхівки, економічних махінацій, невдалих політичних маніпуляцій та дій некомпетентного військового керівництва.

Смерть висвітлена як логічне продовження попередньої теми, як невід'ємна частина війни, яка не може обійтись без жертв з обох боків, і може наздогнати в будь-якому місці і в будь-який час.

Тема любові, що є трагічною в обох романах, підсилює у читача ненависть до війни. Герої не можуть вдосталь насолодитись коханням, воно стає причиною трагічних наслідків в аналізованих романах

Тема роботи є актуальною, адже внаслідок військової агресії сусідньої країн, наша держава Україна переживає війну, подібну до описаної у романах Р.Олдінгтона та Е.Хемінгвея. У романах *Смерть героя* та *Прощавай зброє* знайдено цитати, які чітко вказують на незмінність поняття і сприйняття війни у два періоди проміжком майже 100 років. Важко повірити, що у сучасному розвиненому інтелектуальному сіспільстві може відбуватись подіна агресія, нелюдська і економічно не вигідна. Письменники не намагались написати історичні романи чи детально відтворити події, наче у підручнику з історії, вони намагались попередити наступні покоління, застерегти майбутніх очільників держав від жажливих помилок, які коштують занадто дорого для будь-якої країни.

Ім'я користувача:
Каталін Гнатик

ID перевірки:
1015128847

Дата перевірки:
17.05.2023 11:24:11 CEST

Тип перевірки:
Doc vs Internet + Library

Дата звіту:
20.05.2023 17:12:18 CEST

ID користувача:
100011753

Назва документа: Магістерська Данильченко

Кількість сторінок: 108 Кількість слів: 47567 Кількість символів: 286399 Розмір файлу: 831.11 KB ID файлу: 1014810455

11.2% Схожість

Найбільша схожість: 2.71% з Інтернет-джерелом (https://fb2bookfree.com/uploads/files/2020-11/1606017017_a-farewell..)

11.2% Джерела з Інтернету 578 Сторінка 110

Не знайдено джерел з Бібліотеки

16.4% Цитат

Цитати 156 Сторінка 111

Посилання 1 Сторінка 121

0.38% Вилучень

Деякі джерела вилучено автоматично (фільтри вилучення: кількість знайдених слів є меншою за 8 слів та 0%)

0.29% Вилучення з Інтернету 20 Сторінка 122

0.38% Вилученого тексту з Бібліотеки 32 Сторінка 122

Модифікації

Виявлено модифікації тексту. Детальна інформація доступна в онлайн-звіті.

Замінені символи 5