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Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Preliminary Material / David Owen and Cristina Pividori -- Introduction / David Owen and Cristina Pividori -- Rudyard Kipling's War, Freemasonry and Misogyny / Bill Phillips -- Conscripting Gentle Jane: Getting the Austen Treatment in the Great War / David Owen -- No Peace in Silence: The Return of the Traumatized Great War Soldier in Francis Itani's Tell / Donna Coates -- When the War Was Over: The Return of the War Nurse / Laurie Kaplan -- The Trope of War in Lewis Grassic Gibbon's Sunset Song / Andrew Monnickendam -- Vivid Immediacy and Minimal Reflection in Patrick MacGill's First World War Trilogy / Brian Dillon -- Impressions from the Front: The Crisis of the Witness in Ford Madox Ford's Parade's End / Cristina Pividori -- To a Reader 100 Years Hence: Continuity in Canadian Great War Narratives / Monique Dumontet -- 'Friend with the Musing Eye': Persuasion and Dissonance in 'Call to Arms' Poems of the First World War / Andrew

Palmer -- The Scramble for Home: The First World War in the East African Imagination / Esther Pujolràs-Noguer -- Post-war Redemption in the Jamaican Literary Imagination / Richard Smith -- Non-combatants and Others: H.G. Wells' Mr Britling Sees It Through / Silvia Mergenthal -- The Loving Soldier: Vindicating Men's Friendship in Ernest Raymond's Tell England: A Study in a Generation (1922) and Wilfrid Ewart's The Way of Revelation (1921) / Sara Martín -- Coming to Terms with the War: War, Propaganda and the German Enemy in British Children's Novels, 1900 to 1916 / Dorothea Flothow -- What Shall We Tell the Children? Narratives of War in First World War Children's Literature / Elizabeth A. Galway -- Index / David Owen and Cristina Pividori.

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Sommario/riassunto

Through chapters dedicated to specific writers and texts, *Writings of Persuasion and Dissonance in the Great War* is a collection of essays examining literary responses to the Great War, particularly the confrontation of two distinct languages. One of these reflects nineteenth-century ideals of war as a noble sacrifice; the other portrays the hopeless, brutal reality of the trenches. The ultimate aim of this volume is to convey and reinforce the notion that no explicit literary language can ever be regarded as the definitive language of the Great War, nor can it ever hope to represent this conflict in its entirety. The collection also uncovers how memory constantly develops, triggering distinct and even contradictory responses from those involved in the complex process of remembering. Contributors: Donna Coates, Brian Dillon, Monique Dumontet, Dorothea Flothow, Elizabeth Galway, Laurie Kaplan, Sara Martín Alegre, Silvia Mergenthal, Andrew Monnickendam, David Owen, Andrew Palmer, Bill Phillips, Cristina Pividori, Esther Pujolràs-Noguer, Richard Smith

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