

**ВИРАЖЕННЯ САТИРИ ТА ІРОНІЇ У ТВОРЧОСТІ АНГЛІЙСЬКОГО
ОКОПНОГО ПОЕТА З. САССУНА (НА ПРИКЛАДІ ПОЕЗІЇ «ГЕНЕРАЛ»)**

**THE EXPRESSION OF SATIRE AND IRONY IN THE WORK OF THE
ENGLISH TRENCH POET SIEGFRID SASOON (BASED ON THE POEM
"THE GENERAL")**

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Abstract. The publication is devoted to the the analysis of the linguistic means of satire and irony in the work of Siegfried Sassoon "General". The topic of the work – the means of expression of satire and irony – involves determining the place, role and influence of linguistic tools in the war period poetry. The War leaves a significant imprint on the fate of everyone who faced with it personally. It changes the fate and makes to live through the strongest emotions. In wartime poetry is one of the ways to express oneself and to leave some notices for the descendants. The relevance of the work is determined by the significance of the direction of the issue, its nature and by the importance of the study of trench poets during the First World War. The purpose of the work is to analyze linguistic means of expression of satire and irony used in English poetry of the First World War, particularly in the poetry of the trench poet S. Sassoon. Overall, archetypal English poet – one of the most famous "trench poets" – Siegfried Sassoon, used ironic techniques of satire and sarcasm to show the absurdity of the First World War. In his poem the anger is connected with the complaint, the sarcastic irony of sadness and the anger accusations with the compassion to the victims of the war.

Key words: satire, irony, trench poetry, Sassoon, First World War

Introduction.

World War I, which is known as “The Great War” in the English tradition—with its nine million people left dead and twice as many wounded, injured by bombing, and gassed—opened the chronicle of the cruelest century in human history. It is also called “the literary war” because “when war came to England in 1914, poetry was among the first volunteers” [5, 270].

Rupert Brooke and James Elroy Flecker, Charles Hamilton Sorley and Edward Thomas, Isaac Rosenberg and Wilfred Owen have turned into the symbols of the specified period as they have remained its victim singers, the “war poets.” They did not catch the time to “glorify” anything other than the existential horror of the world slaughter that had made them poets only to take away their young lives for the hatred of a vengeful deity (creature) that it was. Those who were lucky to survive (S. Sassoon) then did all their best not to turn the tragedy of young lives and lost talents into a tragedy of oblivion.

The cruel war had made trench poets into people of the same fate and poets of the same theme. The cruel war became the “knot of the life,” in which warriors and poets Siegfried Sassoon, Wilfred Owen and Isaac Rosenberg could be “identified.” Paradoxically, the most impressive military biography belongs to S. Sassoon, whose poems, by definition of many researchers, were much inferior to those of Owen and Rosenberg. Система оперативного управления работой порта непрерывно...

Main body.

The poetry of S. Sassoon is the dramatic lyric of anger and sarcasm. While it contains no external action, there does exist a collision of directly opposite points of view – through “role-playing characters” – regarding the lack of talent of the senior military leadership who remain “deaf” to the suffering soldier, which is most famously depicted in his poem “The General.”

This is one of S. Sassoon’s anti-war lyrical works (after the death of one of his close friends, the author began to doubt the legality of the war), which praises the heroes of the war but curses those responsible for it. The General – anonymous in the poem – light-heartedly meets the company of his men, who are moving up to the

front line in the direction of Arras. As it turned out later, his unprofessional planning led to a massacre.

The poem “The General” is written in a buoyant rhythm that reflects the style of the General’s character, who ironically contrasts with the death of others, which came as the result of his unqualified leadership.

The satirical representation of S. Sassoon's General is clear: he assumes (perhaps, unfairly) that his lofty essence somehow reflects the lack of the seriousness from which he takes its charge.

“‘He’s a cheery old card,’ grunted Harry to Jack” – it is, obviously, an emotional step: the grateful irony of the men will soon become clear. – “As they slogged up to Arras with rifle and pack” – these lines emphasize the heroism of the people; even if the soldiers understand the futility of this mission, they still march straight to the front line in order to protect their country.

The separate final line of the poem is the dramatic and pointy completion of this verse: “But he did for them both by his plan of attack.” The General and his staff are responsible for their subordinates and, therefore, for their deaths. This line is the most bitterly ironic part of the poem. In the analyzed lyrical work, S. Sassoon directs his anger at those who are directly responsible for the fate of the soldiers.

The origin of this short but very effective satire dates back to S. Sassoon’s own life incident at the time when his regiment was subordinated to Lieutenant-General F. Maxse.

According to experts in the study of the history of the literature of England N.P. Michalska and G.V. Anikin, the object of S. Sassoon’s criticism and satire is “the good old England” and the Pharisaism (two-facedness) of its servants. S. Sassoon’s verse is close to the satirical poetry of Byron. In his poems, anger is connected with complaint; sarcastic irony, with sadness; and ardent accusations, with compassion for the victims of the war [1, 384].

Summary.

Overall, the main factor that influenced the evolution of S. Sassoon's work is the war itself and all the associated horrors and difficulties, illness and death, that were difficult for both ordinary citizens and creative individuals – poets in particular – to fathom. The globality and the tragedy of those events found their reflection in poetry, which no longer had any room for romanticism; instead, it had become full of sadness, objection, sensory perception of life and death, and, especially, compassion for people.

In summary, it can be said that the main factor which had a great influence on the evolution of S. Sassoon's works is the war itself and all the associated horrors and difficulties, illness and death, which were very difficult to comprehend both ordinary citizens and creative individuals, especially poets. The globality and tragedy of the events reflected in the lyrics, which is out of romanticism, but which is full of sadness, protest, sensory perception of life and death, and especially compassion to the people.

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Роботу присвячено розгляду та аналізу таких лінгвістичних засобів, як сатира та іронія у творі Зігфріда Сассуна «Генерал». Тема роботи – засоби вираження сатири та іронії – передбачає визначення місця, ролі й впливу лінгвістичних засобів у поезії воєнного періоду. Війна залишає суттєвий відбиток у долі кожної людини, яка зіткнулась з нею особисто. Вона змінює долі та змушує переживати найсильніші емоції. У воєнний час творчість є одним із способів самовираження, відкритою сповіддю для нащадків. Актуальність роботи визначається значимістю напряму дослідження, його характером, а також необхідністю висвітлити особливості діяльності окопних поетів за часів Першої світової війни. Мета роботи – проаналізувати лінгвістичні засоби вираження сатири та іронії, використані в англійській поезії часів Першої світової війни, зокрема у творчості окопного поета З. Сассуна. Таким чином, архетипний англійський поет – один з найбільш видатних «окопних поетів» – Зігфрід Сассун, використовував іронічні прийоми сатири й сарказму для того, щоб показати всю безглуздість Першої світової війни. У його поезії гнів з'єднується зі скаргою, уїдлива іронія із сумом, а люті звинувачення – зі співчуттям до жертв війни.

Ключові слова: сатира, іронія, окопна поезія, Сассун, Перша світова війна

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