



MANSOURA UNIVERSITY
FACULTY OF ARTS

**CONFLICTED FEMALE MODERNISM IN
ROSE MACAULAY'S WAR FICTION NON-
COMBATANTS AND OTHERS**

By

Dr. Juan Abdulla Ibrahim Al-Banna

Asst. Professor
English Department
College of Languages
Salahaddin University - Erbil

Journal Of The Faculty Of Arts- Mansoura University

54Th ISSUE- Jan. 2014

**CONFLICTED FEMALE MODERNISM IN ROSE MACAULAY'S
WAR FICTION NON-COMBATANTS AND OTHERS
Dr. Juan Abdulla Ibrahim Al-Banna**

Abstract

War, with its consequences is a source of misery that is effectively portrayed in *Non Combatants and others* (1916). In her attempt to deny and resist this misery, the heroine Alix, an art student who is a daughter of a pacifist mother, does everything possible to avoid acknowledging the importance of the war. But her ideas are changed and she develops a means for accomplishing peace after her loss of her brother, Paul during war. Thus the plot reveals certain themes that rise during war like inadequate role of religion for getting rid or abating the agonies of war. And the theme of reality and appearance that reveals the social and psychological state of those who participate in war and women who work as volunteers in hospitals or other institutions and non combatants as well.

This research examines the satirical way Macaulay creates characters, plots to relate the social and personal aspect to the place of their writings. It also presents series of psychological and social conflicts the characters suffer from and result in changes in their characters and opinions that will be unavoidable.

The first section presents information about Rose Macaulay as a war fiction writer, her refusal to war as a pacifist and the explanation of "Pacifism" and War. The impact of War on people and art. The second one clarifies women behavior during war by shedding lights on the Political and religious situations. The study also takes into consideration the way Rose Macaulay viewed war and how she conveyed her understanding of the consequences of war. Rose expands her understanding of women while comprehending war reality and responding to it. Being a modern writer, she portrays many male characters, other participants of different states to achieve authenticity, clear language, and credible story.

Introduction

Rose Macaulay (1881-1958) an intelligent woman, who was an observer, a spectator, a critic of life. Writing during the periods of disillusionment which followed the world wars, she found much to criticize in society. At the peak of critical acclaim and of her productivity, she reached the conclusion that life was "a tale told by an idiot".

A woman whose mental prowess forced her to an awareness of the stupidities, the absurdities, the tragedies of mankind, she regarded the world as a "queer world and life, all going to pieces and losing."¹

In Le Fanu's view, Rose Macaulay's Non-Combatants and Others is a strange little novel, replete with humorous episodes and dark, heartbreaking sadness. Macaulay is herself a strange writer, as anyone will know who has read The Towers of Trebizond (1956), a classic which combines humor, travel, camels, and Christianity. But this 1916 novel is worth reading as a passionate excoriation of World War I. Alix, the daughter of a pacifist activist and the sister of a boy in the army overseas, she doesn't care about politics, doesn't support the war, and certainly doesn't want to think of its effect on men. She moves to London to live with a suburban lower middle-class cousin and her two very ordinary daughters, partly to escape from the relatives who think she's lazy for not contributing to the war effort. Although she appears almost hard, she is ultra-sensitive and nervous, on the edge of breakdown if she analyzes too closely what is happening.²

Ouditt claims that Alix's rejection of her cynical, indifferent attitude to the war, in favor of a stance which is actively committed to peace. Her mother, Daphne Sandomir, who is a peace worker, spends much of her time abroad. Alix initially dismisses this and elects to live, not with her well-to-do Aunt and family, but with the slightly lower-class members of the 'Violette' household in Clapham, where the 'Evening Thrill' is read and the 'womanly' Evie has no qualms about interfering in Alix's relationship with Basil (31). Alix, however, discovers the suffering that her younger brother Paul went through in the trenches, and turns her attention away from romantic attachments to antiwar activity, through the agency of her mother (a member of a Society for Promoting Permanent Peace) and a friend of her brother Nicholas's who is a vicar named West, a member of the UDC (Union of Democratic Control), and a reader of the Cambridge Magazine. Ultimately she attends a peace meeting, an episode notable for the large proportion of reported speeches, and the critical commentary from Alix's point of view. In Ouditt's view the novel is interesting for its politics, its style, its descriptions of wartime London and its rendition of the attitude of artistic, disillusioned young people (Ibid).

Despite her horror of jingoism, Alix gradually has to confront the reality of the devastation. First, a friend, (Basil) comes back with a hand injury: traumatized by war, he now wants only to be around the healthiest people, even if they are shallow. He hurts Alix by rejecting her in favor of the beautiful, stupid Evie, her cousin's daughter, a milliner. And then Alix learns of her brother's death: his psychotic break in the trenches, his shooting himself in the shoulder, and dying of an infection. And she has to find some kind of support: religion, politics, something. Suzann F. Carey believes that Rose Macaulay possessed two qualities which made her a

modern writer. First she had a comic spirit which amused the reader and an intellectual pessimism, which made her one of England's finest modern satirists. Much of Macaulay's satire is delightful and keen but occasionally she stoops to the trivial. In spite of these shortcomings and the fact that sometimes the humor seems so broad as to be almost forced, the presence of the comic spirit and the intellectual pessimism--her insight into both the comedy and the tragedy of life--gives much of her satire great appeal and universality (4).

Section One: Pacifism and War

Pacifism is opposition to war and violence. The word pacifism was coined by the French peace campaigner Émile Arnaud (1864–1921) and adopted by other peace activists at the tenth Universal Peace Congress in Glasgow in 1901.³ A related term is ahimsa (to do no harm), which is a core philosophy in Buddhism, Jainism, and Hinduism. While modern connotations are recent, having been explicated since the 19th century, ancient references abound.

Pacifism covers a spectrum of views, including the belief that international disputes can and should be peacefully resolved, calls for the abolition of the institutions of the military and war, opposition to any organization of society through governmental force (anarchist or libertarian pacifism), rejection of the use of physical violence to obtain political, economic or social goals, the obliteration of force except in cases where it is absolutely necessary to advance the cause of peace, and opposition to violence under any circumstance, even defense of self and others. Historians of pacifism Peter Brock and Thomas Paul Socknat define pacifism "in the sense generally accepted in English-speaking areas" as "an unconditional rejection of all forms of warfare".⁴ Philosopher Jenny Teichman defines the main form of pacifism as "anti-warism", the rejection of all forms of warfare.⁵ Teichman's beliefs have been summarized by Brian Orend as "...A pacifist rejects war and believes there are no moral grounds which can justify resorting to war. War, for the pacifist, is always wrong." In a sense the philosophy is based on the idea that the ends do not justify the means.⁶

In Non-Combatants and others Macaulay presents pacifism as the outcome not of gender but of social location (see Jameson 160). In this novel, the Anglican Cleric, West, asserts that war's greatest pain comes to "Non- Combatants [who] are of all men and woman the most miserable. Older, Crocks, parsons, women-God help them"(N&O 100).⁷

Macaulay suggests that a revised religion should respond to the needs of women and other outsiders, and so inspire pacifists for peace.

Not only in Non-Combatants and others ,but in her novel Told by an Idiot (1923), Macaulay returns to the subject of the war to offer a complex portrait of the human response to it, once again deliberately grouping people not by gender but by behavior and social place. Susan M Squire states that "framing Macaulay discussion with the weary acknowledgment that to the majority in each country, the war "was merely a catastrophe, like an earthquake, to be gone through blindly", Macaulay subtly emphasizes the social nature of humanity's response to this seemingly natural disaster. She surveys the range of ways women and men respond to war, profiting from it or protesting against it, without attributing to gender the variations in behavior(293-294).Sheppard who is a founder of the Peace Pledged Union; states that "Rose Macaulay, who debates the survival potential of civilized behavior in a barbarian world and other writers as well all are seeking to open up definitions of pacifism to a broader moral and political philosophy that might lead to 'a wiser, saner, more human social order' (72). So women started to work, make hats and clothes for soldiers, having salaries in return. English women have responded to war by seeking war related work, either paid or volunteered. What we find in this novel is the explanation of people perceptions of the impact of war on the lives of both women and men.

The heroine Alix did not work neither in a Sunday –school nor in a hospital: "She only drew. She drew till the green light became green gloom, lit by a golden star that peered down between the pines. She had a pale, narrow, delicate, irregular sort of face, broad- browed, with a queer, cynical, ironic touch to it and purple-blue eyes that sometimes opened very wide and sometimes narrowed into slits... Alix had had a diseased hip-joint as a child, which had left her right leg slightly contracted.(N&O 20)

Alix's cousin Dorothy was working in a hospital. She used sometimes to bring soldiers from hospitals to the tennis-lawn and play. Rose describes her:

Alix saw Dorothy, just in from the hospital, the light shone on her fair wavy hair and fair pretty face. Not even a stiff linen collar could make Dorothy plain .Margot was there too, in the khaki uniform of the Women's Volunteer Reserve; she had just come in from drilling. She usually worked at the Woolwich Canteen in the evenings, but had this evening off, because of John. She was making sand-bags. Their mother, Alix's Aunt Eleanor was pinning tickets on clothes for Belgians. She was tall and handsome, and like Alix's mother, only so different, and she was secretary of the local Belgian Committee. She often wore a little worried frown, and Was growing rather

thin, on account of the habits of this Unfortunate and scattered people. (N&O 21)

Many women writers tackle the courageous role of women whether in the British army or as a nurse in the hospital or volunteer to help soldiers. Among these is Lucy Noakes who discusses the important role of women during war. A woman in a white head dress with a red cross in the centre of her forehead was doing this job for the soldier. Whilst all women working in the war were praised for their patriotic devotion to duty, they were also vulnerable to the charge that they were taking advantage of war conditions, benefiting from the new roles which the war opened up to them.(76)

What is modern in Macaulay's novel of war is that she reveals women's important role during war even if she stays at home and tries her best to break the conventional, patriarchal society. Louise Morgan argued that the most important thing that women could do was to patiently emphasize 'the comfort of your love and understanding' as men would be feeling 'hurt, angry, profoundly homesick for what he has lost'.⁸

In this novel, while Macaulay refuses to use gender to organize her portrait of the war experiences of the characters, a distinctly gender-inflected analysis figures in her treatment of the war's meaning to writers. For example Macaulay uses various female characters to convey her views about gender, war, pacifism. Among such characters is Alix's mother, Daphne who is a woman of forty-eight years old advising the heroine Alix to understand the reality? It has nothing to do with sexes whether males or females or ages but deeds so the question is are we good people, intelligent, doing virtues, loving people, believing and most importantly **THINKING** well? The following quotation clarifies more:

Daphne said, 'you mustn't be selfish, darling. You are a little selfish, you know, and you're old enough now to leave it off. You try to hide from things, like an ostrich. You try and pretend they don't exist. In point of fact, they do, and you know it. You know it all the time: You can't forget it, so you waste your trouble trying. You must leave that to the Violettes. They can ignore. You can't....Ignoring: that's always been the curse of this world. We shut our eyes to things-poverty, and injustice, and vice, and cruelty, and sweating, and slums, and the tendencies which make war, and we feed ourselves on batter, and so go on from day to day getting a little fatter-and so the evils too go on from day to day getting fatter. (N&O 109)

Daphne goes on courageously to say that:

Oh yes-laziness, selfishness and stupidity. It's those three We've got to fight. We've got to replace them by hard working, hard living and hard thinking. And the last must come first. We've got to think, and make very

one think....One of the worst things about a war is that so many of the best thinkers are in the middle of it, and can't think, and may never be able to think again. (Ibid)

As it is obvious from this sample that two important ideas are about war and human's process of thinking. There is a direct attack against those who are selfish, stupid and care about age. Daphne wants to tell Alix that when human beings reach over forty, they think that they will be neglected without realizing that thinking always keeps us fresh, young and powerful. Again it has nothing to do with us being men or women. Macaulay wants to tell us that when all the good men fight, they will come back from fighting either injured, or very weak or handicapped and we women should try to do something to overcome their weakness and we should try as women to think clearly and fight laziness and stupidity. So at the time that Macaulay calls for peace as a Pacifist, she urges people to think and work hard. As if thinking and working hard are the only points that we overcome the enemy in fighting. Alix who hates war and doesn't want to talk about it thinks how weak she is and she should think about Daphne's advices against lack of clear thinking:

Lack of clear thinking-that, as Daphne had said, was probably what was wrong with nearly every one. Perhaps it is the commonest defect, and the most irritating. It makes people talk sentimental rubbish. It makes them lump other people together in masses and groups, setting one group against another, when really people are individual temperaments and brains and souls, and unclassifiable. It makes them say that young men are good and intelligent and pacifist (no, pacifist). (N&O 110)

D. A. Boxwell sets Rose Macaulay's novel Non-Combatants and Others in opposition to the discourse of the 'Militarised mother' that was characteristic of much pro-war propaganda. Daphne Sandomir is seen as representative of maternal pacifism, and the author argues that Macaulay conceives of pacifism as the alternative 'battle' of the First World War, which has the effect of questioning the assumption that pacifism is intrinsically governed by feminine ideology.⁹

Rose's aim was to illuminate the psychological reality and complexities of human personality, especially women. She applied the traditional components of fiction, such as fully developed characters and gradually unfolding series of incidents to examine the interaction of the war environment and their women protagonists.

Critics differ in their views concerning how to portray the incidents related to war activities and whether the women are described realistically or just women writers try to tell good stories above all even French women

writers of war fiction differ from the English one. Nancy Sloan Goldberg in her book Women Your Hour is Sounding 1999 claims that: Present day scholars, like Margaret R. Higonnet, rightly indicate the subjectivity of such a restrictive definition of any war literature that excludes the experiences of women and other Civilians. Higonnet in particular argues that this interpretation avoids examination of the social and economic implications of war. Noting the distinction between combat and war, she enlarged the definition to rein scribe in the narrative of war realities other than those endured in the course of actual armed conflict (7).

Here appears the role of Rose Macaulay to depict various experiences of women whether in War, in hospitals or having experiences through their social interaction with their male relatives, who either die, or wound or handicap like Basil. Despite a marked variety in the construction of the plots and development of the characters, several threads unite the novel.

The group of the characters portrayed in the novel and emphasized on are not necessarily or do not exactly refer to non-combatants as the title of the novel shows but they include enthusiastic and brave soldiers who take part in the battle during the first world war. The writer also pinpoints group of passionate and faithful female volunteers in the hospital or any activity whether political, religious or pacific field. Macaulay's presentation of Alix's mother is a call for all women to follow their reasonable state and avoid subjectivity. Unfortunately women in general feel time passes when they reach Forty. Thinking about age, romantic love during war tackles subjective aspect which creates ironic situations. Daphne is a mouth speak of Rose Macaulay to get rid of subjectivity and encourage all women to be objective and assess themselves in a better way than they deserve. Julie Goodspeed-Chadwick in her book Modernist Women Writers and War (2011) argues that for the critical consideration and validation of war writing by women, writing that does not always treat battles and refuses to foreground masculine attitudes toward war and women. Rather, women writers about war counter patriarchal or traditional war narratives by featuring women as significant characters who suffer from war and protest it in their literary works. These writers create new narratives that cast war as destructive, perverse, traumatic, and quotidian. By recognizing women writers who write about marginalized aspects of war experience—namely, the experience of living on the home front economy in wartime, as war writers—we can likewise recognize a broader perspective on war experience and work toward a more accurate definition of war writing, one that takes into account women's responses to war and women's suffering.(1)

The novel Non-Combatants and others (1916) exemplifies one of the distinctive contributions of female modernism to the literature of war. Among the outstanding ideas here is the linking and consequent challenging of the conventions of gender and war and the variety of women's responses to war, the relation between gender and literary style.

Susan M. Squire claims that "Through various women's responses towards war, Rose Macaulay clarifies particularly conflicted complex female modernism"(253). Just as "Violette", the conventional bourgeois household in which the heroine, Alix, lodges, forbids discussion of the biological facts of reproduction, so war time conventions proscribe encounters between Nicholas's German friend, and the Belgian refugees, both temporarily lodging with him. Yet despite the conventions that would obscure them, Alix's conversation with her brother acknowledges the facts of love and war: that "men's" babies are born from women's bodies; that both "the enemy" and "the ally" may be people whose "intentions are excellent". Most disagreeably, their conversation reveals that unless their friends intervene the wartime, British authorities may put innocent people in concentration camps. The breezy tone belies the seriousness of Macaulay's assault on the codes governing gender and war relations, codes that divide the topics for conversation into "men's" and "mixed company" and that distinguish friend from foe, combatant from non combatant.

While the Great War definitely undercut literary celebrations of the glories of battle, in this excerpt Macaulay skewers a mythology that persisted: the notion that war improves literature by forcing writers to confront the ultimate meaning of life. To the effects of war on literature, with its grandiloquent forecast for the epic greatness of postwar Literature, her character Nicholas proposes to respond with a literary series of his own. His invention, *Some Further Effects*, is designed to damp the spirits of the sanguine, by revealing the deeply destructive effects of war on literature: the proliferation of third-rate "patriotic claptrap" and the difficulty of sustaining intelligent vision during wartime disruption. Macaulay here takes issue with the critical canon that continues to favor war literature even in the wake of the Great War. Instead she argues that the shattering distraction of wartime is fatal to art: "the first-rate people, both the combatants and non-combatants, are too much disgusted, too upset, to do first-rate work."

Alix tries to see her brother Nicholas who also shows his hatred towards war. Consider the following quotation:

I've been wiggle-woggling, Alix admitted, and added frankly, I feel jolly sick after it. Our family Constitution, said her brother, is quite unfit for the strains we habitually subject it to. Mine I feel Jolly sick too. But my

indisposition is incurred in The path of duty. I've got to review the thing So I have to read them- a little here and there, anyhow. He read a page at random from The Effects of the war on Literature. "The war is putting an end to sordidness and littleness, in literature as in other spheres of human life. (N&O 41)

The first idea that Macaulay credibly and frankly conveys is the view of Nicholas and Alix about war. What is meant is that nobody is happy and war has negative effect on every aspect of life, whether concerning literary or any other aspects of life. People meet the disgusting situation of the war in complete archaic way.

The second-rate, the unheroic, the earthy, the petty, the trivial- how does it look now, seen in the light of the guns that blaze over Flanders? The guns shattering so much, have at least shattered falsity in art. We were degenerate, a little, in our literature and in our lives: we have been made great. (N&O 42)

Macaulay's text reveals a terrible description of war; she describes the war as wasteful, brutal, and ridiculous:

War's an insanity; and insane things, purely destructive, wasteful, hideous, brutal, ridiculous things, aren't what makes art. The war's produced a little fine poetry, a thing here and there; but mostly—oh, good Lord! The flood of cheap heroics and commonplace patriotic claptrap—it's Swept slobbering all over us; there seems no stemming it. Literary revival is hanged. (N&O 42)

War has many dismal consequences, people of different classes have different responses but all hate it. Some tend to drinking to forget war this is a slow suicidal process and it is worse with poor and common people. The writer presents a lively portrayal of such above mentioned classes and responses, through these cases; she imposes her own ideas and criticizes the society with mockery and intending to have an advice from such wrong deeds:

'Florence says,' said Kate, reminded of that,' that those people At Primmerose have lost their third girl this month. The girls simply won't stay, and Florence says she doesn't blame them. They're dreadfully common people, I'm afraid, those Primmerose people. There are some funny stories going round about them, only of course one can't encourage Florence to talk. I believe the amount of wine and spirits they take in is something dreadful. In wartime, too, it does seem sad, doesn't it? You'd think people might restrain themselves just now, but some seem never to think of that. Mr. Alison says all this luxury and intemperance is quite shameful. He preached on it on Sunday night. His idea is that the War was sent us as a

judgment, for all our wicked luxury and vice, and it will never cease till we are converted, Lord Derby or no Lord derby, conscription or no conscription. He says all that is just a question of detail and method, but the only way to stop the war is a change of life. He was very forcible, I thought.' (N&O 64)

Joan W. Scott has written that "[w]ar is the ultimate disorder, the disruption of all previously established relationships or the outcome of earlier instability. "while Jennifer Turpin asserted that "War magnifies already existing gender inequality and women's subordination".(qtd in Golberg, p.9).In spite of the abnormal effect of war on women's role, Macaulay challenges such traditional views and depicts different women cases whether, married like Eleanor (Alix's Aunt) or Daphne (her mother)a women role defender, Kate, Florence or other women. These women characters struggle to understand and resolve a variety of adverse situations encountered specifically by women in War. These different women face difficult situations which lead them to have serious problems that will affect negatively their lives. But they achieve a kind of independence.

Nancy Goldberg states that "In war fiction, the outcomes of the choices of the individual women are as varied as the story lines in the narratives, yet they share several important attributes, whether the character is safe at home or besieged in occupied territory, whether she faces economic hardship or is financially secure and whether she possesses a modern higher education or the more traditional training in domestic responsibilities" (3).

Section Two: Inadequate role of religion during war

Macaulay's Non Combatants and others reveals the characters retreat from religion, as if the religious aspect did not present any solution to human problems. Susan M. Squire claims that "The theme of religions inadequate response to the chaos of the great War anticipates T. S. Eliot and Waugh, but the particular twist in Macaulay's treatment of it illuminates her unique position within female modernism. Macaulay here joins other modernist women writers, among them Virginia Woolf (254).

The novel is Macaulay's revision of her religious (and literary) text. Instead she engages religious discourse to point out its problems and potential. So, in this text, though the convention ridden inhabitants of Violette commend the service placidly, objecting only to the preacher's habit of presenting too many ideas. Alix marvels that the religious discourse is dynamite" disconcerting in its use of 'words' she didn't like, such as tribulation and grace," but potentially both destructive and liberating. Consider the following quotation from the text:

... Someone got into the pulpit and preached. He preached On a question, "Who will lead me into the strong city?" A very pertinent inquiry, Alix thought, and just what she wanted to know. Who would? Who could? Was there a strong city at all, or only chaos and drifting ways of terror and unrest? If so, where was it, and how to get there? The strong city, said the preacher, is the city of refuge for which we all crave, and more especially just now, in this day of tribulation. (N&O 79)

This passage conveys a chaotic sense, an absence of religion, a disbelief in the city of God. All the questions in this text are self – explanatory ones indicating the human loss of religious sense. Religion here, especially during the War is no longer refreshes the spiritual aspect of human beings. This is Macaulay's purpose to ask for a revision of religious aspect that will fulfill the women's life and at the same time she reveals her hatred towards war and refusing religion in this way. Alix is not settled; she hates Wars and doesn't accept to call for religion if it does not present any solution for the people.

Jolly, thought Alix, and just where one would be: but how to get into it? One had tried, ever since the war began, to shut oneself away, unshaken and undisturbed by the tempests. One had to come to Violette because it seemed more unshaken than Wood End; but Violette wasn't really, somehow, a strong city. The tempests rocked one till one felt sick...where was this strong city? Well all about; everywhere, said the preacher; one could hardly miss it (N&O 263).

Macaulay with her modern style presents a picture of a woman having conflict inside her while listening to the preacher at the same time thinking about the characters around herself like her brother Nicholas or west, or Kate.

He went on to talk of the mass. That, apparently, was the strong city. Well, it might be, if one was of that way of thinking. But if one wasn't? Did Kate find it so, and was that why she went out early several morning in the week? And what sort of strength had that city/ was it merely a refuge, well bulwarked, where one might hide from fear? Or had it strength to conquer the chaos? (N&O 80)

Rose Macaulay shows how people do not believe in Churches and this is exemplified in the character of MR. N.I.SANDOMIR who is Alix's brother who is lodging with REV.C.M.V.WEST .Neither politics nor religions are their concern. A very odd thing takes place here when both these guys tell Alix that nearby their room their lies a German and a Serbian. Nicholas is a journalist, on the staff of a weekly paper which cost sixpence and with whose politics he was not in agreement.

It may further be premised of Nicholas that he was Twenty-seven years old, of good abilities, thought War too ridiculous a business for him to take part or lot in, was probably medically unfit to do so but would not for the world have had it proved, was completely lacking in any sense of veneration for anything, negligently put aside as absurd all forms of supernatural Religion, shared rooms with a curate friend in Clifford's Inn, and had from an infant reacted so violently against the hereditary enthusiasm which nevertheless looked irrepressibly out of his eyes that he had landed himself in an unintelligent degree of cynicism in all matters. (N&O 40)

Such descriptive passages reveal the real intention of Rose Macaulay concerning politics and religion, the reader is supposed to find more about women but she deliberately presents various models of male characters to say that in politics and religion, war destroys the Psychological state of both men and women alike.

Nicholas Sandomir lay in an easy-chair, surrounded by review copies of books. He was too broad-shouldered for his height; he was pale and prominent-jawed, with something of the Slav cast of feature; his mouth, like Alix's, was the mouth of a cynic; his eyes, small, overhung, and deep blue; were the eyes of an idealist. This paradox of his face was only one among many paradoxes in him; He was unreliable; he disbelieved in all churches, and lived, unaccountably, with a high church curate (this, probably, was because he liked him personally and also liked to have an intelligent person constantly at hand to disagree with; also he came, on his father's side, of a race of devout and Mystic Catholics). He despised war, and looked with contempt on peace societies (this was perhaps because, so far as he worshipped anything, he worshipped efficiency, and found efficiency, and found both peace societies and war singularly lacking in this quality). He detested Germany as a power, and loathed Russia who was combating her (this, doubtless, Was because he was half a Pole) (N&O 40)

This discussion about War and religion goes on throughout the novel showing the characters doubt about everything in life because of war. Though most of the characters did not welcome war, but the miseries of war stimulated another response in them whether men or women resulting in rethinking about peace, taking power from their faith in their religion. Though it created conversion but it was for better not worse. Masks ruled out and only by free thinking and reason they gain power in all fields that they doubted before.

Conclusion

The Image of the war that emerged from Macaulay's Non-Combatants and others had didactic messages of moral and civil virtues .In spite of the fact that War became a source of misery that destroyed art, separated people, and created gaps in all fields in the society, the tragic finality of the consequences of war provided lessons impossible to achieve under normal circumstances. The experiences endured created situations in which each individual developed into a better person, Women especially became aware that they possessed talents and emotional resources previously unknown to themselves and their families. Humility, self sacrifice and duty replaced egotism and created a modern society with its freedoms and optimism for peace. The war created a change and increased the patriotic sense by the individuals who have missed the role of religion which was supposed to unite them. This led to a return for authenticity that stem from religion. Macaulay confirmed the view that the war provided an unforeseen benefit by revealing to the protagonists the authenticity of their obligation to family, nation, and God. Whether they attempted to express their freedom intellectually, professionally, or socially, these main characters eventually renounced their autonomy as inappropriate to the greater interests of the nation.

Rose Macaulay provides a satirical, modern narrative prose to pinpoint themes related to politics and religion. She mentions the selfishness and other failings of civilians through the behavior of non combatants which was judged not only as egotistical and foolish but even disloyal.

Macaulay explored and analyzed in much greater depth the psychological dimension of the impact of war on the characters. Like Basil who had lost one of his fingers, and Alix's brother had been shot and died of the infection in the trenches and most clearly Alix when she suffered a lot from all these agonizing experiences of her friends and family.

The non-combatants ,women, men, old people, and those who participate in the battle (combatants) all share the same fate due to war effects and its terrible consequences .Characters struggle to understand and resolve a variety of adverse situations encountered specifically by women during war. Despite diversity in the theme and characterization in this work of fiction, the women protagonists nearly all members of the middle and upper classes, (especially the heroine Alix) find themselves in odd situations, suddenly realizing that they lack the certainties that form the core of their lives. Compelled to face alone and begin a process of analysis that combines reasoned judgment and a sense of personal worth to determine a course of action. Thus, the character achieves authenticity when realizing

that the subjective way is no longer able to reflect her identity, the very reason that leads her to unmask, and face reality and get rid of the fake appearance which will only bring sadness and misery, reaching to objective ends that Peace is the only weapon to resist war. What makes this novel credible and modern is the way Rose Macaulay has dealt with her characters especially, women for she was modest and objective when she presents lack of faith during war, difficulty of women to fight, instead she achieves success by tending to peace and calling women to prefer it for peace is most liable to fit the woman character. The experience of war intensified and concretized those innate qualities essential to the realization of the responsibilities of women.

Notes

¹Rose Macaulay, *Letters to a Friend*, ed. Constance Babington Smith (New York: Athenaeum, 1962), p. 28.

²(Sara Le Fanu, *Frisbee*, A book journal. February 24.2010)

³*The Abolition of War: the peace Movement in Britain, 1914-1919* by Keith Robbins. University of Wales Press, 1976,(p.10).

⁴*Challenge to Mars: Essays on Pacifism from 1918 to 1945*. Edited by Brock and Socknat University of Toronto Press, 1999.

⁵*Pacifism and the Just War: A Study in Applied Philosophy* by Jenny Teichman. Basil Blackwell, 1986.

⁶*War and International Justice: a Kantian perspective* by Brian Orend. Wilfred Laurier Univ. Press, 2000. p. 145-6

⁷N&O, this is an abbreviation of the novel Non Combatants and Others.

⁸'Good Housekeeping' 1945, article reprinted in B. Braithwaite, N. Walsh and G. Davies (eds) *The Home Front: The Best of Good Housekeeping 1939-1945*, London: Ebury Press, 1987, pp. 189-190.

⁹D. A. Boxwell in an essay entitled as 'The (M) other Battle of World War One: The Maternal politics of Pacifism in Rose Macaulay's *Non-Combatants and others*', *Tulsa Studies in Women's Literature* 12, 1, (Spring1993):85-101,

References

1. **Brock and Socknat. Challenge to Mars:** Essays on Pacifism from 1918-to 1945. Brock and Socknat University of Toronto Press, 1999.
2. **Carey, Suzanne F. Rose Macaulay: Satirist:** Graduate thesis Collection. Butler University, 1964.
3. **Cook, Bernard. A. Women and War:** A historical Encyclopedia from Antiquity to the present. Santa Barbara: California, 2006.
4. **Goldberg, Nancy Sloan. Women, Your Hour is Sounding:** Continuity and Change in French Women's Great War Fiction, 1914-1919. USA Martin's Press, 1999
5. **Goodspeed-Chadwick, Julie. Modernist Women Writers and War. USA:** Louisiana State University Press, 2011.
6. **Jameson, Storm. No Time like the Present.** New York: Knopf, 1933.
7. **Le Fanu, Sara. Rose Macaulay: Non-Combatants and others.** Frisbee, A book journal. 2010.
8. **Macaulay, Rose. Letters to a Friend,** ed. Constance Babington Smith. New York: Athenaeum, 1962.
9. **Macaulay, Rose. Non-Combatants and others.** London: Hodder &Stoughton, 1916. Reprinted London: Methuen, (Canon H. R. L.1986).
10. **Morgan, Lucy. 'Good Housekeeping' 1945' article reprinted in B. Braithwaite, N. Walsh and G. Davies (Eds) the Home Front: The Best of Good Housekeeping 1939-1945,** London: Ebury Press, 1987, pp.189-190.
11. **Noakes, Lucy. Women in the British Army:** War and the gentle sex, 1907-1948. London: Rout ledge, 2006.
12. **Orend, Brian. War and International Justice:** a Kanatian perspective. Wilfred Laurier University Press, 1987.
13. **Ouditt, Sharon. Women Writers of the First World War:** An Annotated Bibliography. London: Rout ledge, 2002.
14. **Robbins, Keith. The Abolition of war:** The peace Movement in Britain, 1914-1919. Wales: University of Wales Press, 1967.
15. **Scott, Bonnie Kim. The Gender of Modernism: A Critical Anthology.** United States of America: Indiana University Press, 1990.
16. **Scott, Joan W." rewriting History, "in Behind the lines: Gender and the two World Wars,** ed. Margaret R. Higonnet et al. (New Haven: Yale University Press, 1987), 27; Jennifer Turpin, "Many faces: Women Confronting War" in *The Women and War reader*, ed. Lois Ann Lorentz and Jennifer Turpin. New York: New York University Press, 1988), 15.

17. Sheppard Let Us Honour Peace. London: Cobden-Sanderson, 1937, 72).
18. Squire, Susan M. Rose Macaulay. An essay quoted in Scott's "the Gender of Modernism", pp252-259.
19. Teichman, Jenny. Pacifism and the Just War: A Study in Applied Philosophy. Basil Blackwell, 1986.

الصراع النسوي في رواية غير المقاتلين و غيرهم لروز ماكولاي

ان رواية غير المقاتلين و غيرهم (١٩١٦) تصور الحرب بمآسيها، وعواقبها الوخيمة. في محاولتها لإنكار ومقاومة هذا الشقاء، تحاول بطلة الرواية (الكس) طالبة الفنون وهي ابنة المرأة الناشطة في مجال السلم تجنب أي موضوع يتعلق بالحرب او حتى نقاشه. ولكن بعد وفاة أصغر اشقائها (بول) أثناء الحرب ورفض صديقها (باسل) لحبها تتصدم بالواقع المرير، وتحاول جاهدة فهم الحياة، والتخلي عن كل التصورات الخيالية البعيدة عن الواقع، وتقرر الابتعاد عن حالتها العاطفية التي اتسمت بخيبة امليها. لذا تجد وسيلة لتحقيق ذاتها عن طريق ايمانها بأن السلم او خوض معركة ضد الحرب هو الحل الوحيد من خلال انضمامها لمؤسسات السلمية التابعة لوالدتها (السيدة دافنيه ساندومر). لذا تخلق ذاتا مستقلا جديرا بالذكر.

إنَّ الحكمة الرئيسية في هذه الرواية تُظهر ثغرات كثيرة اثناء الحرب مثل فشل دور الدين في التخلص او حتى التقليل من آلام الحرب. كما و تكشف الحكمة ايضا معاناة الرجال الاجتماعية والنفسية سواء شاركوا في الحرب أم لم يشاركوا، أو النساء اللواتي انضممن الى مؤسسات او تطوعن في المستشفيات.

هذا البحث يهتم بالجانب النقدي الذي اتبعتها الكاتبة (روز ماكولاي) في طريقة بناءها للشخصيات والحبكات التي تتسج الجانب الاجتماعي والشخصي، وتقدم سلسلة من الصراعات التي مرت بها شخصيات الرواية وخاصة النساء نتيجة حدوث تغييرات من مواقف وآراء لا يمكن تجنبها.

يتضمن البحث مقدمة عن الكاتبة روز ماكولاي وآراء النقاد عن هذه الرواية، ثم ينقسم البحث الى مبحثين . يهدف المبحث الأول الى توضيح و تعريف معنى السلم ثم تأثير الحرب على الناس والفن. اما الثاني فيوضح تصرفات النساء وآراءهن خلال الحرب، ثم يتم القاء الضوء على المواقف الدينية والسياسية. تاخذ هذه الدراسة بنظر الاعتبار توضيح مفهوم الحرب لدى ماكولاي وتوسع هذا المفهوم خلال

استيعاب النساء للحرب واستجابتهن له. كونها كاتبة حديثة، وتصور ماكولاي الكثير من الشخصيات سواء النساء ام الرجال وتخلق واقعا يمكن استيعابه بسبب حداثة الموضوع وخلال استخدام لغة واضحة استطاعت احتواء مصداقية الشخصيات من خلال متن القصة.