Abstract

This thesis seeks to analyze the different ways of manipulation and disfigurement of conventional language so that it may convey the destructive experience of war. The expression of war finds itself different from the mode of normalcy and available linguistic patterns because it aims to convey the horrors of war. The mode of normalcy is different from the language which tries to express the horrors of war because it is constructed under calmness. While on the other hand, the language that aims to convey the horrors of war show distortion and violence. This dissertation examines the thematic and stylistic expression of linguistic distortion.

Miscellaneous novels will be scrutinized for this purpose. Chapter one will analyze the relationship between language distortion and the falsification of truth by analyzing *Parade's End* by Ford Madox Ford. Second chapter discusses books which highlight antithesis by distorting the available literary moods. These are C.E.Montagues' *Disenchantment, Undertones of War* by Edmund Blunden and *Under Fire* by Henri Barbussse. Chapter three analyses *The Secret Battle* by A.P.Herbert to expose the inadequacy of words in the context of shell- shock experience. Modern relevance of the thesis will be established in Chapter Four by developing a link between the theories of post-modernism and Richard Aldginton's *Death of a Hero* and Henri Barbusse' *Under Fire*. The thesis aims to relocate the fiction of the First World War in modern and post- modern consciousness by foregrounding its linguistic aspect. The method employed in this study will be explanatory as well as exploratory.