

# In Defense of Writing Modern Epic

At some point during my education, I developed a powerful sense of skepticism toward the Epic. Every literary or cinematic attempt to tell the story of a nation on behalf of the nation ended up oversimplifying distinctions, privileged the powerful over the weak, and trivialized or marginalized individual stories outside the mainstream. I don't remember whether it was high school or college when this idea metastasized in my consciousness as a kind of intellectual given, but somewhere between having to read Virgil's *Aeneid* and watching *Saving Private Ryan* it occurred to me that big H History did more harm than good.

Timing may have had something to do with it. What was probably unthinkable to someone living in, say 1870s Great Britain was much more logical to a young man in 1990s USA. After the WWII and the Cold War, it felt like stories creating national frameworks were just so much exploitative triumphalism—not worth the effort it had taken to write them.

In the years since then, I've seen the U.S. begin its first "post-modern" wars—wars without any particular meaning or significance on a political or individual level beyond whatever an individual decides to ascribe to it. The world has watched as Russia invaded Ukraine, a war that continues to this day, actively affecting millions of displaced civilians and hundreds of thousands on or near the front lines of fighting. The United Kingdom has voted itself out of Europe, while Germany and France have forged an increasingly humane and just path forward for the EU, working together. America, under Donald Trump, threatens to spin away from the rest of the world, or maybe even spin itself apart.

If the world is stable and secure, there is more space for

individual storytelling, and individual stories take on a greater significance. But as the center collapses through a combination of inattention, greed, political nihilism and pressure from the extremities, it becomes more urgent to ask the question: if individuals are owed stories, allowed privileged place as the focus of modern novels or cinematic works, should some nations (those without Epics) be allowed to develop stories in order to help justify their existence, too?

## The Argument Against Modern Epic

Epic is the purest intellectual form of nationalism—a powerful piece of literary or cinematic art that, in its execution, delivers an aesthetic, emotional justification for a nation's existence. It always begins with a hero who is struggling to build something from little (or sometimes nothing). Nationhood, and nationality, begin from a position of weakness. The arc of a television series or epic poem or novel moves from weakness to strength—often through war against some specific enemy. *The Iliad* describes Greek city-states struggles against the Trojans. *The Aeneid* explains the animosity between Rome and Carthage, as well as its struggles against various other nearby Latin tribes, and the Greeks. An Epic story is therefore an imperial story, whether or not the nation in question achieves empire, or (in the case of civilizations before the modern nation-state) nationhood. Hypothetically, this is not necessarily the case—many tribal societies describe their origins in terms of celestial or supernatural birth.

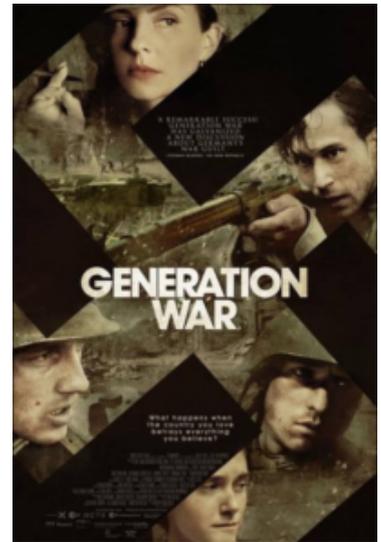
Anything that founds its argument on the necessity of violent struggle against an enemy should be viewed with extreme skepticism. Violence on an individual and collective level can only be argued in the context of self-defense, and even then, moral purists might argue that peaceful non-resistance is a *better* way of conducting one's personal and professional affairs.

Even people who support “pre-emptive strikes” still couch the necessity of attacking another country or civilization in defensive terms—Germany of The Great War, Nazi Germany of World War II, Imperial Japan’s sneak attack on Pearl Harbor, George W. Bush’s U.S. invasion of Iraq and Vladimir Putin’s Russian invasion of Ukraine all required that a significant portion of their country viewed their attacks in defensive terms. No modern nation state wages war purely for territorial expansion—most people instinctively recoil from the idea that violence is to an individual or community’s long-term advantage.

Epic and national storytelling depend on heroes and villains, in-groups and out-groups, appropriate and inappropriate behavior. They create hierarchy, and ways of describing actions that exclude certain types of behavior. They are conservative, [nativist](#), reactionary, and tend to privilege heteronormativity. They can give rise to fascism or national socialism, and taken to extremes, work to oppress individual rights.

## Generation War

In 2013, Germany finally got around to making its own modern WWII mini-series. Inspired by *Band of Brothers* down to the last name of the two army protagonists (Winter), “Generation War” follows a group of typical Germans during WWII. Its original title in German translates loosely to “Our Fathers, Our Mothers.” It came in for [a good deal of criticism](#) by anyone with a hand in WWII who wasn’t fighting for or alongside Germany.



Germany's "Band of Brothers" is a dark anti-Epic that follows the birth of modern Germany through the struggle of those citizens who were of fighting age during WWII

When the series came out, those criticisms felt universal in a way that they don't today. While there was always something to be said for German children and grandchildren getting a say in how they remembered their dying grandparents (caveated by the requirement that they face their crimes in daylight, without flinching). The makers of *Generation War* did not avoid the worst parts of WWII. the extermination of Jewish people, the extrajudicial murders of civilians and combatants, the basis of modern German *guilt*.

They did tell the story of WWII from the German perspective. This necessarily grants viewers a feeling that the protagonists deserve to live, a chance to make decent lives for themselves after the war. From this perspective, given that Nazi Germany is defeated, *Generation War* functions as an Epic, by forging a unified identity through loss.

As already noted, when one encounters this German story from the outside, either in terms of time, or space, or identity, the story quickly becomes problematic, even offensive. I noticed that the U.S. and the U.K. were left out of the story, save throw-away lines about the U.S. having entered the war, the destruction of Germany's North African Army, and then about 150,000 Allied soldiers having landed in France. So much for my version of WWII! *Generation War* occurs almost entirely in or near Russia, on the Eastern Front. So it was for most German soldiers, whose experience of WWII was something that involved fighting Bolsheviks and/or Central and Eastern European partisans.

Meanwhile, the war represents Germany allies very unsympathetically. The two times Ukrainians are seen or mentioned are first as savage auxiliary police who horrify the protagonists by murdering Jewish women and children, and then later as "camp guards." But this isn't a Ukrainian version of WWII—it's *German*. Didn't Germans employ many locals to carry out reprisal killing against groups the Nazis saw as undesirable? Of course.



In German and Russian versions of WWII, there's always a savage auxiliary policeman beating helpless Jewish women and children, and that policeman is always Ukrainian

The Polish government brought a similar criticism to bear

against the series. Watching *Generation War* it's not difficult to see why—Polish partisans play a major role when they shelter a major character, who is Jewish. This is important for the purposes of the plot because the Jewish character, Viktor, must keep his identity secret from the partisans, who are *far* more overtly anti-Semitic than even the creepy SS major (there's always a creepy SS major hunting and killing Jewish children in WWII stories). Whereas the SS major seems fairly dispassionate about the killing of Jewish people—it's either his job, or he's a psychopath, or both—the Poles clearly harbor a personal hatred that transcends professional duty. Were the Poles all serious anti-Semites, moreso than the Germans? Surely not, surely not in *any* imagining or remembering. Then again, their hands weren't clean, either, regardless of Poland's experience of the war as a victim of German and Soviet aggression.

## Why Defend Modern Epic

The point of this piece is not just to maintain that Germany has the right to tell WWII (caveated, as stated earlier) from its own perspective. German filmmakers succeeded in making *Generation War* into an Epic of their defeat, dignifying the characters who reject war and punishing those that don't. More broadly, the point of this piece is to argue that we live in an era when smaller nations like Poland and Ukraine should also seek to create national Epics that tell their stories, in as expansive a way as possible.

Let's focus on Ukraine. Portions of Ukraine's history have been told by Germany, Russia, Poland, and Austria-Hungary. This isn't sufficient for Ukrainians, and leads to a dangerous sense of national inferiority. Rather than having a central story to which all citizens can look, citizens interested in identifying themselves with nations look outside Ukraine. There is enough history to furnish an epoch-spanning story about the country—yet none exists.

What would such a project look like? A Ukrainian Epic would need to accomplish the following objectives. Firstly, there should be likable (which is to say heroic) characters from different national and historical backgrounds. Jewish, Polish, German, Hungarian, Romanian, Russian, Ukrainian and other groups all helped build modern Ukraine. Second, the story should be written to accomplish the difficult task of giving people from different backgrounds a place to inhabit—something to call their own. Third, the series should begin at some suitable point in pre-history—maybe with the Scyth, or the Hittites—and, over the course of progressive seasons, follow history through to the present time. One way of diminishing the effect of casting certain people as groups or villains would be to use the *Cloud Atlas* approach. A character who is heroic as a Jewish Ukrainian resisting a Cossack pogrom in the 18<sup>th</sup> century might return as a Russian during the season that deals with WWI and the capitulation of Kiev to the Bolsheviks. As the seasons approach the present, time would condense, and people would have to be stuck into the roles that they inhabit the season before—until the final season, which would likely detail Euromaidan, and the current conflict with Russia.

All of the more dangerous elements of Epic would be difficulties that filmmakers or writer would need to overcome. But I think that it's possible to do so, to write or film a great work about and for Ukraine without relying on villainous enemies. To give Ukrainian children in the East and in the West an idea into which they can fit themselves—the idea of people loving and living under difficult conditions, in a vibrant crossroads that often finds itself in defensive wars against more powerful neighbors.

---

# Curzio Malaparte: Great & Anonymous WWII Writer

How World War II gets remembered isn't accurate, and for Curzio Malaparte, it's not even true. Not the American version, not the Russian, not anywhere, really. At best, our memory of WWII has become a lie founded on emotional connections to people barely known in life. A series of well-intentioned miscommunications and words spoken (or not) in German, Italian, Russian, Japanese or English across untranslatable generational gaps. The product of the optimistic if misplaced belief that one human could ever be said to understand another without dreaming some part of one's own self and aspirations into them. Less good, our memory of WWII is a thoughtless generalization, and ultimately, a stand-in for racism, nationalism, and all the worst stereotypes that made anyone feel good about going to the War in the first place. Worst case scenario, it's a deliberate deception – the product of malicious individuals or concerns eager to portray the narrative in ways that advantage themselves and their interests.

In the version of WWII I grew up with – the one popular here in America – here's how it happened. This comes from my grandfathers, one of whom was an enlisted man in Europe with the U.S. Army, and the other of whom was in the U.S. Army Air Corps, an officer (Lieutenant) in a B-24 Liberator. Nazi Germany declared war on Europe and beat them, save for Italy, which was Germany's comically inept ally that was good mostly for humorous tension-relief. Then they turned on their sort-of-ally (more like Frenemy), the Soviet Union. Germany and the Soviet Union were slugging it out, and England was on the ropes, when in jumped America. D-Day, Battle of the Bulge, game over – America: 1, Nazi Germany: 0. The Soviet Union wanted Europe for themselves, but America said, “nope, not

gonna happen fellas, hang on while we beat Japan with our other hand," then we got the atomic bomb. Communists and peaceniks stole our secrets and sold them to the Soviets because they hated America, and the rest is history. Bottom line: Britain? Weak. France? Super weak. Italy? Worse than France! Japan? Sneaky, mostly. Russia? Strong, but sneaky. Germany? Strong, but not as strong as America!

And America? Strongest of all. Just, and right, and boy did we take it to the Germans.

One of the other editors of this intellectual initiative, Mr. Carson, gave me a book for Christmas: *Kaputt*, by Curzio Malaparte, *nee* Kurt Erich Suckert, a northern Italian. While as a "memoir" it falls under biography / autobiography, it's the sort of memoir that can only be produced during a time of catastrophe. *Kaputt* describes Malaparte's time as an Italian Army officer / journalist on the Eastern Front – an absurd account of the violence that is so far as I can tell, both largely inaccurate and unique. Malaparte visits Romania, Ukraine, Poland and Finland and through almost-unbelievable access, bears witness to the horrors of war and governance of the Nazis. That in and of itself is remarkable, because access breeds familiarity, but in this case, it grants the author (and the reader) a perspective on the occupiers that is simultaneously individual and universal. Witness the scene (one of many) with [Hans Frank, the Nazi Governor-General of Poland](#), when Frank attempts to convince Malaparte that the Axis mission is just by invoking his wife and her friends knitting in their parlor:

*Frank's hand on my shoulder, though it was not heavy, oppressed me. Little by little, disentangling and considering each feeling that Frank aroused in me and attempting to understand and define the meaning, the pretexts and the reason for his every word and gesture, and trying to piece together a moral portrait of him out of the scraps that I had picked up about his character in the past few days, I became convinced*

*that he was not to be judged summarily.*

*The uneasiness that I felt within me in his presence was born precisely because of the complexity of his character – a peculiar mixture of cruel intelligence, refinement, vulgarity, brutal cynicism and polished sensitiveness. There had to be a deep zone of darkness within him that I was still unable to explore – a dark region, an inaccessible hell from which dull, fleeting glows flashed unexpectedly, lighting his forbidding face – that disturbing and fascinating mysterious face.*

*The opinion I had formed of Frank long ago was, unquestionably, negative. I knew enough of him to detest him, but I felt honor-bound not to stop there. Of all the elements that I was conscious of in Frank, some a result of the experience of others and some of my own, something, I could not say what, was lacking – something the very nature of which was not known to me but which I expected would suddenly be revealed to me at any moment.*

*I hoped to catch a gesture, a word, an involuntary action that might reveal to me Frank's real face, his inner face, that would suddenly break away from the dark, deep region of his mind where, I instinctively felt, the roots of his cruel intelligence and musical sensitiveness were anchored in a morbid and, in a certain sense, criminal subsoil of character.*

*"This is Poland – an honest German home," repeated Frank, embracing in a single glance that middle-class scene of domestic simplicity.*

Readers receive the usual evaluation of a prominent Nazi leader – that of the thug, the brute – but that is only the jumping-off point for a more careful and scathing indictment, which is to say, the suggestion that the thing that makes Nazi Germany spectacular and special is its specifically middle-class sensibility. In other words – to the British, German, or American reader – the Nazis are like us.

It's an astonishing book by an extraordinary man, who has been largely ignored by American history, likely for the reason stated above. Malaparte seems to have gotten a bad reputation for his involvement in the Italian fascist party, and, as a human, seems also to have been both a fanatical social climber, as well as a flamboyant intellectual. For all his x political and moral failings, though, it's important to recognize that he spent 5 years in exile for publishing defamatory remarks public statements about Mussolini and Hitler, then was imprisoned for similar anti-fascist/Nazi activity in 1938, 39, 41, and 43. He was a valorously decorated combat veteran of World War I, which means something, especially considering his service with Italy's premiere infantry unit of the time, the Alpini.

*Kaputt* details the final destruction of a dying world order. We remember World War I as having swept away much of Europe's prevailing social climate, and shows like *Downton Abbey* catalogue how that played out in Great Britain. There's some truth to that recollection of history – the aftermath of WWI saw the beginning of Soviet (not Communist) Russia, and there were greater "rights" enunciated to women, as well as expanded economic opportunities for the lower and middle-class in non-communist societies (mostly through human space created by war casualties and the Spanish Influenza rather than human altruism) – but the events that were set in motion during World War I accelerated after the fall of Tsarist Russia and the ascension of the Soviet Union. By the time the Nazis swept into power and through Poland and France, the old social order had been almost entirely eviscerated. Malaparte bears witness to this destruction on landscapes that are unfamiliar to most Western readers, and many Eastern European readers as well. *Kaputt* is full of surreal images of the horrors of war – it is a read unlike anything else one will encounter on the subject of World War II. Two quick examples:

*Mad with terror, the horses of the Soviet artillery – there*

were almost a thousand of them – hurled themselves into the furnace and broke through the besieging flames and machine guns. Many perished within the flames, but most of them succeeded in reaching the shores of the lake and threw themselves into the water...while still madly struggling, the ice gripped them. The north wind swooped down during the night... Suddenly, with the peculiar vibrating noise of breaking glass, the water froze. The heat balance was broken, and the sea, the lakes, the rivers froze. In such instances, even sea waves are gripped in mid-air and become rounded ice waves suspended in the void. On the following day, when the first [Finnish] Ranger patrols, their hair singed, their faces blackened by smoke, cautiously stepped over the warm ashes in the charred forest and reached the lakeshore, a horrible and amazing sight met their eyes. The lake looked like a vast sheet of white marble on which rested hundreds upon hundreds of horses' heads. They appeared to have been chopped off cleanly with an ax. Only the heads stuck out of the crust of ice. And they were all facing the shore. The white flame of terror still burnt in their wide-open eyes. Close to the shore a tangle of wildly rearing horses rose from the prison of ice.

and this account of what a German Lieutenant Colonel did upon taking a Ukrainian boy-partisan prisoner, as told to a German princess and one of her aristocratic friends:

Finally the officer stopped before the boy, stared at him for a long time in silence, then said in a slow tired voice full of boredom: "Listen, I don't want to hurt you. You are a child, and I am not waging war against children. You have fired at my men, but I am not waging war on children. Lieber Gott, I am not the one who invented war." The officer broke off, then went on in a strangely gentle voice: "Listen, I have one glass eye. It is difficult to tell which is the real one. If you can tell me at once, without thinking about it, which of the two is the glass eye, I will let you go free." "The left eye," replied the boy promptly. "How did you know?"

*"Because it is the one that has something human in it." ...*

*"I met that officer again later at Soroca on the Dniester – a very serious man, a good father, but a true Prussian, a true Piffke as the Viennese say. He talked to me about his family, about his work. He was an electrical engineer. He also spoke about his son Rudolf, a boy ten years old. It was really difficult to tell the glass eye. He told me that the best glass eyes are made in Germany." "Stop it!" said Louise. "Every German has a glass eye," I said.*

and a third, as though two weren't enough – in this, a very different view of German soldiers (circa 1941) from that of the typical "they were all fanatical criminals" so popular in literature, cinema, and plays (a canard that Malaparte disputes):

*The German soldiers returning from the front line, when they reached the village squares, dropped their rifles on the ground in silence. They were coated from head to foot in black mud, their beards were long, their hollow eyes looked like the eyes of the sunflowers, blank and dull. The officers gazed at the soldiers and at the rifles lying on the ground, and kept silent. By then the lightning war, the "Blitzkrieg," was over, the "Dreizigjahrigerblitzkrieg," the thirty-year lightning war, had begun. The winning war was over, the losing war had begun. I saw the white stain of fear growing in the dull eyes of German officers and soldiers. I saw it spreading little by little, gnawing at the pupils, singeing the roots of the eyelashes and making the eyelashes drop one by one, like the long yellow eyelashes of the sunflowers. When Germans become afraid, when that mysterious German fear begins to creep into their bones, they always arouse a special horror and pity. Their appearance is miserable, their cruelty sad, their courage silent and hopeless. That is when the Germans become wicked. I repented being a Christian. I felt ashamed of being a Christian.*

Malaparte had unfettered access as an Italian journalist to the Eastern Front (when he wasn't in prison for mouthing off), and describes the events from the perspective of someone who knows the war effort is doomed – far more interestingly though, are the ways in which he frames these stories, telling them, as it were, in a series of country clubs and aristocratic estates to the intellectual and social inheritors of the West's cultural legacy. Swedish, Spanish, German, Italian, and French aristocrats and diplomats. Polish princesses. The wealthy and powerful of another age, now, no longer so – some of whom, bound for the death camps. Malaparte catalogues an amazing history of loss, a way of life swept away forever. The British are largely absent, and come across when they are described as fairly pragmatic if not necessarily "good," and the Americans seem, if anything, to be parvenues – in this sense, *Kaputt* could almost be a companion piece for Henry James's earlier work – the reflection of American ambition for social weight in Europe, viewed through the prism of a massive class war.

Malaparte's writing is powerful and moving, and despite his politics, it's difficult to see how this book would not have had a stronger and more sympathetic reception in the West, save for its fundamental conceit: wealth and strength cannot keep you safe during times of war and true social tempest. There is no shelter from that storm, nothing counts in the end save the raw instinct for survival. This sort of morality tale is unwelcome in the capitalist West – this is not the sort of book anyone with property in the Hamptons would like to read, though I would argue that it is the clearest depiction of the horror of war that I have read, cleaner even than Vonnegut's *Slaughterhouse Five*, and certainly far better than any of the "realist" portrayals of wartime (O'Brien, Marlantes, etc) who end up sentimentalizing and therefore implicitly endorsing war, which means they couldn't have thought very well about the experience even if they wrote effectively about it.

Malaparte becomes increasingly more sympathetic to the Soviets over the course of the book, an emotional and sentimental desire to see them as better or more than the Germans in part because they have beaten the Germans, and in part because of the horror the Germans have themselves inflicted, a fact that Malaparte observes firsthand on several occasions. This is interesting as well because the natural evolution of thinking for most in the West is a growing concern that the Soviets will simply replace Nazi Germany – in fact, in terms of history, the Soviets ultimately eclipsed the Nazis as a totem of fear when they acquired the atomic bomb, and became the first non-Western country with the ability to destroy the world. Despite the recent example of the war or perhaps because of it, many German and Italian intellectuals made up their minds to stick with moderates and capitalism after the collapse of Nazi Germany – more of them sided with the Totalitarian Soviets based on a sense that there was something in Communism, and to this day, European communism retains a small but important political presence, often derided in England and America. Malaparte's viewpoint is, therefore, especially interesting considering his various positions before and during World War II.