**The idea of war and women**

Credits:

Aurora Decorte

5ALS

The solider

BY ROUPER BROOKE

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

The Soldier is a sonnet in which Brooke glorifies England during the First World War. He speaks in the guise of an English soldier as he is leaving home to go to war. The poem represents the patriotic ideals that characterized pre-war England. It portrays death for one’s country as a noble end and England as the noblest country for which to die.

In the first stanza, he talks about how his grave will be England herself, and what it should remind the listeners of England when they see the grave. In the second stanza, he talks about this death (sacrifice for England) as redemption. He concludes that only life will be the appropriate thing to give to his great Motherland in return for all the beautiful and the great things she has given to him, and made him what he is.

The speaker begins by addressing the reader, and speaking to them in the imperative: “think only this of me.” He will have left a monument of England in a “forever England”.

His love for England and his willingness to sacrifice is equivalent to a son’s love for his mother; but more than an ordinary son, he can give his life to her. The soldier also has a sense of beauty of his country that is in fact a part of his identity. In the final line of the first stanza, nature takes on a religious significance for the speaker. He is “washed by the rivers”, suggesting the purification of baptism, and “blest by the sun of home.”

In the sestet, the soldier goes on to tell the listener what to think of him if he dies at war, but he presents a more imaginative picture of himself. He forgets the grave in the foreign country where he might die, and he begins to talk about how he will have transformed into an eternal spirit. Wherever he dies, his death for England will be a salvation of his soul.

The images of England run through both the stanzas. In the first stanza Brooke describes the soldier’s grave in a foreign land as a part of England for example.

This is a sonnet based on the two major types of the sonnet: Petrarchan and Shakespearean one. Structurally, the poem follows the Petrarchan mode; but in its rhyme scheme, it is in the Shakespearean mode: the octave and the sestet consist of three quatrains, rhyming abab cdcd efef and a final rhymed couplet gg.

KAY WORDS (war):

Death, England, home, dreams happy

Dulce Et Decorum Est

BY WILFED OWEN

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares(2) we turned our backs
And towards our distant rest(3) began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots(4)
Of tired, outstripped(5) Five-Nines(6) that dropped behind.
Gas!(7) Gas! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets(8) just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime(9) . . .
Dim, through the misty panes(10) and thick green light,
As under a green sea, I saw him drowning.

The poem is made up of 3 quatrains and a rhymed couplet. The rhyme scheme is: ABAB CDCD EFEF GH.

The strike of the title is written in Latin. This choice is functional to draw the reader attention right from the start. The ideal readers of the poem, since Owen is writing during the First World War, are common people and soldier. Indeed, even if the title is in Latin his meaning comes to light easily. Moreover, it can be a quotation. The curiosity raises by the title has the purpose to go on reading. Considering the general comprehension of the whole poem, the intelligent reader immediately gather the topic, which is the wickedness of the use of gas. The poem, which is made up into four different stanzas, as a matter of fact traces the consequences of the modern use of gas as a weapon of destruction.

In the first quatrain the speaking voice focuses the attention on the difficulties and the efforts faced by soldiers at the frontline: “All went lame; all blind; / Drunk with fatigue; deaf even to the hoots”

The second quatrain, instead, appeals to sight and hearing. It seems that the reader fights alongside the speaking voice and perceive with him the absurdity of war. The poet paints the scene as the soldiers are quick to don their helmets to protect themselves from enemy fire.

The third quatrain represents the difficult memories of the speaking voice in having looked death in a soldier. The metaphor is developed in the last stanza, the longest one. Terrible image comes to the poet’s mind: the white eyes of the soldier and his face cut off by the gas.

KAY WORDS (war):

Blood, tired, young

They

BY SIEGFRIED SASSOON

The Bishop tells us: 'When the boys come back

'They will not be the same; for they'll have fought

'In a just cause: they lead the last attack

'On Anti-Christ; their comrades' blood has bought

'New right to breed an honourable race,

'They have challenged Death and dared him face to face.'

'We're none of us the same!' the boys reply.

'For George lost both his legs; and Bill's stone blind;

'Poor Jim's shot through the lungs and like to die;

'And Bert's gone syphilitic: you'll not find

'A chap who's served that hasn't found some change.

'And the Bishop said: 'The ways of God are strange!'

Reading the title the reader whant to know “They who?”, so there aren’t specific references.

The poem consists of 2 stanza of 6 lines, the rhyme scheme is ABAB-CC-DEDE-FF.

The fist poin of view that is introduced is the bishop one; the bishop is a religious institution and the report is made quoting the exact words of the bishop. The “boys” implies that the soliders are young, and when they came back from war they are not the same people. The directed speech is the bishop idea, the prospective of the England church.

The bishop says during this homely that young boys are not the same and he tries to giustify telling the soldiers that fighting in war is a right thing so this remind to Rupert Brooke’s poem too take part in battles during the war.

“On Anti – Christ” is a metaphorical use of the language because the bishop speaks about the enemy, the enemy is the symbol of an Anti - Christ, of a demon. The enemy is personified in using a metaphorical expression of the language.

The justification is used by the bishop to tell the audience that the people who have fought and given their blood “has bought new rights to breed an honorable race” so there is an ironical use of the language.

The other point of view is introduced in the second sestet, the voice is criticizing the position of the church. They will be able to grow, he says irony to say the exact opposite. They had the courage to dying and it is different from death = ironically because death symbolizes an abstract concept, on the contrary Sassoon is criticizing the rhetorical bishop’s speech.

The poet uses the direct speech to mean the exact words to mean the exact opposite message.

At the end of the direct speech comes the second sestet that remind to the structure of the Petrarchan sonnet to provide the possible solution to the problem. Two points of view: the church and they. The abstract “they” has got an identity in George, Bill, Jim and Bert. Life here is rendered throw metonymies to speaks of the bodies that have been wounded.

“The ways of God are strange!” the abstract vs the concrete.

KAY WORDS (war):

Blood, honour, death, horror, mutilation

Glory of Women

BY [SIEGFRIED SASSOON](http://www.poetryfoundation.org/bio/siegfried-sassoon)

You love us when we're heroes, home on leave,

Or wounded in a mentionable place.

You worship decorations; you believe

That chivalry redeems the war's disgrace.

You make us shells. You listen with delight,

By tales of dirt and danger fondly thrilled.

You crown our distant ardours while we fight,

And mourn our laurelled memories when we're killed.

You can't believe that British troops “retire”

When hell's last horror breaks them, and they run,

Trampling the terrible corpses—blind with blood.

O German mother dreaming by the fire,

While you are knitting socks to send your son

His face is trodden deeper in the mud.

Reading the title "Glory of Women" the reader thinks that the adressee of the poem are women. The word "glory" in the title often has the spiritual connotation of miraculous or magnificence. Reading the poem the reader notice that ironically, he means to criticize how women act, perceive, and serve the war effort.

The poem is made up of 14 lines of different lenght, each lines beging with a capital letter. The rhyme scheme is ABAB-CDCD-EFGEFG.

In the poem the poet uses many rhetorical figures; the allitteretions: “By tales of dirt and danger” (line 6) and “mourn our laurelled memories” (line 8). There are also some metaphors “you make us shells” (line 5) a comparison between the lack of understand on the woman's part toward the emptiness this gives the man and “you crown our distant ardours while we fight” (line 7), the woman thinks romantically about the love of her soldier while he is shooting and killing people.

The poet condemns women who wait at home while the men fight and die. For Sasson women only love the heroes when they are home from the battle, the women don’t undestand the horror of the war.

“You worship decorations; you believe

That chivalry redeems the war's disgraces...”

The women would listen to the battle stories, that aren’t stories told for entertainment, soldiers lived this reality and women did not seem to understand the truth.

In the last lines the poet makes a critique at women:

“When hell's last horror breaks them and they run,

Trampling the terrible corpses--blind with blood...”

“While you are knitting socks to send your son

 His face is trodden deeper in the mud.”

In this lines the poet illustrates that it not just the British women who don’t face the authenticity of war but also the German one who sit at home making socks for their men while they too die a horrible death in war.

While women are concerning themselves with the frivolities of life, men are out there dying in the mud (lines 13,14). Their bodies become just another dead body on a large field of other dead bodies, while women sit at home knitting.

KAY WORDS (war):

Heroes, danger, death, blood, belive

KAY WORDS (women):

Naive, they don’t care about the death of soliders

POETRY’S KAY WORDS (war):

Blood, death, horror, young, heroe

POETRY’S KAY WORDS (women):

Naive, they don’t care about the death of soliders

La grande guerra a piedi, Nicolò Giraldi

La grande guerra a piedi is a book written by Nicolò Giraldi in 2015. The story is about the jurney of the writer and journalist Giraldi from London to Trieste.

KAY WORDS (war):

The Fox, by D. H. Lawrence

The Fox is a short story written by D. H. Lawrence in 1922. It is set in Berkshire during the I World War. The main characters are March and Bandford, thirty years old ladies, Henry, a solider and the fox.

KAY WORDS (war):

food scarce, uniform, youth, solider, capitan

KAY WORDS (women):

Indipendence, work, subdued, gentle