**The Idea of War and the Role of**

**Women**

**Credits:**

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**Introduction:**

The present work aims at finding out the idea of the First World War and of the role of women that is conveyed by different literary texts written before and after the conflict. Therefore, through the analysis of the texts I will find out 5 key words for each text regarding the different aspects of war and other 5 key words linked to the role of women during the war. In conclusion, I will collect all of them in a table, which will allow me to find put the most frequent idea of war and of women.

Therefore, the work presents the following structure:

* Analysis of the poem “The Soldier” by Rupert Brooke (1914)
* Analysis of the poem “In Flanders Fields” by John McCrae (1915)
* Analysis of the poem “Dulce et Decorum est” by Wilfred Owen (1917)
* Analysis of the poem “Glory of Women” by Siegfried Sassoon (1918)
* Analysis of the poem “They” by Siegfried Sassoon (1918)
* Analysis of the short-story “The Fox” by DH Lawrence (1922)
* Analysis of the poem “Last Post” by Carol Ann Duffy (2009)
* Analysis of the report “The First World War on foot” by Nicolò Giraldi (2015)
* Table

**Analysis of “The Soldier” by Rupert 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 poem written by Rupert Brooke at the beginning of the First World War in 1914. It belongs to a series of poems entitled “1914” and it is the finale of the collection.

Right from the title, the reader may expect to read a poem about a soldier’s feelings and life during the war. In addition, the reader can notice that the title uses the definite article. There- fore the poem may deal with a specific soldier instead of an ordinary one. In addition the son- net was published in 1915 and therefore the reader has the chance to read a poem referring to a soldier who was currently fighting in war, since the context of the period was a crucial one.

Analysing the layout, the reader can understand that the poem is a sonnet and it presents a Petrarchan structure; it is made up by an octave and a sestet. In addition, the reader can no- tice that even if the sonnet follows the Petrarchan mode in terms of meter, it does not follow the objective for which Petrarchan sonnets were written. In other words, in the Petrarchan sonnet the octave presents the speaker’s problem and the sestet presents a possible solution, while in this sonnet the speaker does not develop his personal problem. Besides, on one hand the structure of the poem follows the Petrarchan mode, while on the other the rhyme scheme recalls to the Shakespearean or Elizabethan mode. Indeed, the rhyme scheme is: ABABCDCD EFGEFG.

The speaking voice of the poem adopts the point of view of a soldier who has not taken part in the war yet. Therefore, the speaking voice images what means participating actively in the war. The poem provides the reader with a perception of the war through the eyes of a young poet who lived during the period of the First World War.

The function of the octave is to present the situation of a soldier who might die and tell that thanks to his death he will enable England to expand. In particular, the octave expresses the speaker’s patriotism towards England, his country, and deals with the sacrifice of his life that will be the eternal ownership of England.

Indeed, in the first four lines the speaker illustrates his possible death using the image of a “dust concealed” which will enrich the earth of a “foreign land” that will become a part of a “for ever England”. Indeed, the place where the poet will be buried is a part of “for ever England” since the soldier has fought for his country in order to get more lands. Considering the syntac- tical level, the reader can notice that in the 4th line “rich earth” is placed in the middle of the line, so it gets a central position and a positive connotation. The speaking voice says that the portion of earth, where the soldier’s body will be buried, will become “richer” because the earth will be occupied by the body of somebody who has fought to defend England.

Therefore, right from the first lines, the reader perceives a patriotic tone, since the soldier is presented as someone who has taken part in the war for noble ends. The volta of the sonnet

occurs at the 4th line, because the poet moves from the description of the soldier’s death to the soldier’s life accomplishment.

In the second quatrain the speaker personifies England as the soldier’s mother. Indeed, the soldier was born and shaped by England. Therefore England acquires a central position and the soldier’s death is presented as a return to his mother-earth.

The octave conveys a Romantic atmosphere: it is a blissful state of the English soldier who ac- cepts his death because he thinks of it as the most noble way to serve his country. Therefore sacrifice is worth to celebrate the greatness of England.

The speaker wants to celebrate immortality because the soldier’s sacrifice makes him and Eng- land living forever. In this way, the soldier is reassured in front of this eventual sacrifice be- cause he will be rewarded in heaven.

Indeed, in the sestet the speaker develops the soldier’s accomplishment: the reward for his sacrifice is that in heaven the soldier will repeat all the positive and happy experiences that he has already lived in England. There is a Romantic attitude to war: death is presented as the beginning of a new blissful but familiar life in heaven. Therefore there is a sort of parallelism between heaven and England which is suitable to convey the idea of England as a good place where people can live peacefully: “dreams happy as her day, and laughter, learnt of friends; and gentleness...”. Indeed, the speaker says that the soldier will return to England in afterlife. Considering the sound level, the reader can see that the word “England” is repeated six times in the economy of the poem, so it definitely is a key word. The repetition of the same word in the poem contributes to express the soldier’s devotion and love towards his country.

In addition, the use of the alliteration in sound “f” (lines 2-3) is suitable to say that England survives in a battle field abroad, while the alliteration of sound “b” (lines 7-8) underlines the bond between the soldier and England.

From the analysis of the poem, the reader can understand that the poem celebrates an ideal view of the war, where the real atrocity and horrors of the conflict are not mentioned. Indeed, the poem was written by Rupert Brooke who had not experienced the horrors of warfare yet. Therefore, thanks to the poem, the reader discovers Rupert Brooke’s perception of the war, one seen as an adventure taken for a noble end.

Rupert Brooke wants to convey the idea that war requires sacrifice, which will benefit the sol- dier’s country and make him immortal. Therefore, the soldier should not be afraid of death since his reward is in afterlife and will be of the same kind he used to live in England. In addi- tion, the poem reveals the ideas about war during the First World War which were the current ones spread throughout the country; the poem was a means to celebrate war and the great- ness of England.

In conclusion, I can say that the 5 key-words about the idea of war conveyed in the poem above are: sacrifice, loyalty, pride, immortality and love.

**Analysis of “In Flanders Fields” by John McCrae**

*In Flanders fields the poppies blow*

*Between the crosses, row on row,*

*That mark our place; and in the sky*

*The larks, still bravely singing, fly*

*Scarce heard amid the guns below.*

*We are the Dead. Short days ago*

*We lived, felt dawn, saw sunset glow,*

*Loved and were loved, and now we lie*

*In Flanders fields.*

*Take up our quarrel with the foe:*

*To you from failing hands we throw*

*The torch; be yours to hold it high.*

*If ye break faith with us who die*

*We shall not sleep, though poppies grow*

*In Flanders fields.*

Looking at the title the reader may expect to read a poem about something that happened in Flanders Fields. In particular, the specification “Flanders” added to the word “Fields” creates immediately an image into the reader’s mind: the landscape of the northern region of Belgium, that is a place where was fought the battle of Ypres in 1914. It follows that the reader may be curious to find put if the poem deals with such event.

Considering the layout, the reader can understand the poem is organized into three stanzas; the first one is made up by 5 lines, the second one by 4 lines and the last one by 6 lines.

The first stanza has the function to illustrate the landscape of the Flanders Fields. In particular, the fields are covered by poppies and crosses while in the sky there are some larks singing among the gunshots. Interesting is to notice the juxtaposition between images that recalls to different themes. For instance, the “poppies” and the “larks” may remind of peace and balance, while the “crosses” and “guns” are a clear reference to the war, and above all death.

In the second stanza the speaking voice is asserting that he and his mates are dead through the use of the 1st plural person. Therefore the reader is able to understand that the speaking voice is a soldier who has fought “in Flanders Fields” meeting the death. In addition, the speaking voice is the mouthpiece of all the soldiers that have fought there. Indeed, through a nostalgic tone, the speaking voice seems to regret his previous life, when “we lived, felt dawn, saw sunset glow, loved and were loved”. The disposition of the verbs through an ascending climax is useful to underline the most important things of life, that seem to culminate in “love”.

The lines 8 and 9 mark the contrast between life and death. In particular, the speaking voice expresses that his body has enriched the soil of the “Flander Fields”.

In the third stanza the speaking voice orders somebody to take up his quarrel with the foe. In other words, he wants somebody to take his place since now he is dead.

He goes on saying that even if the dead soldiers will be not remembered, they will not sleep even in the poppies grow in the “Flanders Fields”.

In conclusion I can say that the 5 key words that better seem to convey the idea of war are:regret, memory, sleep, poppy and death.

**Analysis of “Dulce et Decorum est” by Wilfred Owen**

*Bent double, like old beggars under sacks,*

*Knock-kneed, coughing like hags, we cursed through sludge,*

*Till on the haunting flares we turned our backs*

*And towards our distant rest 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*

*Of tired, outstripped Five-Nines that dropped behind.*

*Gas! Gas! Quick, boys!—An ecstasy of fumbling,*

*Fitting the clumsy helmets just in time;*

*But someone still was yelling out and stumbling*

*And flound’ring like a man in fire or lime...*

*Dim, through the misty panes and thick green light,*

*As under a green sea, I saw him drowning.*

*In all my dreams, before my helpless sight,*

*He plunges at me, guttering, choking, drowning.*

*If in some smothering dreams you too could pace*

*Behind the wagon that we flung him in,*

*And watch the white eyes writhing in his face,*

*His hanging face, like a devil’s sick of sin;*

*If you could hear, at every jolt, the blood*

*Come gargling from the froth-corrupted lungs,*

*Obscene as cancer, bitter as the cud*

*Of vile, incurable sores on innocent tongues,—*

*My friend, you would not tell with such high zest*

*To children ardent for some desperate glory,*

*The old Lie: Dulce et decorum est*

*Pro patria mori.*

Right from the analysis of the title the reader immediately understands it is written in Latin and its meaning is: “it is sweet and honorable”. Indeed the intelligent reader understands the title is actually a quotation from the Latin poet Horace (1st century BC), who himself borrowed the line from the Greek poet Tyrtaeus (7th century BC).

Therefore, the reader may expect to read a poem addressed to somebody who is interested in Latin literature and not to the common reader. In addition, since Wilfred Owen is considered as one of the most influential War Poets, the reader may expect to read a poem that magnifies the positive aspects of war. Indeed the adjectives “dulce” and “decorum” convey a positive connotation.

Considering the structure, the poem is organized into three stanzas; the first and the second ones are made up of 8 lines, while the last one is of 12 lines.

The first stanza has the function to present the war from a soldier’s point of view. Indeed, the reader does not know the exact identity of the speaking voice, but he/she is able to under- stand that the speaking voice is probably a soldier from the accurate illustration of the war conditions at the front line and the use of the possessive adjective “our”.

In particular, the speaking voice speaks about his army supposed to march away from the front (men marched asleep - line 5). The speaking voice conveys a precise portrait of the sol- diers’ conditions at war; they have to fight against their physical effort (Bent double, like old

beggars under sacks, knock-kneed - lines 1 and 2, but limped on, blood-shod - line 6) and tiredness (And towards our distant rest began to trudge - line 4). As a result, the soldiers are presented exhausted since they are “asleep”, “lame”, “blind”, “drunk” and “deaf”. It follows that, even if the title makes the reader think of war as something “sweet and honorable”, in the first stanza the reader perceives war in a dramatic way. Indeed there is nothing heroic in the soldiers’ actions because their physical conditions make the reader understand that they have just fought against the enemy.

The second stanza opens in direct speech (Gas! GAS! Quick, boys!) that seems to overturn the situation illustrated in the first stanza. Direct speech seems to be an officers who aims at ex- horting them to defend themselves again from the explosion of shells.

It follows that, the use of direct speech and of exclamation marks are useful to create the idea of the emergency of war. Therefore there is a contrast between the first and the second stan- zas; while in the first stanza the soldiers seem to move slowly and with difficultly, now they are expected to prepare themselves urgently for the sudden attack. Nevertheless, they do not seem to be ready to react to the attack because of their weak condition. Indeed the speaking voice tells about “someone still was yelling out and stumbling, and flound’ring like a man in fire or lime... I saw him drowning” lines 12 and 14. The use of the expression “I saw” makes the reader immediately understand that the speaking voice is telling about something he had experienced during the war. In addition even if his sight is prevented by the effects of Gas (Dim, through the misty panes and which green light, as under a green sea - line 13 and 14) he is unable to forget the dramatic scene (In all my dreams, before my helpless sight, he plunges at me, guttering, chocking, drowning - line 15 and 16). Right from these lines the reader perceives the soldier’s regret because he was unable to save his mate. The repetition of the verb “drowning” offers the image of somebody who is tragically dying because of the pow- er of water, that impedes the man to get the control of himself. As a consequence, the gas at- tack is presented as a powerful weapon used against men.

In the third stanza the speaking voice goes on telling about the horrors of war experienced during the conflict. In particular, he focuses on the tragic scene he has outlined in the second stanza. The speaking voice mentions all the cruel and extreme images of war which appear to him during the night: “white eyes writhing in hid face, his hanging face, like a devil’s sick of sin; if you could hear, at every jolt, the blood come gargling from the froth-corrupted lungs, obscene as cancer, bitter as the cud, of vile, incurable sores on innocent tongues” (from line 19 to line 24). Therefore the speaking voice wants to convey the idea of war as a terrible event which has caused pain and suffering not only to the millions of victims but also to the other soldiers who were able to survive. It follows that survival is not perceived as a peaceful rest from the war experience, since even if the war is over the soldier has to fight against his nightmares every night.

The turning point of the poem is at line 25; now the speaking voice’s addressee is “My friend, you”, in other words a common person. The speaking voice criticizes those who consider and convey the idea of war as something “sweet and honorable”. Actually war is a terrible event that destroys the lives of millions of people and brings only suffering and pain.

Therefore the speaking voice exhorts people to educate children at professing peace, instead of exhorting to war. Such behavior may be carried out through the dissemination of real and therefore cruel information about war.

In conclusion I can say that the 5 key words that better seem to convey the idea of war are: regret, suffering, atrocity, danger and death.

**Analysis of “Glory of Women” by 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.*

Right from the analysis of the title the reader may expect the text wants to magnify women. Indeed the word “glory” refers to something honorable, so it evokes the idea of celebration. In addition, interesting is to notice that the title does not refer to a precise woman but it seems to convey a message referring to women coming from all other parts of the world.

Considering structure, the reader is able to understand the poem is a sonnet since it is orga- nized into two quatrains and two tercets.

Since the poem is a sonnet, the reader may expect the text to be a lyrical one that focuses on the poet’s private feelings and emotions. Generally the octave of a sonnet presents the poet’s problem while the sestet contains a possible solution.

Reading the poem the reader is able to understand that the speaking voice is a soldier or more than a soldier. Indeed the reader does not know exactly whose voice is speaking.

Considering the first quatrain the reader understands that women are presented through the soldier’s point of view. Women are presented in a negative way since they seem to love sol- diers only when they become the object of a prize of the media. Indeed, the soldier says: “You love us when we’re heroes, home on leave, or wounded in a mentionable place”. The use of the adjective “mentionable” makes the reader understand that women are not really interested in soldier’s conditions during the war because they are only interested in the soldier’s honor that seems to reflect women’s glory. It follows that if soldiers gain honour through his war ex- perience, women love them because such merit magnifies their importance.

Indeed the speaking voice goes on saying: “you worship decorations; you believe that chivalry redeems the war’s disgrace”. Again, the soldier conveys the idea that women are more inter- ested in what makes a soldier famous rather than the hard life men have to face during the war.

It follows that on one side the reader perceives women as superficial people who do not under- stand what war is really like, on the other women are also presented as selfish human beings since they aim at magnifying themselves.

In the second quatrain the speaking voice goes in depth and illustrates women’s controversial behaviour towards soldiers. The opposition is build up by the juxtapositions of different aspects in an ironical way. Indeed, in each line the soldier associates a word with another one that denies the previous one. The couple of words are: delight - dirt and danger / crown - fight / morn or laurelled - killed. Women behave in a contradictory way because they magnify soldiers’ actions during the war, but at the same time they cry when the soldiers die. Therefore they think about the war as a positive event only since it is useful to magnify the soldiers and themselves, while they condemn it if it is the reason of their soldiers’ death. The reason of such contradiction is that women do not have really experienced war and therefore they do not know what taking part in the war really means.

The first tercet is functional to remark what the soldier has already illustrated about women’s behaviour. In particular, the tercet focuses on the atrocities and horrors of war, which are ig- nored by women. To tell the truth, they ignore the difficulties that their men have to experi- ence during the conflict such as the horrible life in trenches and the fear of death.

The last tercet shows that the speaking voice is not referring to a precise kind of woman but to all of them. Indeed, the soldier evokes the image of a “German mother” who is “knitting socks to send your son” while he is dead. Such statement makes the reader reflect about women’s ignorance and incompetence on war matters. Even mothers, not only lovers, totally ignore what soldiers experience in war. While women think about the soldier’s honorable aspects, they have to fight against death or they are already dead.

The analysis allows the reader to understand that even the choice of the sonnet is functional to play irony. Indeed the sonnet does not present something lyrical since it conveys the soldier’s negative idea of women but what is ironical here is indeed the rhetorical justification that con- tributes to make the idea of war somehow positive.

In conclusion, I can say that the five key words about the war of the poem are: danger, dirt, atrocity, horror and death.

Concluding the analysis the five key words about the role of women that come from the previous lines are: incompetence, superficiality, foolishness, selfishness and inconsistency.

**Analysis of “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, 5*

*‘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 10*

*‘A chap who’s served that hasn’t found some change.’*

*And the Bishop said: ‘The ways of God are strange!’*

Right from the analysis of the title the reader is curious to find out who the speaking voice is referring to. Indeed, the speaking voice may refer to soldiers or somebody who is related to them.

Considering structure the poem is organized into two stanzas: each one of 7 lines.

Right from the first line the reader is able to understand that the speaking voice is a soldier thanks to the use of the possessive pronoun “us”. Indeed in the first stanza a bishop is talking to a group of soldiers about the war. In particular, he presents the war as a “just cause” since the soldiers fight against the enemies that are personified in the figure of the “Anti-Christ”. Therefore the image of war is conveyed also by the use of words which belong to the semantic field of religion like “just cause”, “Anti-Christ” and “honourable”.

In addition, the bishop focusses on the idea that war brings many changes in people’s life, es- pecially in the soldiers’ one. Indeed he seems to suggest that if soldiers kill the enemies, who are Anti-Christ, they will gain the grace of God. Therefore, from the bishop’s point of view the war is perceived as a possible means to profess your faith towards God. It follows that the bishop connotes the changes that war brings in people’s lives as something positive.

On the contrary, in the second stanza the speaking voice presents a “boy” ’s point of view about the war, and in particular about what the bishop has just said. Right from the answer, the reader is able to understand that the boy is also a soldier who has experienced war. There- fore the boy's answers is the result of his personal experience while the bishop advances spir- itual argumentations that are independent from a personal and concrete experience of war. Apparently the boy agrees with the bishop’s words: indeed he affirms that war has changed the soldier’s life but in a different way from the bishop's. The boy overturns the image making a list of the changes due to war: “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”. The boy conveys the image of war through the use of vocabulary belonging to the semantic field of concrete evi- dence, like “legs”, “blind”, “lungs” and “syphilitic”. Therefore the boy seems to criticize the bishop’s speech because he exalts the war rather than condemn it. The boy’s speech highlights that there is nothing positive about the war; it brings only negative changes in people’s life. Indeed, the changes are the diseases due to war conditions.

The bishop answers: “The ways of God are strange!”. The statement reveals his disorientation in front of the evident horrors of war.

Concluding the analysis the five key words about the war that come from the previous lines are: just cause, honor, change, atrocity and death.

**Analysis of “The Fox” by DH Lawrence**

The Fox is a short story written by D.H. Lawrence in 1922. It is set in Berkshire during World War I. It follows that, the short story provides the reader with a clear image of the war. In- deed, right from the analysis of the short story, I want to outline the aspects of war that are useful to understand D.H. Lawrence’s perception of the war.

However, the focus of the short story is the intriguing relationship between the main charac- ters, who are: March, Banford and Henry. Indeed, they are involved in a complex triangle of love and hatred, attraction and repulsion.

Right from the start, the omniscient narrator illustrates March and Banford’s living condition. Indeed, the two girls have decided to live alone on a farm in Berkshire. Even if they try to be independent, their efforts are useless: they are unable to face their economical issues due to the war. Indeed, they cannot manage to manage the farm. In particular, their incapacity is re- flected in their rural activities which seem to be directly connected with the breaking out of the war. Indeed, at page 2 the omniscient narrator asserts:

*“War conditions, again, were very unfavourable to poultry-keeping. Food was scarce and bad. And when the Daylight Saving Bill was passed, the fowls obstinately refused to go to bed as usual, about nine o'clock in the summer-time. That was late enough, indeed, for there was no peace till they were shut up and asleep. Now they cheerfully walked around, without so much as glancing at the barn, until ten o'clock or later. Both Banford and March disbelieved in living for work alone. They wanted to read or take a cy- cle-ride in the evening, or perhaps March wished to paint curvilinear swans on porcelain, with green background, or else make a marvellous fire-screen by processes of elaborate cabinet work. For she was a creature of odd whims and unsatisfied tendencies. But from all these things she was prevented by the stupid fowls.”*

Therefore, the narrator presents the war in a negative way: it is the main cause of March and Banford’s problems about the management of the farm. The reference “food was scarce and bad” clearly provides the reader with a typical aspect of war: misery. Indeed, right from the story of the two girls, D.H. Lawrence reports about one of the most difficult problem that peo- ple had to face during the war period. In addition, the two girls’ economical issue seems to be concentrated on the figure of the fox. Indeed, the fox is introduced as the main obstacle for the management of the farm; the animal steals and kills the hens that are essential for the two girls’ subsistence. In particular, the narrator tells about the fox at page 2: “One evil there was greater than any other. Bailey Farm was a little homestead, with ancient wooden barn and low-gabled farm-house, lying just one field removed from the edge of the wood. *Since the war the fox was a demon*. He carried off the hens under the very noses of March and Banford. Ban- ford would start and stare through her big spectacles with all her eyes, as another squawk and flutter took place at her heels. Too late! Another white Leghorn gone. It was disheartening”. In the quotation the narrator compares the fox to a “demon” in order to highlight its cruelty to- wards the girls. Interesting is to notice that the fox seems to be the quintessence of war. Therefore the war has brought many negative changes in the same way as as the arrival of the fox at the farm.

As a consequence, March and Banford are unable to solve the problem of the fox: even if March tries to kill it, she cannot manage. Such incapacity seems to be linked to March’s feel- ings and desires: she feels to be both attracted and scared by the fox. Indeed, the close en- counter between the fox and March makes her reflect upon her intimate feelings and desires. In particular, she finds out to need a man in her life. Probably that is why she identifies the fox with a male figure and the identification is later shifted to the figure of a soldier called Henry, who suddenly arrives at the farm and stays there long. To tell the truth, initially March identi- fies him with the fox, so her intimate desires are addressed to him. At page 5 the narrator tells about Henry’s identity: “He was very curious about the girls, to find out exactly what they were doing. *His questions were those of a farm youth*; acute, practical, a little mocking. He was very much amused by their attitude to their losses: for they were amusing on the score of heifers and fowls.” Right from the words of the quotation, the reader understands the soldier belongs to the rural country. Such aspect makes the reader reflect on the military enlistment in Great Britain: soldiers had to leave from their countries in order to be at the service of Great Britain.

As the fox, Henry supplants the two girls’ previous order at the farm, trying to establish him- self at the farm through the marriage with March. This is the reason why he pretends to be the master of the situation: he wants to take control over the management of the farm and the girls’ lives too. Such attitude may be transferred to D.H. Lawrence’s idea of a man and espe- cially of a soldier: the man-soldier is someone who wants to be powerful, so he does not want to be subdued. It follows that the short story is suitable to convey the main aspects of war.

The five key words suitable to convey the idea of the war in the story may be: misery, change, difficulty, abandonment and instability.

In conclusion, I can say that the five key words about the the role of women are: desire of independence, submission, prey, weakness and failure.

**Analysis of “The First World War on foot” by Nicolò Giraldi**

“The First World War on foot” is a diary written by the young journalist Nicolò Giraldi in 2015, after he has independently taken part of a journey starting from London and ending in Trieste. Indeed, he has decided to move from Trieste in order to reach England and walk up to his home. The purpose of his journey was to collect all the traces and proofs regarding the First World War right from the depositions of people and the memorials of places that he has visited.

It goes without saying that his journey is focused on the meaningful role of memory. Indeed, both the information related to the war taken from the places and those that he has heard from people are memories handed down from generation to generation.

Consequently, Giraldi’s diary is suitable to reconstruct the idea of war conveyed in different countries, and in particular in Great Britain.

Indeed, the analysis of Giraldi’s diary is centered on the English territory. Therefore the main stages of Giraldi’s journey are: Harringay, Charing Cross, Dartford, Stansted, Maidstone, Doddington, Canterbury and Dover.

As regards the testimonies collected through the meeting of people who contribute to promote the memory of war, the most meaningful one is that conveyed by Ernie Brennan, executive director of the National Children Football Alliance. Indeed, his activity started right from the memory of a significant episode dated back to the First World War: during the Christmas Eve in 1914 German and British football players forgot their “political identities” for a while and played the match together. As the football players did in 1914, Ernie Brennan invites children coming from troubled families to forget their problems and play football together.

Such episode perfectly underlines the importance of remembering the past in order to improve your present.

As concerns the memorials collected in the places visited by the journalist, most of them are crosses, monuments or churches to remember the British dead soldiers. Interesting is to notice that the journalist has not found any graveyard since during the period of the war it was not allowed to repatriate soldiers’ bodies to England. Therefore the memorials mark the idea of war as a horrible event that leads to the death of millions of people.

In my opinion, the most important message that the journalist Nicolò Giraldi wants to convey is that everyone should remember and hand over the past because in this way you can affirm your identity and also improve yourself. Indeed the mistakes of the past are lessons for your future. As a matter of fact, he insistently denounces people’s ignorance of their past.

In conclusion I can say that the 5 key words that better seem to convey the idea of war are: memory, suffering, horror, atrocity and death.

**Table:**

| Text | The idea of War | The idea of Women |
| --- | --- | --- |
| The Soldier | 1. sacrifice 2. loyalty 3. pride 4. immortality 5. love |  |
| In Flander Fields | 1. regret 2. memory 3. sleep 4. poppy 5. death |  |
| Dulce et Decorum est | 1. regret 2. suffering 3. atrocity 4. danger 5. death |  |
| Glory of Women | 1. danger 2. dirt 3. atrocity 4. horror 5. death | 1. incompetence 2. superficiality 3. foolishness 4. selfishness 5. inconsistency |
| They | 1. just cause 2. honor 3. change 4. atrocity 5. death |  |
| The Fox | 1. misery 2. change 3. difficulty 4. abandonment 5. instability | 1. desire of independence 2. submission 3. prey 4. weakness 5. failure |
| **The First World War on foot** | 1. memory 2. horror 3. suffering 4. atrocity 5. death |  |