*A COMPARATIVE ANALYSIS BETWEEN POETRY:*

*THE THREE POEMS (THE SOLDIERS,DULCE ET DECORUM EST AND THE GLORY OF WOMEN) AND THE FOX*

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* **The Soldier**
* Introduction

Rupert Chawner Brooke (middle name sometimes given as "Chaucer"; 3 August 1887 – 23 April 1915) was an English poet known for his idealistic war sonnets written during the [First World War](https://en.wikipedia.org/wiki/World_War_I), especially "[The Soldier](https://en.wikipedia.org/wiki/The_Soldier_(poem))". The poem is the fifth of a series of poems entitled 1914. The manuscript is located at King's College, Cambridge.

* Text

THE SOLDIER

If I should die, think only this of me:   
That there's some corner of a foreign field   
That is forever 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.

* Analysis

Right from the title the reader understands who is the poem’s protagonist: a soldier.

So the reader may think the argument of the poem is what a soldier does during a conflict or the war..

Interesting is to notice the use of definitive article ”the” because it refers to a specific soldier. So the reader may be interesting to understand who is the soldier.

The sonnet is composed by an octave and a sestet. Interesting is to notice both the first and the second stanza start with the verb ”think” , so this poet’s choice allows the reader to connect the arguments of first and second stanza; moreover to use the verb ”think” underlines the poem is an hypothesis, not a real situation. The reader understands it, also thanks to the use of “if” collocated in a key position and to the absent of pain of dying or the physical degradation of death.

The first element the reader notices the poem is in the first-person narrator(“I should die”, “think only this of me” ): the ideal soldier is hypothesising his death and is explaining to an imagined interlocutor it will not be a ware.

Interesting is to notice in the first World War the english soldiers did not repatriated , so legally the place where soldiers were buried becoming a England area. The poet refers to it in the second and third verses. So even if the ideal soldier will die he will conquer a foreign land, so it will complete the term of his office.

The first person narrator opposes continuamente “ England”, the homeland, to the “foreign land”, so the protagonist do not highlight if the foreign land is France, Italy, Spain,.. because it is not important: the focus of poem is England, indeed the sonnet is a patriotist one. It is underlined thanks to the obsessive use of term ”England” (vv 3,5,7,11,14).

Furthermore the semantic field builds up about England confers the idea of a peaceful and natural place, far from urban areas and civilization: “Gave, once, her flowers to love, her ways to roam[..], breathing English air, /Washed by the rivers, blest by suns of home”. So the poet portrays an idyllic place to describe England; but the intelligent reader knows during the XIX century England were one of the most industrial countries. So the poet chooses to highlight only the pacific aspects that underline the purity of his homeland.

In addition England is personified: it allows the poet to accentuate the deep connection to the homeland explained by the ascendant climax (A dust whom England bore, shaped, made aware, verse 5). Moreover, England seems to be a mother that grows up her children and inserts them in world.

The positive tone of description of England is deepened in the second stanza: “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.”

Another element to keep in consideration is the “eternal mind”: in poet’s opinion, if his body will die in battle his mind will think forever about England, so about a peaceful and happiness place. Moreover, the poet’s death is noble (all evil shed away) and has the function to reward the kindness and devotion of England to her “children”.

Thanks to the analysis the reader understands the poem is a blind patriotist one: it does not exploit the real idea of war(horror, pain and agony) because he tries to justify the war and perhaps the idea of fighting to render honour and defend homeland without considering physic and psychologic pain were the real idea of poet’s war. Indeed he has never fought in the war so he cannot know how pain and agony the war produces.

* Key-words
* War :
  + Evil(v.9)
* Soldiers :
  + Dust(v.4,5)
  + Body(v.7)
  + Eternal mind (v.9)
* Women :
  + England as a “Mother”: protection, love and gentleness
* Homeland :
  + England(v.3,5,7,11,14)
  + Rich earth v.4
  + Place of love(v.6),of roam(v.6),happiness(v.12), laughter (v.13), gentleness(v.13)
* Themes and technique:
* Glory and sacrifice for homeland
* blind patriotism
* death of one’s country as a noble
* death as a redemption
* absent of pain of dying or the physical degradation of death
* ideal interlocutor
* talk about “foreign” and not about an enemy
* Should/ shall be🡪 use of conditional (v.1,3)

* **Dulce et Decorum est**
* Introduction

Wilfred Edward Salter Owen (18 March 1893 – 4 November 1918) was an English poet and soldier, one of the leading poets of the [First World War](https://en.wikipedia.org/wiki/World_War_I). His shocking, realistic war poetry on the horrors of [trenches](https://en.wikipedia.org/wiki/Trench_warfare) and [gas](https://en.wikipedia.org/wiki/Poison_gas_in_World_War_I) warfare was heavily influenced and stood in stark contrast both to the public perception of war at the time and to the confidently patriotic verse written by earlier war poets such as [Rupert Brooke](https://en.wikipedia.org/wiki/Rupert_Brooke).

Among his best-known works – most of which were published posthumously – are "[Insensibility](https://en.wikipedia.org/wiki/Insensibility)", "[Anthem for Doomed Youth](https://en.wikipedia.org/wiki/Anthem_for_Doomed_Youth)", "[Futility](https://en.wikipedia.org/wiki/Futility_(poem))", "[Strange Meeting](https://en.wikipedia.org/wiki/Strange_Meeting_(poem))" and "[Dulce et Decorum est](https://en.wikipedia.org/wiki/Dulce_et_Decorum_est)”. The last one Owen's poem is known for its horrific [imagery](https://en.wikipedia.org/wiki/Image) and condemnation of war. It was drafted at [Craiglockhart](https://en.wikipedia.org/wiki/Craiglockhart) in the first half of October 1917 and later revised, probably at [Scarborough](https://en.wikipedia.org/wiki/Scarborough,_North_Yorkshire) but possibly [Ripon](https://en.wikipedia.org/wiki/Ripon), between January and March 1918. The earliest surviving manuscript is dated 8 October 1917 and addressed to his mother, Susan Owen, with the message "Here is a gas poem done yesterday (which is not private, but not final)."

* Text

DULCE ET DECORUM EST  
  
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 gas-shells dropping softly 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,  
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.

* Analysis

Right from the title the reader immediately notices it is written in Latin. So the reader may ask himself why the title is not written in English.

Since the meaning of Dulce et Decorum Est is “it is sweet and honourable” the poet may communicate something good.

Moreover the intelligent reader knows Dulce et decorum est pro patria mori is a line from the [Horace](https://en.wikipedia.org/wiki/Horace)'s [Odes](https://en.wikipedia.org/wiki/Odes_(Horace)) (III.2.13). In the sentence the Roman poet incites youth to reproduce the forebears’ heroism.

So the reader may think the poem is about blind patriotism like Rupert Brooke’s The Soldier.

The poem is composed by four irregular verse paragraphs (are [stanzas](https://en.wikipedia.org/wiki/Stanza) with no regular number of [lines](https://en.wikipedia.org/wiki/Line_(poetry))).

Each paragraph has a function: the first one describes the general condition of men involved in the war, the second and the third one sketches briefly the shock of a gas attack, and the last one dwells on the aftermath of this tragic event on someone who lives through it.

The first verse paragraph can be divided into two sequences:

* the first one is mainly descriptive. The poet’s choice to compare soldiers to beggars and hags conveys the idea of someone old and not healthy; the image opposes to the youth of soldiers. Moreover, the term “beggars” recalls someone who is clumsy, begs and asks pity; it connotes perfectly the soldiers’ condition, as “bent double”, ”knock-kneed”, ”coughing”, ”trudge” and “our distant rest”. Interesting is to notice the hard sounds of b, d and k that convey soldiers’ dragging.
* the second one offers more details of first sequence’s image. Verbs used by poet “marched”, “had lost their boots”, “limped”, “drunk” and “deaf” magnify soldiers’ effort and demoralization. Interesting is to highlight the poet’s choice to create short sentence to reproduce the fragmentary nature of the war.

Furthermore the last three verses have a relevant meaning: reader can notice that all senses are mangled by the conflict: “all went lame; all blind; drunk with fatigue; deaf even to the hoots of tired, outstripped Five-Nines that dropped behind.”

So now the reader understands the poet is describing a gas attack, because “Five-Nines” are grenade contained gas.

The thesis is proved in the second verse paragraph, that opens up with a shout: ”Gas! Gas! Quick, boys!”

The sentence places the reader in a episode of war. The poet is able to make the horrors of warfare come alive before reader’s eyes. The sentence “just in time” underlines that it is a description of a moment, an instant in the conflict.

In the first stanza the soldiers “marched asleep” but now they fumble agitated. So the reader immediately understands even if the soldiers are demoralized and exhausted, they are in ecstasy because they are so afraid of conflict.

Moreover the sentence ”fitting the clumsy helmet” adds more meaning to the soldiers’ connotation. The reader may ask himself why the helmet is represented as clumsy: it has the function to save soldiers’ life so it is not clumsy, it is essential. Therefore the poet uses irony to underline the relevance of helmet.

At line 11 the ascending climax (Yelling, stumbling and flound’ring) is associated with image of men in fire or lime.

Now the poet plays with chromatism and contraposes the red of fire and the green light and sea. The intelligent reader knows the red and greenish blue are complementary colour. So the last colour remembers to the reader the colour of sea, as a result he links the green gas to the greenish blue sea. This comparison is mainly highlights thanks to the use of semantic field of sea( “sea”, ”drowning”). Moreover, the similarity conveys image of an extended place where is impossible survive.

The poet’s choice to use the term ”someone” underlines the poet does not want the reader know who is the dying person because the poet does not want to describe the episode, he desires to make an example of what war is.

Furthermore the “someone” who is dying is described as a person in agony (like a man in fire or lime).

Interesting is to notice the use of first person narrator (in the first stanza the narrator is in the first plural people), because the narrator now is talking about his problems, feelings and experiences.

So the reader understands the poet fought in the first World War and he assisted at a gas attack.

The first person narrator continues in the third stanza when poet declares the contained of his dreams.

“In all my dreams before my helpless sight/He plunges at me, guttering, choking, drowning.”

The repetition of ascending climax like the climax of the previous stanza(yelling, stumbling, flound’ring) links the stanzas, so the reader notices the poet is again talked about his problems, feelings and experiences . In addition, the use of verb “drowning” to close the stanza connects more the two stanzas.

Furthermore, the poet can’t forget that episode: it represents an example of the psychological problems provoked by the war.

Interesting is to notice the poet lingers both on the physic problems (all went lame,..) and the psychological ones (poet’s obsession for the episode).

The last stanza opens up with the term ”if”, so interesting is highlighted the poet does not speak about his experience but he is making an hypothesis: the dialog with an ideal “you” has the function to warn the reader the war is not “dulce et decorum” but it is physic and psychologic pain (smothering dreams, froth-corrupted lungs, incurable sores, cancer).

The terms ”smothering” and “pace” recall the second stanza(an ecstasy of fumbling) and the first one (men marched asleep). Now the reader can understand the poem has the function to create the setting of a real war so the poet can argue the last sentence “my friend, you would not tell with such high zest the old lie” dulce et decorum est, pro patria mori”.

The vivid and in-depth soldier’s connotation has the function to contrast with the last sentence. Moreover the dead soldier is compared to a devil’s sick of sin. The alliteration highlights the horror that the soldier makes during the war and seems to underline his consolation dead, because thank of it he does not fight any more.

Interesting is to notice how the term “pace” that means march recalls the word ”peace”, so the opposite. The irony used by the poet highlights the war is not peace and stability, but horror and incessant attacks.

* Key-words
* **War**
  + Haunting flares (v.3)
  + Distant rest (v.4)
  + Ecstasy of fumbling(v.9)
  + Fire(v.12)
  + Green sea(v,14)
  + Sludge (v.2)
* **Women**
* **Homeland**
* **Soldiers**
  + Bent double, old, hags, (v.1)
  + Marched asleep (v.5)
  + Lost (v.5)
  + Physic pain(v.5,6,7,8)
  + Boys(v.9)
  + Clumsy helmets(v.10)
  + Devil's sick of sin(v.20)

**Themes and technique:**

* Ideal interlocutor-my friend(v.25)-donna
* Desperate glory(v.26)
* Pain of dying or the physical degradation of death
* Talk about real experience
* Use vivid images
* **The Glory of Women**
* Introduction

Siegfried Loraine Sassoon, (8 September 1886 – 1 September 1967) was an [English](https://en.wikipedia.org/wiki/England) poet, writer, and soldier. Decorated for bravery on the [Western Front](https://en.wikipedia.org/wiki/Western_Front_(World_War_I)), he became one of the leading poets of the [First World War](https://en.wikipedia.org/wiki/First_World_War). His poetry both described the horrors of the trenches, and satirised the patriotic pretensions of those who, in Sassoon's view, were responsible for a [jingoism](https://en.wikipedia.org/wiki/Jingoism)-fuelled war. Sassoon became a focal point for dissent within the armed forces when he made a lone protest against the continuation of the war in his "Soldier's Declaration" of 1917, culminating in his admission to a military psychiatric hospital; this resulted in his forming a friendship with [Wilfred Owen](https://en.wikipedia.org/wiki/Wilfred_Owen).

* Text

GLORY OF WOMEN

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 ardourswhile we fight ,  
And mourn our larelled memories when we’re killed.  
You can’t believe that British troups ‘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

* Analysis

Reading the term “glory” the reader may think the word remains to the semantic field of religion: something glorious is something worthy of honour, or praise; indeed the poem purports to write about the honour or praiseworthiness of women.

The poem starts off a aggressively with “YOU love us when we’re heroes”. This creates the feeling of an accusation conveyed with the use of the direct speech of a capitalised “YOU”, which contrasts to lower case “us”; the voice of a soldier, referring to himself and comrades. “When we’re heroes” is about women who love soldiers that are decorated heroes. When the men are at home the women praise their heroic deeds, but when they are away fighting in the war, these same women conventionally forget their heroes when faced with the reality of daily domestic life.

The idea of conditional love here— “when we’re heroes”— is the first sign of an accusation of hypocrisy leveled at women. Moreover, the poet lists every women’s flaw : female loyalty depends on the wound that a soldier sustains, and that it must not be socially embarrassing for women to relate “Or wounded in a mentionable place”(v.2); Sassoon suggests that women romanticise the war, focusing on chivalry and honour “you believe / That chivalry redeems the war’s disgrace.”(v. 3-4)

The war, meanwhile, is described as being precisely dishonourable: it is a “disgrace”. Sassoon uses language techniques and strong imagery to emphasize the horror of war. The use of alliteration in lines ten and eleven give gruesome pictures of war “Hell’s last horror, Trampling the terrible corpses, Blind with blood”. The aspirate ‘h’ sounds recalls the heavy breath of the soldiers running, the ‘t’ sound represents the crushing of the bones from the deceased bones of their former comrades underfoot, while the plosive ‘b’s almost copies the projection of blood itself.

This is done because the poet wants the reader to have a clear mental image of the horrible results of war. Using blood and corpses to paint images has a strong effect on stressing the brutality of war.

“You make us shells.”: women, Sassoon suggests, are complicit in the violence, because they are involved in the manufacture of weapons.

“You listen with delight, / By tales of dirt and danger fondly thrilled.”: the strong rhythm imparted by the alliteration here— “delight”, “dirt”, “danger”— gives a sense of a compelling parlour narrative.

“You crown our distant ardours…And mourn our laurelled memories…”: the most sarcastic lines in the poem, employing commonplace, romantic phrases and suggesting this is the limit of women’s understanding of war. To “crown… distant ardours” means to be the focus of the men’s desires; the “laurelled memories” talked of are the thoughts of the men killed and victorious (thus presented with laurel wreaths) in battle. Note the repetition of ‘our’ here; the opposition of men and women is particularly strongly sustained in these lines.

The women’s situation, at home near the fire, stands opposite to the soldiers’ situation: even the last ones are near fire, but it does not warm up, it represents the danger of the war. So the element of the fire highlights the differences between women’s state and war’s idea and the soldiers’ ones.

There is a turn from detailing what Sassoon takes to be British women’s attitudes towards soldiering and war to a more savage imagery that shows the women to be deluded. There is also, unconventionally, an even more pronounced turn that occurs in the final three lines, as the shocking ending turns from British women to the German mother.

O German mother dreaming by the fire…”: the sudden turn to the presentation of a German mother at home is surprising for the reader, after the focus on the insensitivities and moral complicity of British women in the war. In some ways she is presented more sympathetically than British women: her “dreaming”, because not elaborated on, doesn’t seem as immediately corrupt as that of British women.

“While you are knitting socks… His face is trodden deeper in the mud.”: The final couplet is deliberately shocking. The contrast between the thoughtful domestic scene and the utter savagery of a human head being stood on is horrifying, and meant as a corrective to the illusion that dominates the poem. The brutal truth, Sassoon insists, is a factual corrective to delusion.

Siegfried Sassoon displays his feelings towards war very strongly in this poem. His tone is very obviously bitter and angry that women do not realise all the difficulties men have to endure to survive war. He resents how no one felt the need to change their opinion and educate them about war. This leads to the   
theme being how women are unaware of the harsh realities of war. Because of this, Sassoon wrote this poem both to teach and to mock women for their ignorance. This is also reflected in the title of the poem, Glory of Women, which is greatly significant because although glory generally refers to someone or something’s reason for pride, the poet uses this word and twists its meaning to indicate sarcasm and the irony.

* Key-words
* **War :**
  + Disgrace(v.4)
  + Hell’s last horror(v.10)
  + Mud (v.14)
* **Women**
  + Love us(v.1)
  + Worship decorations(v.3)
  + Listen with delight(v.5)
  + Fondly thrilled(v.6)
  + Crown our ardours(v.7)
  + Knit socks(v.13)
* **Homeland**
* **Soldiers:**
  + Wounded(v.2)
  + Soldiers as Shells(v.5)
  + We fight(v.7)
  + We’re kill(v.8)
  + Run(v.10)
  + Tramp the terrible corpes(v.11)
  + His face is trodden deeper in the mud(v.14)
* **The Fox**
* Introduction

David Herbert Richards Lawrence (11 September 1885 – 2 March 1930) was an English novelist, poet, playwright, essayist, literary critic and painter. His collected works, among other things, represent an extended reflection upon the dehumanising effects of modernity and industrialisation. In them, some of the issues Lawrence explores are emotional health, vitality, spontaneity and instinct.

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile, which he called his "savage pilgrimage”.

The Fox, like many of D. H. Lawrence is other major works, deals with the psychological relationships of three protagonists in a triangle of love and hatred. Without the help of any male laborers, Nellie March and Jill Banford struggle to maintain a marginal livelihood at the Bailey Farm. A fox has raged through the poultry, and although the women—particularly the more masculine Nellie—have tried to shoot the intruder, he seems always to elude traps or gunshot.

* Key-words

**1.Conditions of living of everyday life during the war**

* Misery (pag.23'Why,' came March's vague voice, 'what do you want to waste your money for?''I thought it would be well spent,' said Banford.'I wasn't thinking of anything except the way the wind was blowing,' said March.'Oh dear,' replied Banford, 'I could have had as original thought as that myself. I'm afraid I have wasted my money this time.'
* Lack of food (“War conditions, again, were very unfavourable to poultry-keeping”, pag.2; “Rapidly and carelessly she prepared the meal, cutting large chunks of bread and margarine--for there was no butter” pag.9; Banford flew into the village on her bicycle to try and buy food. She was a hospitable soul. But alas, in the year 1918 there was not much food to buy,pag.14; “He was gone. The captain, upset, took a gin and bitters. Henry managed to hire a bicycle. It was twelve o'clock when he left the camp. He had sixty miles of wet and muddy crossroads to ride. But he was in the saddle and down the road without a thought of food”.pag.54)
* Lack of protection, security and fear

2.**Life at the frontline**

* Hardship of life('Put the gun down,' she said. 'We'll make a cup of tea.' 'Ay,' said the youth. 'We've seen enough of rifles.'pag.8; “Also he ate largely and quickly and voraciously, so that March had to cut more chunks of bread and margarine, for the roughness of which Banford apologized”,pag.10;” He was gone. The captain, upset, took a gin and bitters. Henry managed to hire a bicycle. It was twelve o'clock when he left the camp. He had sixty miles of wet and muddy crossroads to ride. But he was in the saddle and down the road without a thought of food”.pag.54)
* Young age of most soldiers(“The young man--or youth, for he would not be more than twenty--now advanced and stood in the inner doorway”, pag.6; “seeing something boyish in the round head with its rather long, sweaty hair”,pag.7; he went to ask for twenty-four hours' leave of absence.pag.53)

3.**Role of women**

* Need of independence and autonomy('Oh, well,' broke in March, 'we don't believe in living for nothing but work. ''Don't you?' he answered. And again the quick young laugh came over his face. He kept his eyes steadily on the obscure woman in the corner. 'But what will you do when you've used up all your capital?' he said. 'Oh, I don't know,' answered March laconically. 'Hire ourselves out for land-workers, I suppose.', pag.11

'Yes, but there won't be any demand for women land-workers now the war's over,' said the youth

Difficulty to face everyday life

* Absence of men(strength, support for the family unit, feelings)( “He was a huntsman in spirit, not a farmer, and not a soldier stuck in a regiment”pag.17;
* Graphics:
* The Idea of War
* The Idea of Women
* The Idea of Homeland
* The Idea of Soldiers
* Conclusions:

Thanks to the comparative analysis the reader may have additional information about the idea of War, Women, Homeland and Soldiers in the First World War: the histogram and pie chart highlight the information observe into texts.

The key-words of the War are: Fire, horror and disgrace, sludge, hell and lack of protection. So the reader can understand the idea of war is a negative idea: the texts analysed talk about the horror of the war; all poets have fought in the war so they know what war really is. To tell the truth, Rupert Brooke have not taken part to the conflict so he writes a blind patriotism poem, where the physic and psychological pain are not considered.

Another point of view results from the analysis of poets’ idea of women: they are delineated as mother, so with the characteristic of protection, love and gentleness. Interesting is to notice they are not considered able to be awareness, so they are always submitted to someone ,they have not a lot of autonomy. In opposition to this women’s idea, the period of the First World War allows women to be more independent: while men have to fight in conflict, the women can substitute men at work or at home(for example, as March and Benford, in The Fox).

Opposite to the real situation, are also the idea of the soldiers:” Bent double, like old beggars under sacks”(Dulce et Decorum est by Wilfred Owen,v.1). Indeed, they are boys but because of the shock and horror of the war they became old and tire.