

A Critical Study of Selected Trench Poems by Wilfred Owen

دراسة نقدية لمختارات من شعر الخندق للشاعر ويلفريد أوين

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الملخص

كانت الحرب العالمية الأولى أو «الحرب العظمى» صراعًا عالميًا مؤلمًا بدأ في 28 يوليو 1914 وانتهى في 11 نوفمبر 1918. وعقب الحرب المشار إليها، حدثت تغييرات ثقافية واقتصادية وسياسية واجتماعية جذرية. في الواقع، خلقت هذه التغييرات نوعًا أدبيًا جديدًا يسمى «شعر الخندق». هذا النوع الأدبي مستوحى من الحياة اليومية للجنود الشعراء في الخنادق، مع ما يترتب على التفاعل مع المشاهد المرعبة. سلط العديد من شعراء الخنادق الذين ظهرت خلال الستينيات الضوء على العديد من القضايا المتعلقة بالحرب العالمية الأولى. منذ ذلك الوقت، ركزوا على أهوال الحرب والمأساة والمعاناة والتجربة المؤلمة لشعراء الحرب في الخنادق. تناقش هذه الدراسة الشعراء المناهضين للحرب مثل ويلفريد أوين، الذي كتب قصائده اعتمادًا على تجربته الواقعية في المأساة العالمية. في الواقع، ولعب دورًا رئيسي، وحول مواقفه من كونه شاعر حرب، ونقل حياته المحفوفة بالمخاطر للغاية من خلال القصائد الوصفية إلى القصائد المناهضة للحرب.

الكلمات المفتاحية: قصائد مناهضة للحرب، سيفغريد ساسون، شعر الخندق، ويلفريد أوين، الحرب العالمية الأولى.

Abstract

The First World War (WWI) or “The Great War” was a traumatic global conflict that began on 28th July 1914 and ended on 11th November 1918. Following the indicated war, there were radical cultural, economic, political and social changes. In fact, these changes created a new literary genre called “Trench Poetry”. This literary genre was inspired by the poets’ soldiers’ daily life on the front, as a consequence of interacting with the horrifying scenes of the war. Many trench poets who emerged during the 1960s shed light on several issues concerning the First World War (WWI). Since that time, they focused on the horror of war, tragedy, suffering, and traumatic experiences in the war. This study discusses the anti-war poets such as Wilfred Owen, who wrote his poems depending on his real-life experience of the global tragedy. In fact, he acted as key player, he shifted his attitude and style of writing from being glorifying sacrifice into a powerful critique of war and conveyed his extremely risky life through his descriptive poems of war.

Keywords: Anti-war poems, Siegfried Sassoon, Trench poetry, Wilfred Owen, WWI.

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Introduction

The poetry of the (WWI) became most popular and powerful literary genre, which led many poets to become war poets such as Siegfried Sassoon, Wilfred Owen and Mikhail Naimy. Santanu Das (2006) points out that the term war poetry has become so common that its internal conflicts are often overlooked. Yet it is difficult to imagine human actions more different from each other than experiencing war and writing a poem. destructions chaos, the other order; one addresses creation, the other, destruction; one addresses pleasure, the other pain. Consequently, the war poetry provides binary oppositions, most notably life and death. Therefore, war poetry must be at war with itself to spark a flame, which lights a dark subject. Ribeiro (2018) argues that English poets used The First World War (WWI) poetry to document the experience of war. He examines the relationship between poetry and history, focusing on how internalized a shared culture and how poetic gestures shaped the context.

David Roberts (1998) assures that poets played a significant role in the (WWI) by introducing the victims, spectators and horrors. Their stories and reaction to their experience are evolving, and their work contained some of the greatest poetry of the twentieth century. Moreover, the poems of the nineteenth century witnessed an example of the empire and militarism culture that helped to explain both the desire to take part in this war and the existence of the early poetry of the WWI. The poets had been influenced by the war, and many of them who were soldiers had been parts of the war where they wrote poems by describing their traumatic experience and the horrors of the trenches. For example, the trench poet Wilfred Owen wrote “Arms and the Boy”, 1918, “Futility”, 1918, “Anthem for Doomed Youth”, 1917, and “Dulce et Decorum Est”

Das (2006) considers how war poetry has evolved over the period of the WWI and WWII, by looking beyond the trench poetry in Britain to examine the various responses to the war. Das begins with an introduction to the WWI poetry by providing efficient explanations on a variety of topics that are supported by literary manuscripts, including the historical footage. The image of the WWI soldier as a person has deteriorated over the last century. However, stoicism, which is an ancient philosophical doctrine from Greece and Rome that prioritize virtues as the ultimate ideal, instructing humans to align their lives with nature and reason, accept the uncontrollable, and concentrate on their thoughts and acts, has persisted in the minds of British cultural consciousness, which is aided by the reading of soldier poets such as Siegfried Sassoon, Wilfred Owen, Robert Graves, Ivor Gurney, Robert Brooke and many other poets who wrote many sonnets about the war.

Wilfred Owen wrote his poem in 1918, entitled, “Arms and the Boy”, which is about a boy and a deadly weapon. It describes how weapons bring destruction to the whole world, and it reveals the man’s violence and brutality. The war divides the world into two parts: the world of reality and the fantasy world. Many critics such as Jon Stallworthy and Samuel Hynes assure that Wilfred Owen’s name has become associated with trench poetry, and each of his poems, while focusing on a different aspect of the warfare, is always built around specific incident. He distances himself from his mentor Siegfried Sassoon, and his poetry finds positive values in the inwardness of warfare. Owen not only tells readers about war scenes but also attempts to link feelings about warfare and its clauses. (*Poetry Foundation, n.d.*)

Additionally, his other written poem in 1918, entitled, “Futility”, represents a poem that portrayed an unnamed soldier who is lying dead over the snow in France. This image came into the speaker’s mind and made him or her rethink about the value of life by giving the inevitability of death. This poem has calmer and more resigned tone when emphasising the speaker’s reaction on mourning the futility of life in the face of death. Todman (2006) believes that the WWI with its own mud and killing, can often act as an ultimate example of war’s

futility. Millions of soldiers were sent to their deaths in order to gain a few hundred yards, and hence, writers as Wilfred Owen and Siegfried Sassoon portrayed remarkable images of the tragedy of war. This only represents a partial image of the war since it only has become the worst of all wars in the past thirty years. However, during the war, it has revealed feelings of great patriotism and pride. While not everyone was involved in this war, the war has been remembered only for its atrocities.

Owen wrote his poem in 1917, entitled, "Anthem for Doomed Youth", which t is written whilst he was admitted to the hospital for healing from the injuries and traumas of the trenches. This poem regrets the loss of youth`s life in the war and describes the horrors of the trenches. It also takes a particular issue with the celebrations that surround the war. Another famous poem for Owen in 1920, entitled, "Dulce et Decorum Est", illustrates the horror and trauma of war. He wrote it when he was fighting during the war describing the horror and traumas of the trenches and of the horrors of the entire wars.

1.1 Problem Statement

This study explores the suffering and horror from the poet soldier`s point of view. It tackles how the war affects them in a different way in comparison to other soldiers or civilians, and it demonstrates that poets have written their poems immediately after the WWI. Additionally, the study explores the unpleasant and traumatic experience of the war poets in the trenches, to achieve the purpose of the study, the researcher selects the following poems for Wilfred Owen`s "Arms and the Boy", 1918, "Futility", 1918, "Anthem for Doomed Youth", 1917, and "Dulce et Decorum Est" 1920. The study raises the issue of the reasons of the wars as to whether they serve nations and many people or serve special people and others who are victims of such wars. Before the war, trenches poets stand with war because they think that they head off to the war due to the honor of their countries, which calls them to fight against their enemies. Nonetheless, they have changed their attitudes after the war due to the huge numbers of encountered injuries and victims, and hence, their poems have become anti-war ones. They have conveyed anti-war messages via their poems. The purpose of this study is to investigate the suffering, rebellion, honour, and heroism in the trenches and consequences of the WWI through the lenses of the soldiers themselves by using a selection of the most prominent poems of the period such as War and Transformation

Literature Review

Joseph Campbell (2005) wrote a book about the ideology of the WWI poetry criticism discussing the impact of war on literature, explores the influence of the war experience on war-poets. Consequently, the results have emerged to represent male war writers who not only acquired combat experience but represented that experience through their texts such as Siegfried Sassoon, Wilfred Owen, and Robert Graves. The trench lyric as a genre is a more realistic text as it describes soldier`s experience in the trenches. In fact, it portrays the scenes of the war and discusses conditions in an unromantic framework, which sheds the light on the poem`s most common setting. Moreover, the trench lyric represents the naively optimistic attitude towards the war and the aesthetic purpose of the lyric poetry.

According to Das (2006), the writings of the WWI are preoccupied with tactile experiences, ranging from the horror of the "sucking mud", which means trapped with nowhere to go, which is frequently described in trench diaries, journals and letters, Das adds that the eyes of the soldier-poets` were not bandaged as their wounds, but were opened, wide, and confused in the darkness. Readers can infer from the trench poetry that the world of the trenches

is “dark as Hades and wet” as Burgoyne writes in his diaries, and the WWI is remembered as a period of darkness and cruelty. Moreover, Das refers that the present research brings important parties to comprehend the war experience such as men and women, nurses and combatants. Accordingly, the war is not a one-dimensional event, but it focuses on the attitudes of civilians, nurses, politicians, etc.

Hannah Peerzada (2019) investigates a study that tackles the attitude of British Trench poets such as Wilfred Owen, Siegfried Sassoon and others towards the Great War. Peerzada explores the trenches and horror of war in the views of the soldier poets and examines how the trenches poetry got easily spread all over. “At such juncture in Britain’s History when people were already disillusioned with War, Trench poetry got easily acknowledged and encouraged by its audience and thus played a decisive role in shaping the future of war poetry. The work of British Trench poets such as Wilfred Owen and Siegfried Sassoon stood amongst the most recognizable literary responses to the Great War. They mostly wrote doggerel verses to express their unpleasant and traumatic experience in War, raging anti-war sentiments and thus appealing to the shared feelings of disgust and despair of masses with the aftermath). (Peerzada, 2019)

In the context of this research, the traumatic experience of the poets is expressed in the trenches and stating the ways of their attitude towards the war, which have changed from being with it and later against it. This research shows a comprehensive explanation and experience of the poets (soldiers) through their descriptive poems, and it explores the use of language and powerful expressions and the ways they are functioning in the poems. Moreover, the research expresses the attitude of the poets and their feeling during the Great War and following it. Consequently, the research provides an analysis of the selected poems pertaining to Wilfred. At the end, the research also stresses how brutal the wars are and expresses what kind of memories have been stored in minds.

Güllübağ and Baktır (2020) wrote an article about the anti-war verses in English that deals with the horror, effects, and suffering of wars, particularly, the “Great War, including the extreme experience of soldiers. The poet soldiers described their traumatic experience of war, and how they were supporters of the war since they considered it the war for freedom. Following the war, they changed their views, and they carried rebellious voices against the war. Moreover, the article attempted to express that the poems were not just epic, but also expressed a painful memory stuck in soldiers’ (poets’) minds, and how poets at first conveyed a delightful message of war and portrayed the tragic and truthful reality of it in the trenches. Samuel Hynes assures that anyone who reads war poets will sense at once the sad tone that comes through the violence, anger, and grief. Hynes (1930, 23) continued to declare that men may no longer accomplish great deeds any longer, but they are still capable of being tough, sociable, and humorous under pressure, loyal to each other, capable of feeling pity, and capable of performing their worthless destructive duties skilfully and faithfully. Hynes manages to understate the significance of the 1914-1918 war by writing the war’s “myth” as if it was not real enough but was an overwhelming truth for youths who are growing up in the absence of fathers, uncles, friends and others who had been through it.

Bill Morgan (2003) asserts that the “Beat Movement”, which is a reaction to war poetry, and has witnessed the emergence of several prominent movements, including social, political, cultural and economic revolution. The Beat Movement was the most important rebel movement that emerged in the United States after the World Wars I and II, with the goal of improving all aspects of life, including government, religion, business and media. “In fact, it aimed to create a society that not only achieved the purpose of keeping the United States robust enough but also gave people the impression that they were benefiting after years of challenges. The century

began in 1898 following the Spanish American War encountering a conflict between the United States and Spain. This war was followed by two World Wars, during which a number of writers and expatriates in France expressed their horrors and disillusionment. During the post-war period, The Beat Generation rebelled primarily against the American middle-class society and its values. They attempted to change societal values and to raise awareness among Americans.” (Morgan. 2003)

According to Samuel Hynes (2011), a generation of the young men with high abstractions such glory, honor and England went to the trenches in order to make the world safer for democracy. They were killed and slaughtered in absurd battles potentially planned by idiotic generals. On the other hand, those who had survived have all been disillusioned, embittered and shocked by their trench experiences, and hence, realized that their true enemies were not the Germans, but the old men back home who lied to them. They refused the values held by the society that had sent them to fight, isolating their generation from their cultural inheritance and from the past. Moreover, war could not even arise to interrupt such a process, since war was barbaric, and now unexpectedly war had occurred, then had brought hopes of order to an end. It took place not merely as an interference of peace, rather as a refutation of the beliefs that had created Europe as a society.

Nevin (2009) presented a comparative study between Rupert Brooke and Wilfred Owen's attitudes towards the subject of warfare. Wilfred Owen's "Dulce et Decorum Est" and Rupert Brooke's "The Soldier" both were written during the WWI. Death and war are the major themes in both poem's, yet they are written from different perspectives on how war affects people. Wilfred Owen's "Dulce et Decorum Est" portrays the cruelty and terrors of war, whereas Rupert Brooke's "The Soldier" praises and idealizes war. Wilfred Owen intimates to have the perception that war is terrible and that dying in the trenches, regardless of the reason for it, is an extremely painful experience.

Wilfred Owen

Wilfred Owen is a prominent English soldier poet of WWI. He was born on March 18, 1893 in the town of Oswestry. Even though his family was considered upper class for the first years of his life, they hit a rough patch when they were forced to rely solely on Owen's father Tom's income. Young Owen was fascinated by poetry, archaeology and botany, but his parents' lack of financial support for a university education haunted him. Therefore, he had no intention of attending University and lacked the grades required to qualify for a scholarship. However, Susan Owen used her relationships in the community's clergy in order to help him find a job as Reverend Herbert Wigan's assistant in Dunsden, which was close to Reading University. As an assistant, he was required to assist with ceremonies, visit parishioners in their homes, and teach Sunday School. He was deeply moved by what he saw, which was the face of true poverty. His attention then turned to France, where he was employed as an English teacher after completing his service in the parish. Soon after, he received an invitation from one of his married students to travel with her family to the Pyrenees, where they began to flirt amid the August outbreak of the indicated war. He states in a letter sent home saying that he is not as affected by the war as he should be. In light of Europe's deflowering, he perceives his own existence to be even more valuable and beloved. Even though it is true that the guns will help with some useful weeding, it makes him angry and ashamed to think that the memories that were supposed to have outperformed the civilization of thousand years are already being destroyed as well as the bloodies, the by-products of decades of Natural Selection, are being melted down to pay for political statues. Williams (1993).

Sadly, he was killed in November 1918 a week before the war has ended where five poems were only published before his death. Following his death, seven more poems had appeared. Some of his poems include the "Arms and the Boy", 1918, "Futility", 1918, "Anthem for Doomed Youth", 1917, and "Dulce et Decorum Est" 1920. He wrote his war poem on the horrors of war and his own experience in the trenches. He was influenced by Siegfried Sassoon who was his mentor, and he withstood against the public perception of the war at that time.

Wilfred Owen, as Rawlinson quoted from Ian Hamilton about war poet, was on the front lines in the WWI and witnessed first-hand the horrors of trench warfare, all of this shaped him into the valuable and prominent poet we know today. Rawlinson (2007). During his time in the trenches, Owen learned from his service that the frontline was not the higher test of valour he dreamed it to be, but rather the new world in its most aspect. He and other officers did not see a normal war, but a war that was dominated by machine guns and artillery. The actions of brave soldiers were meaningless, and hence, death was more random, meaningless and hideous. Owen rejected the idealistic image of the poet's prewar, with their using of old language and noble expressions in order to hide the ugly truth of the modern warfare.

1.1.1 Arms and the Boy

Owen represented a poem about an inexperienced young soldier. In particular, the speaker wants the young soldier to realise how cold his bayonet is by touching it, and hence, the boy, however, is not made ready for war. The title of the poem "Arms and the Boy" is ironic, which shows that the killing instinct embodied in the Great War was not natural. The young men had to get used to the deadly weapons that were used to kill men in many ways. The idea is that the boy is innocent to fight, kill, and hold deadly and weird weapons, but the nature of these weapons is against the nature of the young boy.

In the first stanza, the speaker refers to a young boy who attempts to use and appreciate bullets, bayonet-blade and weapons where he is about to learn the ways of war. The use of personification in the first stanza describes the bloodthirsty of the blade, and he describes the cruelty of war and how cold it is. All these descriptions lead to the destructive nature of war and what awaits the boy if he picks it up.

In the second stanza, the speaker continues his description of war and refers to the disability of the boy to use weapons since he is not familiar with them. In the first stanza, the speaker refers to the blue blade, which is cold, then he moves to death and grief in the second stanza where it is created for no reason other than killing and deteriorating the world and everything that stands in front of it.

The third stanza changes the direction of the poem. The speaker compares the last two lines with the true nature of that young boy, and it also stresses that the boy should not deal with bullets or bayonets. He should rather live his own life as a young boy who should be smiling and laughing for an apple than being a monster who is eager to kill and who is bloodthirsty because he is not a destruction tool, but is naïve and innocent, and wants to live his own childhood as it normally should be.

1.1.2 Futility

"Futility" 1918, portrays a soldier who was found dead in the snow in France. This image came to the mind of the speaker and makes the speaker re-examine the value of life in terms of death's inevitability. Based on Owen's own experience of the first line in the trenches, he wants to tell the world about what he called "The Pity in the War".

In his most poems, he focuses on the bond and relation between a man and nature where he believes that nature can revive his friend. The persona is full of hope when the body is moved to the sun due to its warm. Accordingly, the speaker personifies the sun as old and kind. The sun is used to wake up his friend every morning even in the battlefield in France, and hence, if anything can wake him up, it will be the sun.

In the second stanza, the speaker starts wondering and questioning where he is extremely confused about how the sun could make the seeds grow, and how it can revive a fully-formed man. Once the sun was the only thing which could wake him up since it is warm and cold, but that could not change the idea that the sun could not warm his body as before.

Owen used "Futility" as a title for his poem due to the futility of the sun's function, and the efforts it has made to revive and activate the world. In fact, he wants to convey how the war is futile, and that it cannot ever be something great even if any country wins a war.

1.1.3 Anthem for Doomed Youth

"Anthem for Doomed Youth", is a sonnet written by Wilfred Owen in 1917 when he was admitted to the hospital for healing from injuries, which are caused by his military service during the WWI. According to Kousar, et al. (2016) the poem's title is quite ambiguous and confusing. It implies two binary oppositions such 'Anthem' and 'Doomed'. Anthem refers to a song or hymn of joy and adoration, yet 'doomed youth' implies that this poem is most definitely not making anyone happy or cheer up. It is ironic, how can a soldier feel joyful if he destined for death? He mocks at the patriotic perceptions about war.

The poem mourns the deaths of young youth men during the indicated war and describes the horrors of the trenches. It takes issue with the ceremony of war, as indicated by the word "Anthem" in the title, considering that prayers, choirs, and church bells are insufficient tributes to the reality of war. Nothing will serve young youth men when they passed away since it is all about celebrating the winnings that will proceed along to politicians benefiting from it. They will pass away and no one will mourn them except their beloved ones, such as families and close friends. Further, nothing will light their journey from life to death, and no candle can be lit to assist them during their journey.

Owen realises what war meant to be to his fellow troops who were brutally killed in the trenches. Additionally, he has witnessed the insanity of mass killing and compared it to the slaughter of farm animals. The angry guns, shell screams and bulges call all these personifications to play a significant role in the first lines of the sonnet where they show and reveal the imagery of unnecessary slaughtering and violence. Most critics see that Wilfred Owen is one of the prominent poets who described the pain and horrors of war. Therefore, his anti-war poems were famous due to their dark reality and English proficiency, which express depression and sadness in addition to avoid the truth of death and grief with irony and bitterness.

Many of Owen's works such as "Dulce et Decorum Est", "Anthem for Doomed Youth" and his letters written in his home have immortalised the pro-war poets. Owen makes no secret of his belief that war is a destruction and a horrific waste of human's life.

1.1.4 Dulce et Decorum Est

Like many of Owen's anti-war poems, "Dulce et Decorum Est" its title is taken from a Roman poet Horace, which means that "it is fitting and sweet to die for one's country". The poem describes Owen's own experience during the WWI in northern France; he examines the brutal struggle of soldiers by focusing on the story of a soldier's death. Owen assures that dying

for one's country is not that sweet, honourable, or acting in a brutal war that took over 17 million of people's lives. If people could see the truth of the war in the eyes of the dead soldiers and see them coughing the blood from their damaged lungs, they will not eagerly inform their children the story of the heroism about what occurred during the war.

*"Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,"*

"Stallworthy, J. (2014: 148)."

It is an unusual opening to start the poem with the portrait of these poor soldiers who are not ready to war but are a portrait of their miserable life and experience. The speaker shows how miserable a soldier's life is, and that it is full of horrors and terrible conditions, which lead one to suffer from pain and frustration.

In the second stanza, the speaker shifts from the word "we" to a specific dying man by describing that death in a war, which makes it extremely terrible and meaningless. The speaker portrays the terror and confusion of encountering a gas attack. On the other hand, the readers get into the scene of a chemical war where there is a man who gets caught and left behind. Following that, the speaker describes a man who could not get his mask and helmet, and meantime, drowns in gas as if he is beneath the water. In fact, only the speaker could realise this scene from his gas mask as he is looking from a window. Their enemy is not a human being but a gas, which shows how their life is painful and meaningless. The speaker continues his description of war in the third stanza by revealing more horrific truths about it. Additionally, he adds that even surviving war can bring on indefinite future suffering. The surviving speaker describes watching this man pass away in agony in all his dreams, he is unable to escape this vision, which means he will never achieve the "rest" as indicated in the first stanza. The trauma of death he witnessed hunts his sleep indefinitely.

In the third stanza where this sense of the innermost horror of the poem can be detected. Certainly, this is where the poem's sounding of the poet's interiority is at its deepest. According to Hughes (2006), Owen in his opening "In all my dreams," he expresses his deep inability to break free from the unconscious replays of the scene that crept into his consciousness like a nightmare and are resuming their assault on him every night.

The speaker wrote the third stanza in present tense to imply that these dreams will never fade. He perhaps will permanently be terrified by this trauma for the rest of his life. The poem's depiction of the horrors of war is thus complete and comprehensive. It portrays all aspects and features of war as brutal, meaningless and agonising as to whether you are living through it, dying in it or surviving it. Owen in his poem "Dulce et decorum Est" wants to destroy the idealized image of warfare, he hoped to satirize the belief that scarifying for one's country is horrible and scared. According to Owen's point of view, he contrasts the expected situations of warfare with the ugly truth of war as someone who saw the brutality and terrible conditions of the indicated war. Moreover, Owen enragates that soldiers were sent to war with strong and great nationalist beliefs, unfortunately this belief was wrong, and they were forced to encounter the reality that warfare is neither glorious nor noble.

Conclusion

In conclusion, this study examines how anti-war poets as Wilfred Owen had changed their attitude toward the aspect of heroes, heroism and the deadly reality of war. Although more than hundred years have passed of the start of the WWI, with German's declaration of war against Russia, the effects of war remained present today. In the past, people thought that war brought glory and honour where they also thought that every person should fight for his own country. Nowadays, everything has changed, and the horrible truth of war has been revealed, and people's new current belief is that war is considered as hell. This war changed people's attitudes depending on the traumatic events and suffering they had witnessed.

Finally, the Great War ended on November 11th, 1918, by leaving countless victims. People and soldiers had lived through four years of unprecedented bloodshed and destruction where there was not a single house unscathed of ruin, and ruin followed by ruin. Moreover, there was an end to the war, but there was endless suffering, deprivation, hardships and grief that continued to dominate people's lives.

In this regard, the anti-war poems of these two soldier-poets like Siegfried and Owen, were particularly notable as they openly defied the empire's hard nationalistic morals and militarist conventionalisms. Siegfried wrote an open letter by explaining his protest the war to the war department that he refused to fight anymore. Nevertheless, his protest failed, and he had been savagely killed during the last week of fighting. This letter including his anti-war poems made him prominent as a traitor to his country, despite that he was a highly decorated army officer. The war became a war of violence and colonisation where civilians, soldiers, nurses, doctors and children have also witnessed an endured suffering for unjust purposes. Moreover, soldiers and civilians are not rebelling war's conduct, but on the political mistakes and loyalties in which they were being scarified for in the war.

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