

**A Comparative Study of English and Arabic War  
Poetry: A Study of Selected Poems by Owen, Kipling  
and Abdel Rahim Mahmoud**

دراسة مقارنة بين شعر الحرب الإنكليزي والعربي: دراسة في قصائد مختارة لاوين  
و كيبلينج و عبد الرحيم محمود

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**Department of English Language and Literature**

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**May, 2017**

## **Authorization**

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Ghofran Younes

## DEDICATION

This thesis is dedicated to the soul of the most beloved and dearest man  
in the world..... **My Father**

Also it is dedicated to the greatest man in the world .....

**My Husband**

## Table of Contents

| <b>Subject</b>                     | <b>Page</b> |
|------------------------------------|-------------|
| A. Thesis Title .....              | <b>I</b>    |
| B. Authorization .....             | <b>II</b>   |
| C. Thesis Committee Decision ..... | <b>III</b>  |
| D. Acknowledgements .....          | <b>IV</b>   |
| E. Dedication .....                | <b>V</b>    |
| F. Table of Contents .....         | <b>VI</b>   |
| I. English Abstract .....          | <b>IX</b>   |
| J. Arabic Abstract .....           | <b>XI</b>   |

### Chapter One

|   |           |
|---|-----------|
| 1.1 Background of the study .....           | <b>1</b>  |
| 1.2 Biography of Wilfred Owen .....         | <b>5</b>  |
| 1.3 Biography of Rudyard Kipling .....      | <b>7</b>  |
| 1.4 Biography of Abdel Rahim Mahmoud .....  | <b>8</b>  |
| 1.5 Statement of the Problem .....          | <b>9</b>  |
| 1.6 Questions of the study .....            | <b>10</b> |
| 1.7 Objectives of the study .....           | <b>10</b> |
| 1.8 Significance of the study .....         | <b>11</b> |
| 1.9 Limitation and Limits of the study..... | <b>11</b> |

|                                       |           |
|---------------------------------------|-----------|
| <b>1.10</b> Definition of terms ..... | <b>11</b> |
|---------------------------------------|-----------|

## **Chapter Two**

|                                       |           |
|---------------------------------------|-----------|
| <b>2.1</b> Review of literature ..... | <b>13</b> |
| <b>2.2</b> Theoretical studies .....  | <b>13</b> |
| <b>2.3</b> Empirical studies .....    | <b>17</b> |

## **Chapter Three**

|                                       |           |
|---------------------------------------|-----------|
| <b>3.1</b> Introduction .....         | <b>24</b> |
| <b>3.2</b> Methods of the study ..... | <b>24</b> |
| <b>3.3</b> Procedures .....           | <b>25</b> |

## **Chapter Four**

|  |           |
|--|-----------|
| <b>4.1</b> War Poetry .....                | <b>27</b> |
| <b>4.2</b> Wilfred Owen .....              | <b>29</b> |
| <b>4.2.1</b> Dulce Et Decorum Est .....    | <b>31</b> |
| <b>4.2.2</b> Anthem for Doomed Youth ..... | <b>35</b> |
| <b>4.2.3</b> Strange Meeting .....         | <b>36</b> |
| <b>4.3</b> Rudyard Kipling .....           | <b>38</b> |
| <b>4.3.1</b> If .....                      | <b>39</b> |
| <b>4.3.2</b> A Death-Bed 1918 .....        | <b>42</b> |
| <b>4.4</b> Abdel Rahim Mahmoud .....       | <b>43</b> |
| <b>4.4.1</b> The Martyr .....              | <b>44</b> |
| <b>4.4.2</b> A call for Jihad .....        | <b>46</b> |

## Chapter Five

|                                  |           |
|----------------------------------|-----------|
| <b>5.1 Conclusion</b> .....      | <b>49</b> |
| <b>5.2 Recommendations</b> ..... | <b>52</b> |
| <b>References</b> .....          | <b>53</b> |

## List of Appendices

| <b>Appendix</b> | <b>Title</b>                      | <b>Page</b> |
|-----------------|-----------------------------------|-------------|
| Appendix A      | Wilfred Owen`s Poems .....        | 58          |
| Appendix B      | Rudyard Kipling`s Poems .....     | 63          |
| Appendix C      | Abdel Rahim Mahmoud`s Poems ..... | 68          |



**A Comparative Study of English and Arab War Poetry; A Study  
of Selected Poems by Owen, Kipling and Abdel Rahim  
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دراسة مقارنة بين شعر الحرب الإنكليزي والعربي: دراسة في قصائد مختارة لاوين و كيبلينج  
وعبد الرحيم محمود

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**Abstract**

This thesis discusses war poetry through a selection of some of the most famous poets in this field: Wilfred Owen, Rudyard Kipling and Arab Abdel Rahim Mahmoud, for whom war is a central theme. Wilfred Owen and Rudyard Kipling are major figures who tried to show their challenging personalities through and after the First War World. Wilfred Owen expressed the truthful reality about that war due to the fact that he has been part of that war. He witnessed the full horrors of it, the death of his fellow soldiers where brutality and savage images in his poems. Kipling, at the beginning of that war, hailed it with an enormous sense of patriotism and encouraged young men to participate and fight in such a war that he considered noble. However, after he witnessed war's bloody, brutal and

horrible results, he changed his view. On the other hand, Abdel Rahim Mahmoud`s poetry is associated with the struggle against the British occupation of Palestine and its oppression ;he took part in the war to defend his homeland, Palestine. People suffered from oppressive and tragic conditions from occupation there. So those three poets lived during difficult circumstances and their poems were mirrors reflecting the life which they lived.

This thesis is divided into five chapters. Chapter one introduces the concept of war and rebellion literature, while the second chapter reviews the related literature. The third chapter highlights the methodology that the researcher followed in order to conduct the research. The fourth chapter presents detailed analyse of the main poems of Wilfred Owen, Rudyard Kipling and Abdel Rahim Mahmoud. The last chapter presents the conclusion and the recommendations.

**Key words ;**

***War poetry , Literature of revolt , Comparative literature, Wilfred Owen, Rudyard Kipling, Abdel Rahim Mahmoud.***

## دراسة مقارنة بين شعر الحرب الإنكليزي والعربي: دراسة في قصائد مختارة لاوين و كيبلنج وعبد الرحيم محمود

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اشراف

الدكتورة ناديا طارق

### ملخص الرسالة

تناقش هذه الرسالة شعر الحرب عند اهم الشعراء الذين ارتبط مفهوم شعر الحرب والثورة كموضوع رئيسي في اشعارهم وهم ويلفرد اوين وروديار كيبلنج و الشاعر العربي عبد الرحيم محمود. ويلفرد اوين وروديار كيبلنج هما شخصيتان متمردتان في اشعارهما حيث حاولا اظهار حقيقه الحرب العالمية الاولى . فقد أعرب ويلفرد عن

رفضه لها بسبب كونه جزءا منها حيث شاهد فظائع تلك الحرب وموت زملائه الجنود والصور المروعة والوحشية خلالها. أما كيبلنج أيد في البداية هذه الحرب وحث الشباب على المشاركة والقتال فيها والتي اعتبرها نبيلة وواجبا وطنيا ولكن سرعان ما غير وجهة نظره عندما شاهد دموية الحرب ووحشيتها وفضاعة نتائجها.

من جهة أخرى اعتبر الشاعر عبد الرحيم محمود ظاهرة اجتماعية أكثر من كونه كاتباً مبدعاً. فهو الشاعر الأول للاحتلال البريطاني لفلسطين في العقد الخامس من القرن العشرين حيث عانى شعب فلسطين من الاضطهاد والقمع والظروف المأساوية بسبب معاملة المستعمرين البريطانيين لهم.

عاش هؤلاء الشعراء الثلاثة ظروفًا صعبة حيث كانت قصائدهم صورة واضحة لها .

يعطي الفصل الأول صورته تمهيديه عن مفهوم شعر الحرب والثورة في الأدب، بينما يركز الفصل الثاني على الدراسات السابقة.

أما الفصل الثالث فيركز على المنهجية التي اتبعتها الباحثة، والفصل الرابع يعرض تحليلا تفصيليا لأهم القصائد التي كتبها ويلفرد اوين وروديار كيبلنج وعبد الرحيم محمود .من ثم يأتي الفصل الخامس والذي يعرض الخاتمة والتوصيات.

**الكلمات المفتاحية :** شعر الحرب، شعر الثورة، الادب المقارن، ويلفرد اوين، روديار كيبلنج، عبد الرحيم محمود.

# CHAPTER ONE

## 1.1 Background of the Study

The literature of war and revolt were known in many civilizations and cultures, such as the Greek, Romance, French, German, British, American and Arab. This type of literature did not appear in vain, but it appeared for several reasons. Among these reasons are the existence of social and political contradictions between the dictates of the authority and the aspirations and dreams of people. This concept varies from one group of poets to another; some poets believe that war poetry and rebellion are a necessary part of life that we cannot avoid; others believe in the humanitarian point of view, that war is evil and must be avoided at all costs .

This type of expression came in poetry because literature is the most suited outlet for expressing what is going on with human beings. So in any literary work, there is a great prospect to provide readers with feelings and sentiments that help them come to terms with a period full of social and intellectual contradictions and challenges. These forms of literature vary; some writers might resort to writing with a conformist attitude, while others adopt the rebellious vein as they believe it will

expose reality to people. The latter group believes that literature has a social role. This is most prominently seen during the late stages of the first world war where brutality, savagery, horror and atrocities marred what seemed to be a perfect patriotic image of that war. World War I extended from 1914 till 1918 and witnessed different changes when it came to the perception of this war .

World War I can be divided into two stages. The first stage of the war was a period of great patriotism and sense of pride. However, such feelings were documented by those who did not participate in the horrible war itself. Rupert Brooke, for example, with his exaggerated national poetry, has written that fighting in such a war is considered both noble and necessary.

The second stage, however, saw a change in this outlook for the war was seen as bloody, brutal, and anything but honorable, and that is why the poets of the war announced in their anti-war poets. The poetry of Owen expresses the honest reality about the war due to the fact he took part in this war, witnessed the full horrors of World War I, and had witnessed the death of his fellow soldiers.

Wilfred Owen in the eyes of many critics is one of the most important poets who described the pain of war, and his poems are famous for their black realism and linguistic skills which express sadness and an inability to avoid the reality of death and grief with bitterness and irony.

“while many of his colleagues were writing poetry filled with sarcasm and cynicism at the injustices of war, Owen wrote in a more permanent, meaningful way, depicting the futility of fighting, the terrible conditions the soldiers had to contend with in the trenches, in a powerful, sometimes understand but always compassionate and disturbing fashion” (Boris,1990,p,203).

As Rawlinson quotes from Ian Hamilton, “it was the war experience, the unanticipated horror of trench-combat, that turned him into the poet we now value so highly” (Rawlinson, 2007: 114).

Another war poet who was severely affected by war is Rudyard Kipling, Kipling was one of the most important and prominent writers of verse and prose in the late 19th Century and early 20th Century. "Kipling strikes me personally as the most complete man of genius , distinct from fine intelligence ,that I have ever known " .Henry James(n.d,p1).

John, Kipling’s son, was reported to be missing in France, which made Kipling overwhelmed with guilt while searching for his lost son. However, he was not able to find his son at all, that led him to write his famous sequence of war poems “Epitaphs of the War.” After that he suffered mental depression. Kipling was not only supported joining war, but also encouraged his own son to participate and go to the war. He encouraged him out of a sense of nationalism, which is the thirst of a nation to be great and better than others. Militarism and imperialism both embody this motive within themselves. When first world war began,

many nations showed a sense of delight and good emotion that their nation was going to participate in that war.

Arabic poetry of war differs greatly from the English one. The Arabs, whose lands were occupied by western colonizers, have written about their homeland and the aggressions against them that have taken place within this region during the 20<sup>th</sup> century. Arabic poetry of war is mainly revolutionary poetry, which is the act of changing things to the better. Gibran Khalil Gibran, the Arab expatriate poet, explained revolution as the breath of life without which human beings cannot survive, like the existence of oxygen, so revolution is a must. (Gibran, 2008, 51). Gibran's goal of the change is to modernize anything that is unusual. He believes that rebellion against oppression is an inherent part of life; there is no life without rebellion against injustice.

One of the most influential Arab war poets is Abdel Rahim Mahmoud. He describes the Palestinian revolutionary experience in his nationalist poems. He sums up the tragic condition of the Palestinians caused by the British mandate. His poems give expression to the need for struggle against the British even till death.

This study aims at comparing and contrasting English war poetry in England during the First and Second World Wars and Arabic war

poetry in the Middle East in the 20<sup>th</sup> Century. The sample consists of selected poems by Wilfred Owen`s "Dule Et Decorum Est", "Anthem for Doomed Youth",and "Strange Meeting " ,by Rudyard Kipling`s "If ", "A Death-Bed 1918", and Abdel Rahim Mahmoud`s "The Martyr ", and "A call for Jihad".

## **1.2 Biography of Wilfred Owen**

Wilfred Edward Owen (1893 –1918) is an English poet and soldier. He was born on March 18th, 1893, to an apparently wealthy family; however, within two years his grandfather died on the verge of bankruptcy and, missing his support, the family were forced into poorer housing at Birkenhead.

He is considered one of the leading poets of the First World War and his war poetry on the horrors of trenches and gas warfare was heavily influenced by his mentor Siegfried Sassoon. His poems 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.

In 1913, Owen decided to work as a private teacher, then traveled to France, where he worked until 1915. Just after the outbreak of the



war.

In 1915, Owen returned home and enlisted and in 1916 he began an officers' training course. In 1917, he shipped out to France where he spent almost four months with his regiment moving in and out of the front line, then returned home, diagnosed as suffering from shell-shock. In June, he arrived at Craiglockhart Hospital, just outside Edinburgh, in Scotland, where a small team of doctors treated those suffering from the psychological trauma of modern warfare. Soon Owen was showing his work regularly to his deep friend Sassoon. Owen published his work in the hospital journal, *The Hydra* and he met, through Sassoon, several other writers and poets, including Robert Graves. Owen returned to his regiment in November, 1917 but did not return to France until the middle of the year. However, he wrote extensively during this period, revising and rewriting poems already begun, and beginning many new works. He published several poems in critically acclaimed literary journals during the first half of 1918. In September, he returned to the front line, where he won the Military Cross for bravery. He was preparing his first collection when he was killed. The telegram informing his parents of his death arrived on 11 November, the day the signing of the Armistice ended the war. His first collection, introduced by Siegfried Sassoon, appeared two years after his death.

Among his best-known works – most of which were published posthumously – are "Dulce Et Decorum Est", "Insensibility", "Anthem for Doomed Youth", "Futility" and "Strange Meeting".

### **1.3 Biography of Rudyard Kipling**

Joseph Rudyard Kipling (1865 –1936) is an English journalist, short-story writer, poet, and novelist. He was one of the most popular writers in the United Kingdom, in both prose and verse, in the late 19th and early 20th centuries. Considered one of the great English writers, he was born in Bombay (now called Mumbai), India. At the time of his birth, his parents were recent arrivals in India as part of the British Empire. His father, an artist, was the head of the Department of Architecture and his mother sent him to England for education and at 11 he discovered his talent for writing

In 1882, Kipling returned to India. It was a powerful time in the young writer's life. The sights and sounds, even the language, which he'd believed he'd forgotten, rushed back to him upon his arrival. Kipling's experiences during this time formed the backbone for a series of stories he began to write and publish. They were eventually assembled into a collection of 40 short stories called *Plain Tales From the Hills*, which gained wide popularity in England, then he went to the United States of America, where he started to publish a new series. In 1915, during World War one, he even traveled to France to report on the war from the trenches. He also

encouraged his son, John, to join the war. During the last few years he suffered from a painful ulcer that eventually took his life in 1936.

Kipling`s works of poems include "Mandalay", "Gunga Din" , "The Gods of the Copybook Headings", "The White Man's Burden" , and "If".

#### **1.4 Biography of Abdel Rahim Mahmoud**

Abdel Rahim Mahmoud (1913-1948) was born in the village of Anabta near Tulkarm in 1913. He received both his primary and secondary school education in the same village in Tulkarm but continued his secondary education at Najah College in Nablus. After graduation, he served as a policeman in the Mandate government, but resigned following the British request to arrest one of the rebels. He worked as an Arabic teacher at Al-Najah National School, where he learned about the poet of Palestine, Ibrahim Toukan. Abdel Rahim joined the revolution fighters in Jabal al-Ghar and became the right hand man of the leader Abdul Qader Al - Hussein.

The Palestinian revolution stopped after the declaration of World War II in 1939, and he went to Iraq with the militants and entered the war college in Baghdad with his comrades and participated in the revolution of Rasheed Ali Al-Keelany against the British. Then he returned to

Palestine to continue the fighting. He was an example of a resistance poet who encouraged his country's people to defend their homeland and freedom even at the cost of their life, as in one of his great poems "The Martyr," in which he urged his people to defend their dignity and homeland.

Abdel Rahim Mahmoud's poetics matured at an early age, out of his growing sense of nationalism that intensified his fears of the dangers of Zionist ambitions. His first book was published in Beirut in 1958, which included 27 poems, the most famous of which are: "A Call to Jihad," "Between East and West," "A State of Anger," and "The Martyr Hero."

Abdel Rahim's life was full of warfare, to the extent that his life ended as a martyr on the 13th of July, 1948, in the Battle of the Tree (Ma'raket Al Shajarah) between the Jews and Arabs near Al-Naserah in Palestine.

## **1.5 Statement of the problem**

This study seeks to find how war poetry differs in these two cultural contexts, how themes and usage of words vary in the English poetry from their counterpart in Arabic.

## **1.6 Questions of the study**

The study tried to answer the following questions:

1. What are the major themes of English and Arab war poetry?
2. How do Owen`s and Kipling`s poems reflect the major stages of war poetry ?
3. How has Abdel Rahim Mahmoud`s poetry portrayed resistance ?

## **1.7 Objectives of the study**

The objectives of the study are :

1. Explaining the major themes of English and Arab war poetry .
2. Shedding light on Owen`s and Kipling`s stages of war poetry.
3. Exploring the large impact of resistance on Abdel Rahim Mahmoud`s type of poetry.

## **1.8 Significance of the Study**

Although many researchers have investigated similar and related topics with regard to war poetry, such a comparison of two different cultural contexts is considered quite rare and challenging. Comparison

requires being familiar with the cultural background of poets of war, which suggests understanding the cultural backgrounds of each era. This study might fill a gap in the field.

### **1.9 Limitations and Limits of the Study**

This study is limited to war poetry and focuses on three poets only: Wilfred Owen and Rudyard Kipling as an example of an English war poet; and Abdel Rahim Mahmoud as an example of an Arab war poet. The study will analyze some of the poems regarding the war that these poets have written.

### **1.10 Definition of terms**

**Comparative Literature** : is "an area of study that involves reading books from different parts of the world, comparing their themes and styles, and focusing on the influence that one country's literature has on the others".(Oxford dictionary, 2017 )

**War Poetry:** is defined as a poetry which speaks about a war and its experiences, especially to those who served during World War I. A war poet is one who is writing at the time of and on the subject of war, especially one on military service. (Oxford dictionary, 2017).

**Revolutionary Poetry:**

Revolutionary Poetry is born from the recognition on the part of many modern writers that meaning and purpose are not an integral part of the universe in which Man finds himself (Rubin, 1981). Revolution is resistance against any unjust power or restriction, an act or condition of complete change. It is to cause to feel disgusted concerning a condition. The literature of revolution stems from the suffering that societies face as a result of poverty, persecution, injustice, and wars. All these reasons prompt writers to defend their issues through their literary works.

## CHAPTER TWO

### 2.1 Review of literature

This section includes two subsections: the first is a brief review of the theoretical framework proposed by the major scholars in the same field, and the second is brief review of some related empirical studies that have been conducted in different areas of the world.

### 2.2 Theoretical literature

**Roberts ( 1998 )** in his anthology, based on the experiences of war, wrote revealing throughout many war poets that the hardest and greatest disasters of Mankind's was the First World War. For over four years entire nations released their destructive great powers. Poets played an important role in this war as representing its soldiers, victims and spectators. Their stories and their responses to their experiences are changing, and their work includes some of the greatest poetry of the 20th Century . The poems of the 19th Century were examples of the culture of Empire and militarism which helped to explain both the desire to participate in this war and the nature of the early poetry of the First War.



**Morgan (2003)** affirms that the Beat Movement as a reaction to war poetry, (1950) has witnessed the development of prominent movements, in addition to one social, economic, political, and cultural revolution. Beat Movement was the most important rebel movement that emerged in America after World War I and World War II which decided to improve all areas of life, in government, business, religion, and media. It aimed to create a society that not only met the goal of keeping America strong, but also made people feel that they were benefiting after years of hardship. The century began after the Spanish American War, a war between the United States and Spain in 1898. This war was followed by two World Wars, where a number of writers and expatriates in France wrote about their feelings of disillusionment and horrors. The Beat generation rebelled mostly against the society of the American middle-class and its values during the post-war II era. They tried to change the values of the society, and they aimed to spread awareness among the American people.

**Santanu Das (2005)** thinks how war poetry has changed over the period of the two world wars and looks beyond trench poetry in Britain to explain the different responses to war. Das first gives an introduction to the poetry of the First World War, providing good explanation on a range of topics, supported by literary manuscripts and historical footage. Over the last

century, the image of the First World War soldier as a man damaged, but stoicism remained in the minds of British cultural consciousness, and was supported by the reading of soldier poets such as: Wilfred Owen, Sassoon, Edmund Blunden, Ivor Gurney, Robert Graves, Edward Thomas, David Jones, Francis Ledgwick, Isaac Rosenberg, and also Rupert Brooke who wrote many sonnets about the war. It is the poetry of the trenches, as represented by a small group of 'anti-war' soldier/poets, that has come to dominate First World War memory. These poems are seldom read today, rather they are usually re-read to remember a part of our former selves. Today, the poetry of these soldier-poets has gathered, beyond literary history and cultural memory, into a clear structure.

The poetry written about the First World War is often considered as specifically 'English', but many of these soldier-poets had a conflicted relation to their nationality. Moreover, war poetry was produced across Europe, by various poets as Giuseppe Ungaretti, Georg Trakl, Guillaume Apollinaire and Anna Akhmatova, and further afield from countries such as Australia, New Zealand, Canada, India and the West Indies.

**Todman (2006)** believes that the First World War, with its mud and the killing of the trenches, is often taken as the final example of the futility of war. Soldiers were sent by millions to their certain death to gain a few hundred yards of ground. Writers like Siegfried Sassoon and Wilfred

Owen, provided remarkable images of the dulling tragedy of war. Yet this image of the war is only a partial one, for the war only achieved its position as the worst of wars within the last thirty years or so. But at the time the war was taking place, it revealed emotions of pride and great patriotism. Not everyone, however who was involved in the war remembered it only for its miseries.

**Ruth (2008 )** conducted a study on how during World War I or the Great War, poetry played a very important role in the war effort than either articles and pamphlets, written in a language that was filled with spiritualized words but hiding underneath the realities of War. Ancient language and phrases hid the terrible truth of modern fighting. The majority and most prominent poets, among whom those who actually served on the front and knew directly the horrors of trench warfare, not only aided the war, but also encouraged its continuation and their opinion in rejecting the war was only due to its bad results of horrifying destruction.

### **2.3 Empirical literature**

**Sassoon (1920)** introduced poems for Wilfred Owen that contain many of Owen's best works including 'Anthem for Doomed Youth', and 'Dulce et Decorum Est'. His poems are written from a personal experience and true style which describes clearly the horrors of trench conflict. The poems were a rude awakening from the national sentiments of most the propaganda people were familiar with at the time. This was the impact of Owen's work that for many, his poems revealed his understanding of the difficulties the soldiers faced on the Front. Owen saw only five of his poems published during his lifetime, for he was killed on the battlefield while he was on patrol on 4 November 1918, just a week before the ceasefire was signed.

**Qumeha (1986)** offered a biography of Abdel Rahim Mahmoud and an analysis of a collection of his poems, analyzing the words, structure, objectives and style. He depicted Mahmoud as the first revolution and resistance poet of the 5th decade of the 20th century, who was devoted to his soil, his homeland and his people, to the extent that he paid his life in its defense. He explained that he chose the title of "The Epic of Words and Blood" to make of two points: the first is the stationary, which means the

word, the second is the blood, which recorded the sacrifice and heroism of martyrs to create a true cohesion of these two points.

He glorified Palestinian poets of resistance like: Tawfiq Al-Zayad(1929) , Sameeh Qaseem (1939) , Haroun Hashem Rashid(1927) , Ibrahim Touqan(1905) and others and portrayed them as knights raising their weapons in the battlefield by their pens. The only one who actually took part in the battle was Abdel Rahim Mahmoud.

Qumeha also quoted and explained many of Abdel Rahim`s poems to emphasize the simple compositions and to emphasize his technique in portraying a story through images, especially in his poems, " Oh Worker " and "you are created, " in addition to his technique of dialogue and monologue.

The author introduced a comparison between Abdel Rahim Mahmoud`s and Ibrahim Touqan`s attitudes to the main object of their poetry, which is the 'The national Palestinian Poetry' or what is also known as 'the poetry of Palestinian Suffering.' This poetry depicted step by step all the events from the creation of mandate and the struggle of the Palestinian people in confronting the British and Jews, showing Palestinian's heroism and sacrifice.

The two poets in their poem which holds the same title of "The Martyr" portrayed different views in depicting the effect of colonization on people,

showing the brutality, the terror and cruelty of this unjust, greedy oppressor who came to occupy their land. Both poets expressed pride in being an Arab and in speaking the Classic Arabic language. They defended Arabic language as the language of the holy Quran and as the language of science and civilization. Thus both poets expressed patriotism towards their homeland and the desire to free it from the colonizer to live in peace.

**Roberts (1998 )** magnified great classic poets of the war including Wilfred Owen by analyzing 19 war poems .The poets were put within the social and political background, with the a helpful pre-war background and some basic notes on the poems. The book helps us to understand public opinion at the time by including poems written in support of the war with imperialist and militarist arguments which prepared the minds of the young men to participate in the war.

**Nevin (2009)** introduced a comparison of similarities and differences between Wilfred Owen's and Rupert Brooke's attitudes to the subject of war. Both "The Soldier " by Rupert Brooke and" Dulce et Decorum Est " by Wilfred Owen, were written during the first world war . In both poems, Death and War are the main themes but they are written from different points of view. The two poets transfer different views on the effect that war has on people. Rupert Brooke idealizes and praises the war in “The

Soldier " while " Dulce Et Decorum Est " by Wilfred Owen depicts the terror and cruelty of war. Wilfred Owen aims to give the reader the impression that war is horrible , and that dying in a war, no matter for what cause, can be both painful and full of suffering. Rupert Brooke, on the other hand, gives the reader the impression that dying in war for one's country, is very honorable and glorious.

Brooke in " Soldier " expresses his passion for England and how he believes it is noble to fight and die for one`s country. However, Brooke had no knowledge of what war was like, as he died in 1915. Therefore, his poem is far from reality. This is expressed when he portrays England as a field that exists forever, he sees also the English soldiers' bodies as parts of England. Brooke does not portray the terrible nature of death in war and only shows that it is honorable for soldiers to die for the sake of their nation.

Wilfred Owen, on the other hand, uses irony to depict war not as a great mission but as a savage crime. He says that the concept "Dulce et decorum est/ pro patri mori" which means: "it is sweet and honorable to die for one's country", is a lie, for soldiers after they view and live the actual reality of the war as soldiers, never called war sweet but terrible .

The conclusion is that, the poems of Brooke support fighting for one's country and patriotism, whereas the poems of Owen question the causes for fighting a war.

**Hitini (2011)** explained that Abdel Rahim Mahmoud is a supreme master in writing revolutionary poetry, and sheds light on his poem "The Martyr".

He questioned whether there is a poet who can write a poem of beauty that immortalizes the struggle and revolution of the nation. Is there a fighter who can write of all the blood that was shed on the battlefield. He answers that there is such a poet, and he is found in our Palestinian revolutionaries. Thus he represents the noblest of what can be accomplished by the poet who lives his cause. Hitini emphasized that the whole generation of children should learn the first two verses of Abdel Rahim's poem for they represent the essence of resistance.

He compared the story of the death of the famous poet Al- Mutanabbi with the death of Abdel Rahim Mahmoud, both of whom lost their lives for their commitment to their poems.



**Daniel Karlin (2015 )** explained that Rudyard Kipling is a supreme master in writing both prose and poetry, and sheds light on his own speeches like:

“Words are, of course, the most powerful drug used by mankind  
War is an ill thing, as I surely know. But 'twould be an ill world for  
weaponless dreamers if evil men were not now and then slain” .

( Rudyard Kipling )

While most of Europe was preparing for war with Germany, Kipling proved to be an enthusiastic supporter of the fight and in 1915, he even went to France to report on the war from the trenches. He also encouraged his son, John, to enlist.

**Kanester (2016 )** sees that sacrifice is an evidential and meaningful symbol that strongly highlights the suffering of English soldiers. Owen utilizes a range of language features to further enhance the meaning he uses a ‘symbol of sacrifice’ to highlight the losses that the English soldiers feel.

**Kavhuru (2016)** explores different aspects of war in both "Macbeth " and " Dulce Et Decorum Est". She explained how Wilfred Owen as a famous poet of WW1 conveys his bitter criticism for the nobility of war and criticizes the coming of this event. In addition to that, Shakespeare’s play of ‘Macbeth’ also used the same irony to convey the dark inner side of the hero. Both the poem and play are created to portray despair, using a

number of techniques as a method of emphasizing the suffering of the protagonist in either the play or the poem. While Owen employs the use of irony to show the terror that the soldiers endure, Shakespeare enforces dramatic irony as a tool to convey the dark emotions experienced by Macbeth.

## **CHAPTER THREE**

### **3.1 Introduction**

This chapter represents the methods and procedures followed in this study.

The methodology starts with an introduction about both English and Arabic war poetry using a descriptive analytical approach of the three poets.

### **3.2 Methods of the Study**

This study is based on an analytical descriptive approach. It focuses on exploration, analysis, and comparison of the structure of ideas and concepts used in the poems. Many literary compositions have conveyed the theme of war and its effect on society. This study deals with three of the most important writers who talked about this theme, Wilfred Owen , Rudyard Kipling and Abdel Rahim Mahmoud . The study depends on samples from their poetry which very strongly reveal this theme of war and revolution . The purpose of this study lies in showing the major themes of English and Arabic war poetry , and how

Owen`s and Kipling`s through their poems reflect this theme of war and the horrors the soldiers and their families faced , while revolution in the Middle East throughout Mahmoud focuses on the horrors the people in his homeland constantly face due to the ongoing attacks from a colonizer.

### **3.3. Procedures of the Study**

The researcher will follow the following procedures:

1-Collecting material that is relevant to the study .

2-Reading the poems and background of Wilfred Owen & Rudyard Kipling.

3-Reading the poems and background of Abdel Rahim Mahmoud .

4-Reading previous studies and critics` views related to war poetry and revolution poetry.

5-Reviewing the theoretical literature and empirical studies related to issue under investigation.

6-Choosing many texts as examples for the situations and the events that describe the idea of war poetry of Wilfred , Kipling and Mahmoud.

7-Analyzing selected poems to investigate them according to each themes and content.

8-The conclusions of Owen`s , Kipling`s and Mahmoud are compared and assessed in light of the study questions.

9- Writing references according to the APA style .

## CHAPTER FOUR

### 4.1 War Poetry

The concept of war poetry is used in English literature to denote the poetry that was written during world war I and world war II, describing the horrors of war and the terrible human loss. War poetry is classified as modern poetry that is original, revolutionary and anti- conventional. Lesley, points out that the modern poets were trying to create a different style with new manners of writing (Lesley, 1993). Actually, the first world war caused a severe change in the poetry of the twentieth century. The poets, such as Rupert Brooke, Wilfred Owen, Kipling and others, who experienced the war, could not simply write poetry for fun or entertainment, as the war influenced their thinking and imagination. Most of them were exposed to several psychological problems that resulted from the horrible scenes of dead bodies and human parts thrown on the battlefield.

War poetry focused on the distinctive physical and emotional features of war, such as the pain, madness, weariness, anxiety and degradation of human beings. Sometimes it tries to embody the scene as it offers images of young soldiers in action.

Samuel Hynes indicated that “any one who reads war poets will sense at once the note of praise that comes through the violence, anger, and grief” and explained that “men may not perform great deeds any longer, but they can be tough, social, and humorous under stress, they can be loyal to each other, they can feel pity, and they can perform their meaningless destructive duties faithfully and with skill”. (Hynes, 1930, 23). Indeed, the poet's reaction against war was manifested in the search for the human element which unites all the soldiers even on hostile fronts.

Gardner, in his book *Up the line to Death*, pointed out that during the time between 1914-1918, the poets discovered the nobility of man in war, despite the fact that war itself was not noble. They found a sense of shared brotherhood that went beyond the differences of class, religion, race or any other differences (Gardner, 1976). We notice that, the poets were concerned about the shared humanity that links humans, uncaring of their ethnicity, religion, or political view.

War poets attempted to change the initial positive attitude of some people towards war through revealing the horrible consequences that war caused to human beings, and they described the physical and emotional pain which humans suffer both during and after war. The terror, ugliness, and brutality of war turned into a theme in the poetry of war. Schmidt, explained the “sense of after math” in the loosening of the historical ties of common wealth and the translation the systems of values into systems of interests (Schmidt,1980 ).

Schmidt, also pointed to the breakdown of the system of values, and to the loss of faith and morality. He refers to the harsh reality that crashes the weak world of dreams. Gardner, Schmidt, and others treat such issues that caused poets to emphasize the soldier`s human dimension and the dilemma of the modern man regardless of his religion, class, and race.

War poets like Wilfred Owen, Kipling, Abdel Rahim Mahmoud, and others, who experienced war made their poems a declaration or representation of the unpleasant face of war, which was looked at romantically by the young who were in search of heroism and pride.

This research, attempts to explain the theme of futility which expands to mean the futility of war, the futility of institutions, as well as the futility of human existence. It also concentrates on the human feelings throughout that kind of poetry, and the views of these poets towards the war.

## **4.2 Wilfred Owen**

Owen wrote most of his powerful anti-war poems, when he became disgusted by the harshness and waste of war. He wrote from personal experience as a soldier and wrote with unmatched power of the physical, moral and psychological suffering of the First World War. Most of his



Great War poems were written during the last year of the war in the time between, 1917 and 1918. These poems are the ones on which his reputation now primarily rests.

As Rawlinson quotes from Ian Hamilton about the war poet, namely Wilfred Owen, who was at the field during the first world war and had a first hand experience of it and saw for himself the horror of trench-combat, all of which turned him into the valuable and prominent poet whom we know now. (Rawlinson, 2007).

Owen, learned from his service in the trenches that the Front was not the supreme test of valor he had imagined it to be but, rather, the modern industrial world at its most horrifying. What he and other junior officers experienced was a war dominated by artillery and machine guns and that often the courageous actions of the young soldiers had no meaning, and death was random and hideous and most of all meaningless. He rejected the prewar idealistic idea of the poet as “barb,” with their use of archaic language and lofty phrases to hide the horrible truth of modern mechanical warfare.

### 4.2.1 Dulce Et Decorum Est

“Dulce et Decorum Est” is Owen’s most famous poem and was written towards the end of the war while he was staying in Craiglockhart Hospital recovering from shell shock. At the hospital Owen met another war poet, Siegfried Sassoon, whose daring manner influenced the writing of the poem.

"The title comes from a Latin phrase in Horace, meaning It is sweet and meet to die for one’s country Sweet !And Decorous !" this title suggests that Owen sought to do more than chronicle the event .His goal was to attack the concept that sacrifice is sacred: he hoped to destroy the glamorized decency of the war (Bloom, 2002: 15).

Owen wished to satirize the old belief that sacrificing oneself for his country is sacred, by destroying the idealized image of the war.

Owen's poem “Dulce et Decorum Est”, attempts to tell civilians what the war is really like and what actual frontline means, through describing the poet’s suffering, shell shock, and the death of the gassed soldier. He attacks the old lie and the perceptions of war at home that were broadcast by the war propaganda, and shows the indignity and horror of the war and he does this by strongly persuading the reader that war is not romantic or heroic.

As a person who witnessed the barbarity and the horrible conditions of the battle, Owen juxtaposes the expected situations of war with the reality of

war. Owen was incensed that soldiers were being sent to war with a strong nationalist idea, but once they experienced it they had to face the horrible reality that war is neither noble nor glorious.

The poem consists of three stages, each dealing with a different experience. The poem opens with an acute description of soldiers in the trenches, exhausted and weary, and then comes the description of a gas attack: “Gas! Gas! Quick boys! An ecstasy of fumbling”, but this is not the ecstasy that comes with the knowledge of the possibility of escape but rather it is a result of the fevered sense of imminent death.

In the first stanza, soldiers “Bent double like old beggars” and “coughing like hags” are shown as fallen from power and become depressed. The conditions of soldiers unite with the symbols of senility and deficiency, to depict the pain and the suffering. These soldiers are physically deformed and heading to a place where they can rest both bodily and mentally from the false ideals of heroism.

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  
(lines 1-8)

Owen here criticizes the propaganda of the government and gives us a true picture of the poor mental and physical state of the soldiers (Campbell, 2005 ).

Chemical weapons were first used in World War I in 1917, when the Germans used the most effective chemical gas called “mustard gas” against British soldiers. It was a liquid and its main principle use was to paralyze the enemy. Because of this gas, young soldiers died in misery, many of them suffered from skin blisters and ruined lungs. They suffered from a terrifying experience and Owen wanted to transfer these suffering into his poetry (Reisman: 2011).

In the second part of the poem, the soldiers are stunned by a sudden gas attack and scramble to save their lives. The narrative voice here is punctuated in order to show the fumbling and chaos surrounding the event.

“Gas! GAS! Quick, boys!—An ecstasy of fumbling ”.

Owen speaks of his gas experience and how he watched one soldier who did not put on his mask in time die in agony as his lungs filled with fluid.

Santanu Das refers to this memory of war through some images that can be found in war poetry:

“Darkness, guns, mud, rain, gas, bullets, shells, barbed wire, rats, lice, cold, trench foot: these images which have formed the modern memory of the war are largely culled from the trench poetry of Owen, Sassoon, Graves, and Rosenberg expressing the truth of war”.

(Das, 2007: 76 ).

In the last stanza, we see that, unable to stop the soldier’s suffering, the other soldiers put their comrade into a wagon and the poem ends with a challenging question put to the reader: was his death sweet and noble

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  
 (lines 17-27 )

This ending to the poem that explicitly conveys the poet’s anger at ‘The old Lie’ of patriotism that led him and other young men to battle shows that Owen's personal struggle is far from over. Thus, Owen directs his poem outwards and includes the reader into it. He is trying to disturb them by awakening them.

### 4.2.2 Anthem for Doomed Youth

This poem starts out with a sad tone, as the poet asks rhetorically what “passing bells” of mourning will ring for the soldiers who die like a herd of cattle without any religious consideration, who do not get real prayers only rifle fire.

What passing-bells for these who die as cattle?  
 Only the monstrous anger of the guns .  
 Only the stuttering rifles' rapid rattle  
 Can patter out their hasty orisons  
 No mockeries now for them; no prayers nor bells  
 Nor any voice of mourning save the choirs  
 The shrill, demented choirs of wailing shells  
 And bugles calling for them from sad shires

( lines 1- 8)

This poem’s introduction is full of violent imagery. The harsh sounds of war and the noises of weapons are contrasted to peaceful images of the church in order to show that religion cannot offer anything to those dying on the war front.

In the second stanza, Owen becomes more sorrowful, and less anxious, as he becomes more absorbed in the thought that the young men will not have candles and the only light they will get will be the reflections in their fellow soldiers’ eyes.

What candles may be held to speed them all?  
 Not in the hands of boys, but in their eyes.  
 Shall shine the holy glimmers of goodbyes.  
 The pallor of girls' brows shall be their pall  
 Their flowers the tenderness of patient minds  
 And each slow dusk a drawing-down of blinds

(lines 9- 14)

The poem expresses, sadly and bitterly, the inability to avoid the reality of death and grief. Owen offers the dying soldiers compassion for the terrible conditions they had to contend with in the trenches, but there is very little else he can offer them.

### 4.2.3 Strange Meeting

In this poem, Owen expresses his feelings of suffering and loneliness through describing a meeting with the stranger.

It seemed that out of battle I escaped  
 Down some profound dull tunnel, long since scooped  
 Through granites which titanic wars had groined  
 Yet also there encumbered sleepers groaned  
 Too fast in thought or death to be bestirred  
 Then, as I probed them, one sprang up, and stared  
 With piteous recognition in fixed eyes  
 Lifting distressful hands, as if to bless  
 And by his smile, I knew that sullen hall

By his dead smile I knew we stood in Hell

(lines 1 -10)

The meeting takes place during a quiet moment in the war when “no guns thumped” with dead bodies located around him. The narrator searches the dead bodies and tries to find one soul alive. He finds the stranger, who was breathing and had a life, but he was barely alive. The soldier raises his ‘dead smile’ tells the poet that both men are in hell. He too was full of fear and sorrow and hopelessness.

The main idea of the poem is to reveal the man's thoughts on life and what they have discovered about themselves. So, Owen explained that he did not view these people simply as enemies of war. He writes:

"Strange friend, I said, here is no cause to mourn'

'None, said the other, save the undone years,

the hopelessness ".

(lines 14-16)

Owen explains in these lines that the two men no longer have any reason to be enemies. Moreover; the only reason to be unhappy is that others on earth do not recognize this. These two soldiers seem to discover that the effects of war on earth throughout time are hopelessness and futility, and that men will continue to kill each other in war.



In conclusion, Owen's poems are like scenes of a dramatic play that depicts the suffering of war. Instead of big political declamations, his poems present stories which portray the physical and psychological struggles of soldiers. Daniel Hipp states that for a civilian it would have been easy to ignore the war, however, because Owen was a soldier and because he took part on the battlefield, he suffered from these psychological ills and he searched to replace these old values with an alternative that could support his involvement in the war ( Hipp, 2002 ).

In conclusion, Owen's poems are like a portray which depicts the suffering of war, his poems present stories which portray the physical and psychological struggles of soldiers "Gaining their powers from this reality and fusing aesthetics with ethics, poetry with pity " (Longley, 2005, 71).

### **4.3 Rudyard Kipling**

One of the most recognized authors of the Great War is Rudyard Kipling. His praise of men in the ranks made him unique among well-known prewar poets. Kipling is known for his faithful support of the Great British Empire. He believed that it was an honor to serve in the country's military to the extent that he encouraged his son to serve in its military. Rudyard Kipling greeted the outbreak of hostilities with relief for he saw

the issue as related to the very existence of England as a nation. He constantly invoked nationalism, and used every possible appeal to it. He argues the need for fortitude, and repeats his assertion that only the sacrifice of body, soul, can make England prevail ( Ruth, 2008).

Kipling was enlisted by the War Propaganda Bureau to mobilize public opinion in support of England's right to be in the war, through poetry, while at the same time promoting anti-German feelings.

However, Kipling, later became one of the most vicious and critical voices of the inept political and military leadership, and in his works he contrasts the plight of the young who fell in the battle with the rise of political leaders and war profiteers.

Kipling, in recent years, has gained a negative reputation for his advocacy of British Empire, even though he was aware of the dangers of imperialism's tyranny, where the British colonial laws applied.

### **4.3.1 If**

In this poem Kipling advocated and urged the virtues of courage and pride but as many others of his age, he blamed the British government for not taking care of the soldiers when they returned from the front. Several of his

poems presented the mistreatment of veterans, from mocking, jeering, and refusals of service to poor food, housing, and care. The veterans of the charge of the light brigade bitterly lament that they are sung about in Tennyson's famous poem but do not have a bed to sleep in for the night .

The young "Tommy" is treated poorly; what compounds his misery is that as soon as Britain is in trouble again, he and his fellow soldiers will be lauded as heroes.

Kipling gives voice to these aggrieved soldiers and tries to shame his countrymen for the way they treat those who have made it possible for them to go on living in comfort.

In the first stanza, the poet encourages people to take responsibility for their actions, especially during times of crisis. "you" is used several times in this stanza, which breaks the barrier between the writer and the reader and invites the reader into the poem .

If you can keep your head when all about you  
 Are losing theirs and blaming it on you  
 If you can trust yourself when all men doubt you  
 But make allowance for their doubting too  
 If you can wait and not be tired by waiting  
 Or being lied about, don't deal in lies  
 Or being hated  
 don't give way to hating

And yet don't look too good, nor talk too wise  
 (lines 1-8)

In the second stanza, the poet urges for patience in reacting to hard situations. In the third Stanza, the poet aims to create a balance between dreams and reality, but in the fourth Stanza, Kipling has a specific way for he believes that men should persevere with dignity and respect and without complaint.

If you can dream—and not make dreams your master  
 If you can think—and not make thoughts your aim  
     If you can meet with Triumph and Disaster  
     And treat those two impostors just the same  
 If you can bear to hear the truth you've spoken:  
     .....  
 If you can make one heap of all your winnings  
     And risk it on one turn of pitch-and-toss  
     And lose, and start again at your beginnings  
     And never breathe a word about your loss  
 If you can force your heart and nerve and sinew  
     To serve your turn long after they are gone  
     And so hold on when there is nothing in you  
     Except the Will which says to them: Hold on

His view is that one should maintain a sense of personal dignity and be brave enough to always preserve your dignity. Finally, Kipling, talks to a boy or son that he hopes will act according to this advice .

### 4.3.2 A Death-Bed 1918

There is neither Evil nor Good in life"  
 Except as the needs of the State ordain  
 Since it is rather too late for the knife  
 All we can do is mask the pain

Some die saintly in faith and hope  
 Some die thus in a prison-yard  
 Some die broken by rape or the rope  
 Some die easily. This dies hard

.....

"The war was forced on me by my foes  
 All that I sought was the right to live"

(lines 17-24, 33-34)

After four years of war, from the atrocities the German army committed in Belgium, the deaths of so many young men, including Kipling's son, and the horrors of the Somme battles, Kipling saw the Germans as evil, and the Kaiser, their leader, responsible for starting the War, as supremely evil. Andrew Lycett, writes of 1918, when the poem was written that Kipling refused the peace action because he saw the Germans as a cancer that

needed to be removed.” Kipling, took this idea in the literal sense and in his poem “A Death Bed,” where Kipling insists that the Kaiser deserves a slow death from throat cancer because he was cruel and evil”. ( Lycett 2000 ,p. 474).

Kipling was the spokesman of very many of the middle-class, where anti-Germanism was a hysteria. Kipling gave an expression of the widespread anti-German feeling of the time, amongst whom were his mother who ordered his twice-wounded brother out of the house because he expressed doubts about German barbarity; and his father told him at five how the splendid Aussies had not taken prisoners but crucified the Germans they captured, because of German attacks on the Belgian women. It was for such violent British feeling that he spoke.

#### **4.4 Abdel Rahim Mahmoud**

Born in Anabta, Tulkarm in 1913, Abdel Rahim Mahmoud worked as a professor of Arabic Literature at Al-Najah. When The Revolution against the British Mandate started, he left his job to join in the fighting. He then went to Iraq where he attended the Military College for three years. He was one of the pioneers who dedicated his life to defend the Palestinian cause, whether through his literary writings or his participation in the

battle. He returned to Palestine in 1947 and joined the fighting against the Zionists. He died in the battlefield near Al-Nasirah.

His poems, "The Martyr," "Anthem for Liberation," "Pen and Rifle," "Between East and West," "State of Anger" and "A call for Jihad," with their enthusiastic style, played a vital role in depicting the reality of the colonizer, his oppression and discrimination, and to stimulate his people to defend their homeland.

#### **4.4.1 The Martyr**

In this poem the poet reveals his love for his homeland, Palestine in particular and the rest of the Arab homeland, which he embodied in his poetry and through his struggle that was crowned by his martyrdom. As if he were expecting his fate during his armed struggle with the resistance to Zionist occupation, it seems as if it was easier for him to fall a martyr rather than to see his beloved Palestine occupied.

Martyr, I'll be, and till the last breath,  
 Wholeheartedly I'll embrace my death,  
     Either I lead a life pride worthy,  
 Or I welcome martyrdom that stirs  
     Enemy's wrath.

An honorable soul seeks  
Martyrdom and lofty peaks.  
Life is worthy when respected,  
Land is free when protected.

Lo,  
When I speak, they listen.  
My poem outlives the smitten.

Lo,  
I swear I see my fate  
Hastily I proceed to its gate.

Lo,  
This is how men die  
No crying and no fie!

The poet chose to write this wonderful poem depicting the deaths of honorable men for the homeland. The laughter of the guns and the joy of the bloodshed of the honorable people for a great cause that he defends: the liberation of the country and the preservation of its dignity.

In this stanza he says that they are sacrificing their life for their homeland, and he will be happy to give his life to save his country and protect it from any colonizer.

In the second stanza he emphasizes courage and manliness. Man should be so strong to defend his own land, otherwise there is no value to our life if



we let strange people step onto ours. Enemies should be afraid of us and we have to confront them bravely.

Finally, the poem ends in the last stanza with the poet swearing that the death of honorable men in this way is the perfect way to die. We should be brave because our country needs us. His country will be protected by sword and fire. This is the example of the strong man who does not fear enemy and teaches his people that he is the man of whom they deserve to be proud.

Thus the main ideas of this poem are to encourage death in dignity; pride is better than a life of humiliation and also it is a great honor that a person dies in defense of his homeland goes to the battlefields and fight better than to endure the harm and humiliation of the enemy.

#### **4.4.2 A call for jihad**

Bleeding home called for Arms,  
 Happily, my heart rushed  
 Happily responded  
 No boasting I swiftly fared  
 Dear home we are the Mars.  
 Ready to die  
 Ready to scarify  
 No fear, no blue,  
 No retreat before the foes.

In this poem, the poet depicts his homeland as a person who calls upon people to protect him from his enemies, and its people accept this invitation with joy because it is honorable to protect one's country. Their acceptance is not for showing off, but for their sense of duty towards their country.

Again the poet emphasizes the need for dignity. He says of those heroes who defend the homeland that they challenge the difficulties without complaint. They are like the lion in the battlefield. Those brave people who defend the beloved Palestine reject humiliation, disgrace, enslavement and oppression, so they are a source of pride for their homeland.

## **Conclusion**

Thus, one can see how poets, each in his own way, touches upon the same theme of war in their poems.

English poets like Owen and Kipling lament the tragic consequences of modern warfare by questioning the effectiveness of war in resolving conflicts. Moreover, some of them deal with the futility of the political field, and they protest against the leaders' use of the political system for personal ends. They are different poets, but they are united in their shared sense of the futility of the world we live in, and their shared sense of the

emptiness of our existence. Anyone who reads these war poems can understand why the poets refused the war with such passion. They saw the blundering stupidity of their governments and wished to criticize those who sent so many young men to battle to be slaughtered like cattle, and they were also against those who condoned the terrible massacres that were committed during World Wars.

The First World War had a drastic effect on the consciousness and poetry of the twentieth century. Poets like Wilfred Owen, Rudyard Kipling, and others all tried to give us their experiences of war and describe the fatal effects whether physical or mental upon those who participate in war.

The poems express a sense of anger at the horrors of war, and express feelings of pity for the soldiers, who were killed in battle. All of these poets try to capture the moment and to put an end to the insanity of war which claimed everything even the basic human emotions.

Arabic war poets, on the other hand, wrote in support of war for liberation against the colonizer. Poets like Abdel Rahim Mahmoud called on his fellow countrymen to answer the call to arms to defend their homeland, by arousing their sense of patriotism and honor, declaring that sacrifice of oneself for one's own country is to achieve the highest honor, that of martyrdom.

## CHAPTER FIVE

### 5.1 Conclusion

In the past, war was represented in literature as wonderful and honorable, and there was a strong belief amongst people that everyman should fight for his country. However, World War One changed people's attitude for they witnessed the effects of war on people: today, whenever world war is mentioned the image of brutality, killing and destruction is evoked in us .

English poets of World War I may be divided into two groups: those who supported the war and those who opposed it. The prevailing poets who supported the Great War, like Kipling and Rupert Brooke, used elaborate words and phrases to obscure the ugly reality of the war, while the anti Great War poets, like Owen and Hardy, used colloquial expressions and plain language to speak the truth. They saw that there was no glorious death in the trenches and their approach to the subject of war in poetry was almost exclusively a critical one. Their poems are filled with skepticism about the proclamations and purposes of political leaders. The poets identified themselves with the personal tragedies of the young men who were affected by war and described the feelings and attitude of the soldiers

from the soldier's point of view rather than praise the merits of the military or to glorify death in battle ( Ruth, 2008).

During the Great War, poets including those who had served on the western front and knew at first hand of the slaughter and horrors of trench warfare, not only supported the war effort, but also encouraged its continuation. The prevailing voices during the war were those who wanted to continue the struggle and for the majority, the rejection of the war was only a postwar phenomenon.

Owen, and others who had fought in the war and saw its terror were influenced by the horrible sights of dead bodies thrown on the battlefield.

In his poem "Dulce Et Decurom Est," Owen is exploring the theme of the futility and terror of war. He presents readers with horrible images of soldiers in the battlefield. He shows how the young men fighting in the war are affected both physically and psychologically, no pride and courage, but just horrified and oblivious young men who fight for a cause they do not quite understand.

On the other hand, Rudyard Kipling wrote handbooks and poems which supported Britain's war aims. Kipling was commissioned by the British government to write propaganda in support of the war. His handbooks and stories, his major themes of praising, were very popular with British people during the war with the British military as the place for brave men to be.

German atrocities against civilians and the stories of achieving a victory in spite of suffering were abhorred by him. In his poem "If" he encourages parents to consider their son's participation in war as an invaluable sacrifice as he will be valued for his contribution to the noble efforts of the British Empire.

On the Arab side, Abdel Rahim Mahmoud's poems of the 1930s, deal with the Israeli-Palestinian struggle. In the first poem "The Martyr," he chose to describe how death is honorable for young men, when it is for the homeland and the joy in fighting for a great cause which is the liberation of the country and the preservation of its dignity. This theme is also mentioned in the second poem "A call for Jihad" which is a demand that every one should fight to regain his homeland by even sacrificing one's own life for it. This is, undoubtedly, the same attitude for everyone in the world, so Mahmoud's aims were to reveal the oppression of his people under the unjust rule of the colonizer.

Thus, we see these different views from three different poets: Owen, Kipling and Mahmoud, who are united in their shared sense of the necessity of war in spite of the brutality of killing.

## 5.2 Recommendations

After exploring the war and revolution themes in the poetry of Wilfred Owen, Rudyard Kipling and Mahmoud, studying the common points between them, the researcher finds it proper to suggest the following:

- 1-To conduct other studies to further investigate the subject of war and rebellion among the Arab and Western poets and the impact on their literary work.
- 2-To select and study more about the works of Abdel Rahim Mahmoud who has not been adequately studied in English even though he has written many literary works that are worth studying.
- 3-To conduct a comparative kind of study on more Arab and British poets of war.
- 4- To highlight further differences and similarities between poets of war, other than those discussed in this thesis.
- 5- To conduct similar studies on American and British poets concerned with the issues of war in the late 20<sup>th</sup> century and early 21<sup>st</sup>.

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## Appendix ( A )

### Texts of Poems

#### Wilfred Owen`s Poems:

##### A.1 " 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,  
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 .

## A.2 " Anthem for Doomed Youth "

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns .

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells:

Nor any voice of mourning save the choirs

The shrill, demented choirs of wailing shells

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of goodbyes.

The pallor of girls' brows shall be their pall.

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds

### A .3 " Strange Meeting "

It seemed that out of battle I escaped  
Down some profound dull tunnel, long since scooped  
Through granites which titanic wars had groined.  
Yet also there encumbered sleepers groaned,  
Too fast in thought or death to be bestirred,  
Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands, as if to bless.  
And by his smile, I knew that sullen hall,  
By his dead smile I knew we stood in Hell.  
With a thousand fears that vision's face was grained:  
Yet no blood reached there from the upper ground,  
And no guns thumped, or down the flues made moan.  
"Strange friend," I said, "here is no cause to mourn "  
None," said that other, "save the undone years".



The hopelessness. Whatever hope is yours,  
Was my life also; I went hunting wild  
After the wildest beauty in the world,  
Which lies not calm in eyes, or braided hair,  
But mocks the steady running of the hour,  
And if it grieves, grieves richlier than here.  
For by my glee might many men have laughed,  
And of my weeping something had been left,  
Which must die now. I mean the truth untold,  
The pity of war, the pity war distilled.  
Now men will go content with what we spoiled.  
Or, discontent, boil bloody, and be spilled.  
They will be swift with swiftness of the tigress.  
None will break ranks, though nations trek from progress.  
‘Courage was mine, and I had mystery  
Wisdom was mine, and I had mastery:  
To miss the march of this retreating world

Into vain citadels that are not walled  
 Then, when much blood had clogged their chariot-wheels,  
 I would go up and wash them from sweet wells,  
 Even with truths that lie too deep for taint.  
 I would have poured my spirit without stint  
 But not through wounds; not on the cess of war.  
 Foreheads of men have bled where no wounds were.  
 I am the enemy you killed, my friend".  
 I knew you in this dark: for so you frowned.  
 Yesterday through me as you jabbed and killed.  
 I parried; but my hands were loath and cold.  
 Let us sleep now...."

## **Appendix ( B )**

### **Rudyard Kipling`s Poem**

#### **B.1 " IF " :**

If you can keep your head when all about you

Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:  
If you can dream—and not make dreams your master  
If you can think—and not make thoughts your aim  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same:  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools:  
If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,

And lose, and start again at your beginnings  
And never breathe a word about your loss  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: Hold on  
If you can talk with crowds and keep your virtue,  
Or walk with Kings—nor lose the common touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And—which is more—you'll be a Man, my son

## **B.2 " A Death-Bed 1918 " :**

This is the State above the Law.

The State exists for the State alone

(This is a gland at the back of the jaw,  
And an answering lump by the collar-bone)

Some die shouting in gas or fire

Some die silent, by shell and shot.

Some die desperate, caught on the wire

Some die suddenly. This will not

"Regis suprema voluntas Lex"

[It will follow the regular course of—throats.]

Some die pinned by the broken decks,

Some die sobbing between the boats

Some die eloquent, pressed to death

By the sliding trench as their friends can hear

Some die wholly in half a breath

Some—give trouble for half a year

There is neither Evil nor Good in life"

Except as the needs of the State ordain".

(Since it is rather too late for the knife,

All we can do is mask the pain)  
Some die saintly in faith and hope  
Some die thus in a prison-yard  
Some die broken by rape or the rope  
Some die easily. This dies hard  
"I will dash to pieces who bar my way  
Woe to the traitor! Woe to the weak"  
(Let him write what he wishes to say  
It tires him out if he tries to speak)  
Some die quietly. Some abound  
In loud self-pity. Others spread  
Bad morale through the cots around....  
This is a type that is better dead.  
"The war was forced on me by my foes  
All that I sought was the right to live".  
Don't be afraid of a triple dose]  
The pain will neutralize half we give.

Here are the needles. See that he dies

While the effects of the drug endure....

What is the question he asks with his eyes?

## Appendix ( C )

### Abdel Rahim`s Poems

#### C.1 " الشهيد م 1937 "

|                               |                          |
|-------------------------------|--------------------------|
| سأحمل روحي على راحتي          | وألقي بها في مهاوي الردى |
| فإمّا حياة تسرّ الصديق        | وإمّا مماتٌ يغيظ العدا   |
| ونفسُ الشريف لها غايتان       | ورود المنايا ونيلُ المنى |
| وما العيشُ؟ لا عشتُ إن لم أكن | مخوف الجناب حرام الحمى   |
| إذا قلتُ أصغى لي العالمون     | ودوى مقالي بين الورى     |
| لعمرك إنّي أرى مصرعي          | ولكن أغدّ إليه الخطى     |
| أرى مصرعي دون حقّي السليب     | ودون بلادي هو المبتغى    |
| يلدّ لأذني سماع الصليل        | ويبهجُ نفسي مسيل الدما   |
| وجسمٌ تجدلّ في الصححان        | تتناوشهُ جارحاتُ الفلا   |
| فمنه نصيبٌ لأسد السماء        | ومنه نصيبٌ لأسد الشرى    |
| كسا دمه الأرض بالأرجوان       | وأثقل بالعطر ريح الصبا   |

|  |                                       |
|--|---------------------------------------|
| وَعَفَّرَ مِنْهُ بَهَيَّ الْجَبِينِ      | وَلَكِنْ عَفَاراً يَزِيدُ الْبَهَا    |
| وَبَانَ عَلَى شَفْتَيْهِ ابْتِسَامٌ      | مَعَانِيهِ هَزْءٌ بَهْذِي الدَّنَا    |
| وَنَامَ لِيَحْلُمَ َ حِلْمَ الْخُلُودِ   | وَيَهْنَأُ فِيهِ بِأَحْلَى الرَّوَى   |
| لِعَمْرِكَ هَذَا مَمَاتُ الرِّجَالِ      | وَمَنْ رَامَ مَوْتاً شَرِيفاً فَذَا   |
| فَكَيْفَ اصْطَبَارِي لَكَيْدِ الْحُقُودِ | وَكَيْفَ احْتِمَالِي لِسُومِ الْأَذَى |
| أَخَوْفًا وَعِنْدِي تَهُونُ الْحَيَاةِ   | وَذُلًّا وَإِنِّي لِرَبِّ الْإِبَى    |
| بِقَلْبِي سَأْرَمِي وَجُوهَ الْعِدَاةِ   | فَقَلْبِي حَدِيدٌ وَنَارِي لَظَى      |
| وَأَحْمِي حِيَاظِي بَحْدَ الْحَسَامِ     | فَيَعْلَمُ قَوْمِي أَنَّي الْفَتَى    |

## "دعوة الى الجهاد " C.2

|   |                          |
|---|--------------------------|
| دعا الوطن الذبيح إلى الجهاد                     | فخف لفرط فرحته فؤادي     |
| وسابقت النسيم لا افتخار أليس علي أن أفدى بلادي؟ |                          |
| حملت على يدي روعي وقلبي                         | وما حملتها إلا عتادي     |
| وقلت لمن يخاف من المنايا                        | أنفرك من مجابهة الأعداي؟ |
| أتقعد والحمى يرجوك عونا                         | وتجبن عن مصالوة الأعداي؟ |
| فدونك خدر أمك فاقتحمه                           | وحسبك خسة هذا التهادي    |
| فلأوطان أجناد شداد                              | يكيلون الدمار لأي عادي   |
| يلاقون الصعاب ولا تشاكي                         | أشأوس في ميادين الجلاذ   |



تراهم في الوغى أسدا غضايا      معاوينا إذا نادى المنادي  
 بني وطني دنا يوم الضحايا      أغر على ربا ارض الميعاد  
 فمن كبش الفداء سوى شباب      أبي لا يقيم على اضطهاد؟  
 ومن للحرب إن هاجت أظاها      ومن إلا كم قدح الزناد؟  
 فسيروا للنضال الحق نارا      نصب على العدى في كل واد  
 فليس أحط من شعب قعيد      عن الجلى وموطنه ينادي