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## THE CONCEPT OF “WAR” REPRESENTED IN WW1 POETRY

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It is no secret that every war and struggle is imprinted first in the hearts of people, and then in history and remains there forever. The war does not remain intact in the memory; it is periodically disclosed. War is displayed in different ways, and everyone takes it in his or her way, not only each individual but also each nation. War, of course, will always have certain things in common: enmity between two sides, conflict, death, and lasting repercussions. For hundreds of years, soldiers have returned from war different men and women, the things they have seen changing the way they go through life.

The first world war (WWI) became the most brutal event in the history of mankind at that time. WWI was the first war in which new technology perfected the art of killing. And it began to play in a new way in the feelings of people, it was captured by people who saw the war with their own eyes, and those who were far away. The first poems about the war were patriotic, calling for action and love for the homeland. As they realized what the war was about, poets abandoned the romantic vocabulary they had previously used and felt the need for new means of expression, new rhythms, and new styles that could better mirror the harsh reality of war.

Currently, the term "concept" has established itself as a fundamental concept in cognitive linguistics as the most common. Concepts are the basic units of thinking [1]. The concept acts as a basis for highlighting a certain set of linguistic means used with the concept in the relations of representation [2]. The poetry of the first half of the twentieth century defined the concept of war from different angles. The Russian scientist L. Benediktova concludes that the "Concept of War" is modeled

according to us as a multifaceted conceptual formation in the form of a frame as a model for measuring and recording knowledge stored in people's memory. [3, p. 9]

In the world picture of the world, war is expressed in lexemes such as attack, resistance, weapons, opposite sides, relations between two sides, struggle, victory, loss, and so on. In Longman dictionary of contemporary English the following definitions of war are given: 1) when there is fighting between two or more countries or between opposing groups within a country, involving large numbers of soldiers and weapons; 2) a struggle over a long period of time to control something harmful; 3) a situation in which a person or a group is fighting for power, influence, or control. [4]

And in Concise Oxford Dictionary dictionary "war" is represented as 1) armed hostilities between nations; conflict; a specific conflict or the period of time during which such conflict exists; the suspension of international law, etc. during such a conflict; 2) (as the War) a war in progress recently ended; the most recent major war; 3) hostility or contention between people, groups, etc. (war of words); a sustained campaign against crime, disease, poverty, etc. [5]

At the very beginning of the war, poets and journalists used war as a challenge to humanity. The war brought so much anger and gore, but it was not always seen as such. War is represented as something, what you owe your state, and it always asks the question: "Who if not you?". There we come to the first frame "**patriotism**". It can be shown in these lines of journalist Jessie Pope, using rhetorical questions:

*Who's for the khaki suit –  
Are you, my laddie?  
Who longs to charge and shoot –  
Do you, my laddie? (from the poem "The Call")*

The second frame flows from the first one, it represents that patriotism leads to "**heroism**". It is seen "*as a sport or just a game*", that you can win, because it is so "*fun and full of glory*":

*Who'll earn the Empire's thanks –  
Will you, my laddie?  
Who'll swell the victor's ranks –  
Will you, my laddie?  
When that procession comes,  
Banners and rolling drums –  
Who'll stand and bite his thumbs –  
Will you, my laddie? (from the poem "The Call")*

Heroism is death in the name of the homeland, the homeland that gives you everything; that is your home and mother. War is not always started for the reasons that your government tells you; there is a bigger picture to consider. In this frame soldiers have immortal souls, because they fight for their homeland:

*A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam;  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home. (from Rupert Brooke's poem "The soldier")*

The third frame also flows from the first one. You enlist just to be clean, so the third frame is "**cleansing**". On the one hand "cleansing" can mean getting rid of all the bad thoughts of your life "before", and you can pay for it all by recruiting for military service. However, on the other hand, this is just an extreme way out of the situation, because you do not want to simply become an outcast, as you are a citizen of this state, and you should not be ashamed that you did not see that 'reality' of war. In it only the body can suffer, and even death is seen as the safest shelter against the dangers of life:

*And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less*

*Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven. (from Rupert Brooke's poem "The soldier")*

The next frame is connected to the time of having seen at least the beginning of a 'war reality'. And it is called as "**warfare**". It is not just a frame, but with scenario. It uses the innovations of this new war, describes the 'war-combat', Lexemes as "attack" and "trench" can be represented here, as the titles of poems also play a great role. There we can see the usage of imagery, alliteration, symbolism and personification:

*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...(imagery) (from Wilfred Owen's poem "Dulce at decorum est")*

*... 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... (symbolism and imagery) (from Wilfred Owen's poem "Anthem for doomed youth")*

*... Smouldering through spouts of drifting smoke that shroud*

*The menacing scarred slope; and, one by one,*

*Tanks creep and topple forward to the wire. (personification) (from Siegfried Sassoon's poem "Attack")*

*...Men marched asleep. Many had lost their boots(alliteration) (from Wilfred Owen's poem "Dulce at decorum est")*

The fifth frame is "**death**". It is known that when speaking about the concept of war, the concepts of "life" and "death" go hand in hand. It is true that when it comes to war, the word "death" comes first to the minds of readers. "Regardless of the nation in the world, the concept of "death" underlies the macro concept of "war" in the language of the Universe, because any period, such as the beginning, end and end of a war, is closely related to the death of a person. According to linguists, war is viewed as a threat to human life." [6, p. 11-12]

In Wilfred Owen's poem war is represented through symbolism:

*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.*

*... Their flowers the tenderness of patient minds,*

*And each slow dusk a drawing-down of blinds. (from the poem "Anthem for doomed Youth")*

John McCrae uses repetition of the words "Flanders fields" and represents a literal death:

*In Flanders fields the poppies blow*

*Between the crosses, row on row,*

*That mark our place; and in the sky*

*The larks, still bravely singing, fly*

*Scarce heard amid the guns below.*

*Loved and were loved, and now we lie,*

*In Flanders fields. (from the poem "In Flanders Fields")*

He also uses personification:

*That mark our place; and in the sky*

*The larks, still bravely singing, fly  
Scarce heard amid the guns below.  
We are the Dead. Short days ago... (from the poem "In Flanders Fields")*

There we also can be shown a lexeme "suicide" and "trenches":

*In winter trenches, cowed and glum,  
With crumps and lice and lack of rum,  
He put a bullet through his brain.*

*No one spoke of him again. (from Siegfried Sassoon's poem "Suicide in the trenches")*

The next main frame is "**suffering**". It is both mental and physical:

*Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots*

*Of tired, outstripped Five-Nines that dropped behind. (from Wilfred Owen's poem "Dulce at decorum est")*

War brings so much suffering that it lives on with you, even after the fact, and there we turn to another main lexeme "nightmares":

*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. (from Wilfred Owen's poem "Dulce at decorum est")*

War is also represented as the cause of depression. It killed millions of young people not with guns, but with reality:

*I knew a simple soldier boy  
Who grinned at life in empty joy,  
Slept soundly through the lonesome dark,  
And whistled early with the lark. (from Siegfried Sassoon's poem "Suicide in the trenches")*

Sassoon also uses sarcastic tone on how the representation of war is different:

*You smug-faced crowds with kindling eye  
Who cheer when soldier lads march by,  
Sneak home and pray you'll never know  
The hell where youth and laughter go. (from Siegfried Sassoon's poem "Suicide in the trenches")*

There we turn to another frame "**harsh reality**". Nobody can understand what war is like without personal experience:

*Lines of grey, muttering faces, masked with fear,  
They leave their trenches, going over the top,  
While time ticks blank and busy on their wrists,  
And hope, with furtive eyes and grappling fists,  
Flounders in mud. O Jesus, make it stop! (from Siegfried Sassoon's poem "Attack")*

There will always be a gap between the two: who saw and who didn't see the real war:

*Sneak home and pray you'll never know*

*The hell where youth and laughter go. (from Siegfried Sassoon's poem "Suicide in the trenches")*

The poem written by Wilfred Owen stresses the differences between the idealized picture of the war-supporting citizens at home and the actual battle front. To soldiers, fighting on the battle field is

not as glorious and honorable as citizens make it out to be. To soldiers, it's not worth dying for, contrasting with the ending line, "It is sweet and right to die for your country.":

*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. (from Wilfred Owen's poem "Dulce et decorum est")*

The last frame is "**hope**". Hope lives there forever, every soul hopes for the best. In John McCrae's poem it is represented through "red poppy":

*In Flanders fields the poppies blow  
Between the crosses, row on row... (from the poem "In Flanders Fields")*

This frame is closely connected with religion, war makes people disbelieve, or vice versa pray to God. In Siegfried Sassoon's poem the protagonist prays:

*...While time ticks blank and busy on their wrists,  
And hope, with furtive eyes and grappling fists,  
Flounders in mud. O Jesus, make it stop! (from the poem "Attack")*

However, in his poem Wilfred Owen doubts this belief:

*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 good-byes.  
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. (from the poem "Anthem for doomed youth")*

The results of this work show that the concept "war" is a macro concept and there are several frames as well as scenarios. All this distinguishes the concept of "war" in both the national and the emotionally-subjective character, because we have considered this concept through the eyes of poets.

The war has forever left its image in our history, and in our tender hearts

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### VERBAL FEATURES OF EMOTIONS: GENDER ASPECT

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