

## The Pragmatics of Romance in the First World War' Poetry

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### Abstract

Many influences have shaped literature; war is one of them. Among the horrors, death tolls, destructions, and chaos, there should be inevitably a beam of light of hope, a desirous and eagerness for long life, expressions of love, loyalty to the homeland and other feelings that carry a sense of *romance* in different shapes. This study hypothesized that *romance* is found in war poetry, and it has various meanings other than the conventional definition; the scope of the meanings of the word *romance* is either expanded or shrunk. The expansion happens throughout the appearance of new meanings. They were not there before or after this time. The shrinking happens when some of the meanings are vanished and no longer used as a denotation of *romance*. These meanings are realized in various pragmatic devices. The war poems selected for this study are Rupert Brooke's *The Soldiers* and Allan Seeger's *I Have a Rendezvous with Death*. The results show that romance has (34) meanings. Of them, is 'Idealization' and 'heroism'; which score the highest frequency and appear (5) times equal to (31%); 'Love and intimacy' comes next with (3) times equal to (19%); 'Bravery' scores (2) times equal to (13%); and finally 'Patriotism' registers the lowest frequency with (1) time, equal to (6%). The pragmatic devices that realize these meanings and that register the highest frequencies are: hyperbole, personal deixis, enumeration, and metonymy.

*Keywords:* Allan Seeger, First World War, pragmatics, romance, Rupert Brooke, war poetry

**Cites as:** Jinan Kadhim Isma'eel, J. K., & Abdulmajeed, R. K. (2019). The Pragmatics of Romance in the First World War' Poetry. *Arab World English Journal for Translation & Literary Studies*3 (4) . DOI: <http://dx.doi.org/10.24093/awejtls/vol3no4.6>

## Introduction

Clarke (1917) states that man has been expressed in literature since he has both peaceful and combative moods. War may become the price of peace when the peace is based upon justice and liberty. Most of war poetry has been undertaken in this spirit. It has exalted and touched unique qualities like patriotism, self-sacrifice, courage, enterprise, and endurance. Thus, the poetry of war has tended to glorify war in itself though ardent and lovable youths have been slain. Then, it has brought misery and despair to women and older people (p. 31). The vision is different according to war poet, Clarke (1917) says:

He has seen and felt. Envisaging war from various angles, now romantically, now realistically, now as the celebrating chronicler, now as the contemplative interpreter, but always in a spirit of catholic curiosity, he has sung the fall of Troy, the Roman adventures, the medieval battles and crusades, the fields of Agincourt and Waterloo, and the more modern revolutions. (p. 32)

In discussing war poetry and war poets, Williams (1945) mentions some names of poets. Among them, is *Mark Van Doren* who says that the best earlier war poets were Homer and Shakespeare and in modern times, Thomas Hardy (p.17). These words reflect the idea that writing poetry largely depends on personal circumstances of the poet. This means that in order to write an effective war poem, the poet has to be on active service. In this case the tone and attitude of the poetry will be conditioned by the ideological and actual impact the war has made on the poet. Williams (1945) points out that the poet is in a particularly exciting position when he has seen war at its source and when he has been in action, thus he is able to write more accurately about the atmosphere of war than those who are noncombatants. He can accurately describe the behavior of men who are closest to his heart, the personal reactions, emotions, love, pity, fear, and situations of heroism or despair. The most important thing is that his mind and body are balanced under active service conditions and not divorced (p. 24).

Fussell (1975) points out that war literature is an inquiry into the curious literariness of real-life (p. ix). Hence war poetry is a representation of life; that happens to be a cruel one. The subversive war poetry proposed, intensively the questions of "identity, innocence, guilt, loyalty, courage, compassion, humanity, duty, desire, and death." (War Poet Association)

The poetry assigned with the horrors of the great wars broke new grounds and gave a realistic account of the warfare through actual vocabulary, literary devices, formal poetic innovations, rhetoric devices, and shocks the traditional artistic and aesthetic presentations of their familiar techniques and enriched poetic language with new literary devices.

Many great literary works during wars have appeared. Stallworthy (1984) points out that Wordsworth (1909) in *Preface to Lyrical Ballads* says that "Poetry is the spontaneous overflow of powerful feelings," (p. 4) consequently, Stallworthy states that war is a particular area of human experience in which he has generated a more extensive range of powerful feelings: "hope and fear; exhilaration and humiliation; hatred – not only for the enemy, but also for generals, politicians,

and war-profiteers; love – for fellow soldiers, for women and children left behind, for country (often) and cause (occasionally)" (p. xix).

War poetry is not necessarily 'anti-war'. However, it is about the substantial aspects of life: identity, loyalty, innocence, guilt, courage, duty, desire, love, compassion, humanity, and death. The response to these aspects, gives war poetry extra-literary importance. (What is War Poetry?).

Venugopala (2014) states that wars witness an outburst of poetry. Some poets, at their initial stages, expressed the patriotic enthusiasm and handled the romantic concept of war. That is, the glorification of the nationalism, freedom, patriotism, liberty, and martyrdom were to be seen at this stage (p. 11).

Williams (1942) states that the poetry cannot be restricted in the subject of war. War enters human life; thus war is in the poetry just like in the imaginations and war poetry is a part of human life and a part of human feelings and passion where one can find love, intimacy, compassion and furthermore, *romance* (p. 25). Thus, *romance* is not a surprising image that unexpectedly, one can touch in war poetry. Therefore, the researchers feel free to combine these two different images in the literature of WWI poetry and write this research.

The following section is primarily dedicated to discussing war poetry of the WWI in details.

## 2. The First World War

The WWI was probably the most deadly war in history. The death toll of twenty million besides the use of modern warfare marked a new era in human history. It was a global war, fought across continents, using modern weapons, and causing mass slaughter.

Graham and Showalte (2019) state that the First World War was an international conflict that took place in 1914–18. It involved most of the nations of Europe, Russia, the United States, the Middle East, and other regions. It ended with the defeat of the Central Powers. The war began after the assassination of Austrian archduke Franz Ferdinand on June 28, 1914, by Slav nationalist Gavrilo Principle which was regarded as the main cause of this conflict. By the time of war, more than 16 million people, soldiers and civilians were dead.

### 2.1 WWI Pioneer War Poets

Fussell (1975) states that in 1914 there was no cinema, no radio, and certainly no television. He continues, "Amusement was largely found in language formally arranged, either in books and periodicals or at the theater and music hall, or in one's own or one's friends' anecdotes, rumors, or clever structuring of words." (p.196)

Mass media and poetry had a great influence on recruiting soldiers to join the battlefield. Poetry, in particular, was used as a means of government propaganda targeted at the public. The

main goal of this propaganda was to satisfy people that their participation in the war as a means of scarifying for the sake of their country, and this will be highly rewarded.

Soldiers suffered social difficulties; among them were some poets who participated in the war, which consequently affected their literary experience. Despite the traumatic situations of them, several poets glorified the war. Examples of those poets are:

Siegfried Sassoon, Wilfred Owen, Charles Hamilton Sorley, and Isaac Rosenberg. In addition to Rupert Brooke and Alan Seeger whose poems are selected to be analyzed in this study.

In the following sections, a piece of detailed information about Rupert Brooke and Alan Seeger as samples of WWI poets:

### 2.1.1 Rupert Brooke

Rupert Brooke (1887-1915) is an English poet who is the primary representative of the patriotic pro-war poetry which forms a part of the political propaganda of the British army. He is one of the poets whose name is tightly connected with WWI poetry with the spirit of glorifying and romanticizing war as a source of peace to the soldiers who take parts in the battlefield. *The Soldier* is one of Rupert Brooke's "best-known and loved work and maybe the most famous single poem of war" (Bloom, 2003, p. 35). Another Brook's most popular sonnets are *Peace*. It reveals the poet's romantic vision of war. He sees war as one of God's great plan. He thought men are existed to fight battles (Rad, 2015, p. 6).

### 2.1.2 Alan Seeger

Alan Seeger is the son of Charles Louis Seeger, a businessman in Mexico. He was born in New York City in 1888, and grew up in a wealthy and cultured family. He was influenced by the Romantic poets, such as T.S. Eliot. He graduated from Harvard in 1910. After graduating, he moved to Greenwich Village as an attempt to live his romanticized notion of life. His romantic views of the war make their way into his poetry. His familiarity with the age of chivalry makes him write as medieval crusaders (Poetry Foundation). The relationship between the soldier and death is based upon a romantic fusion of nature's beauty and sexual love. Though he has many poems, his poem *I Have a Rendezvous with Death* was still the most famous poem among others. Seeger was compared to his contemporary Rupert Brooke (Poetry Foundation).

## 2.3 Themes of War Poetry in WWI

### 2.3.1 The Idealism

At the time of WWI, it is most well known that war poetry follows the poet's personal attitude toward the war. William (1942) states that most war poetry was idealistic, particularly in 1914 and on through 1915. Rupert Brooke is the outstanding name here as in his sonnets *Peace* and *The Soldier*. They are the best patriotic poems written in English during the twentieth century.

### 2.3.2 Heroic Spirit

McArthur (1989) states that in the light of full knowledge of the WW1, many critics have rejected all attempts to glorify it. However, some poets such as Rupert Brooke might still stand as

a patriotic poet before and during 1914. Brooke regarded war as a game and as an opportunity to test one's manhood. Also, Wilfred Owen's poem *Apologia Pro Poemate Meo* which was as a pure show of heroic virtue as has ever been written, celebrating the bond of brotherhood and the cheer of battle which were central to much heroic poetry. (pp.1-13)

### 2.3.3 Patriotic Mood

Pauw (2017) states that many war poems which fitted the rising patriotic mood were printed in *The Times* just a single day later August 4, 1914, when the war on Imperial Germany was declared by Great Britain. The flow in patriotism led to a flood of poems. The writing of patriotic war poetry was encouraged by the newly created War Propaganda Bureau. It was newly created under the leadership of Liberal politician Charles Masterman, who motivated the writing of poetry which idealized courage, chivalry, personal sacrifice and the fighting for justice. (p. 8)

### 2.3.4 Mood of intimacy and intensity

Smith (2014) farther adds that digging into muddy trenches, used barbed wire, machine guns, and poison gas, are activities by opposing armies which reflect a different type of fighting in WWI. They bring unexpected and frightening psychological effects of warfare in trenches. Thousands of soldiers stay in hospital and suffer from shell shock (p.7). Das (2014) points out that at the same time, mortality, mutilation, and shellshock lead to new levels of intimacy and intensity among soldiers. When ill or wounded, they looked after each other and "wrapped blankets around each other, and at night, their bodies spooned together as they slept."

## 3. The History of the Word *Romance*

The word *romance* and its cognates change radically in meanings, and it becomes a venue of conflict. Once the term was loosely used in terms of speaking about *Renaissance Literature* and sometimes it was used to refer to older forms of fictions which are not necessarily called as novels (Lee, 2014, p.287). He also adds:

In their earliest form, words such as *romanz*, *romant*, and *roman* once meant only "a romance language," a vernacular derived from the old speech of the Roman Empire. By the late twelfth century, the Old French *romanz* had become a term not only for the vernacular but also for the stories written in such vernacular. (p. 288)

Radford (1986) argues that there are differences and similarities among the types of *romance* produced throughout the history of the genre; meanwhile, there is evidence to prove that *romance* has a "history of referring back to older texts" (p. 8).

Tracing the origin of *romance*, whether it is a genre, a strategy or a mode, takes us back to Homer's *Odyssey*. McDermott (1989) claims that *Odyssey* is the first *romance* and "the archetype of all great *romance*," though not all historians agree on that, and he furthers says:

any discussion of Greek *romance* must inevitably begin with Homer's *Odyssey*" since it is "archetypal in that it sets the pattern for all subsequent *romances*,

whether in the design of the narrative or the use of specific scenes and incidents to symbolise primary human experiences (p. 12).

McDermott (1989) states that the conventions of *romance* that appear in *Odyssey* and continue in Greek are “private story of domestic and adventurous life... the love presented is a mature love between a couple who have been married for a very long time,” (p. 13-4) with a happy ending to be found in every Greek romance, while Fuchs (2004) shows a slight difference in her approach to romance when she refers to this term. She points out to the presence of the following elements of the romance of Greek: “occluded and subsequently revealed identities, idealized protagonists, marvels and monsters, tasks and tests<sup>1</sup>” (p. 36).

Later, in medieval *romance*, the term is used to refer to the transformation of Latin texts, such as “Greek and Roman legends and certain classical texts, into romance language” (Fuchs, 2004, p. 37-9). She says that medieval romance:

Is conventionally defined as the group of narratives in the vernacular that emerge around 1150 in the court of Henry II and Eleanor of Aquitaine in England [...] and tell stories of love and adventure. Although generally situated in a distant classical or Arthurian past, the stories feature all the trappings of contemporary court and chivalric culture, so that, for example, Greek and Roman “knights” skirmish in patently medieval tournaments. (p. 39)

This means that the Greek and Roman Latin old texts are transformed into *romance* language and rewritten in French. Fuchs (p. 40) further adds **idealization** as another characteristic for the medieval romance.

The prominent writers of the medieval romance are Malory and Chaucer who treated romantic love in a more **realistic** way, as stated by Pearce (2007):

The trials and adventures that constitute a test of *chivalry* in early romance are refigured [in Chaucer's *Troilus and Criseyde* (c. 1385) and in Malory's *Morte d'Arthur* (1485)] as the psychological challenges of romantic love itself. Love, at last, becomes the true *object* of the romance genre, and the fantastical ‘external’ challenges facing earlier knights now re-shape themselves as the doubts and demons of the lover's interior consciousness (p. 35).

This means that romance was refigured in the medieval era and extended to cover the psychological challenges of romantic love. Thus a new meaning is being added to what had already been disclosed in the previous periods.

<sup>1</sup> Every bold type word refers to a meaning of the word *romance*, which will be collected in this chapter to refer to the development in the meaning of the word.

The Renaissance period, on its part, witnessed an emphasis on women and, by using Pearce (2007)'s words, “women increasingly took the title roles in prose romance” (p. 36). The romance of the sixteenth century was marked by **courtly love** and a rediscovery of Greek romances (p. 66).

In the Shakespearian era, no one used the word *romance* in the broad sense as it is used nowadays. It was limited, old-fashioned term. Its sense was clearly bounded (Lee, 2014, p. 289). The meaning of *romance* in Old French, which covered vernacular literature of all kinds had been narrowed down after the passage of four centuries. It was a tale in prose and a story of knights.

Further, the word has witnessed a significant change in its meanings to the extent that the older senses had been forgotten and it became a restricted genre term. For example, it referred to certain forms of fiction which never entered pictures. A *romanzo* “denoted only a high mode of literature, centered on the deeds of illustrious men” (Lee, 2014, p. 292). It refers to virile deeds such as the strength of warriors and without the power of such warriors, no romance could be there. In the sixteenth century they were called 'heroic poems'. Fuchs (2004) states that:

[t]he trajectory of romance after the Renaissance is complex and often paradoxical. While Greek and chivalric romance, in particular, continued to prove hugely popular with readers, critical predilection for new kinds of narrative fiction led from an initial embrace of French “heroic” romance in the seventeenth century to the gradual marginalization of romance as a “low” genre in subsequent periods. (p. 99)

Authors and readers, as well as critics, started using different labels to such as ‘romances’ in France and England in the 1620s and 1630s. This century witnessed a transformation in the meaning of the word *romance*. The word began to be used “not as a genre of male heroics but the one of imagination and the passion” (Lee, 2014, p. 299).

Pearce’s claim evidently pronounces that romance faces changes and develops itself in the next century and does not stick to its bygone age. It is no longer courtly love but in fact it turns to be understood as a mixture of the **spiritual** and **sexual love** as well.

In the eighteenth century, the Gothic and the courtship *romances* had dominated the attention of the readers. Thus, the seduction *romance* became less known, and it might become a source of a shock for those readers.

Within the frame of modern times, there appeared modern scholars and modern definitions of romance such as Bianchi et al. (2015). When talking about the difference between ‘popular romance’ and ‘historical romance’, they refer to the definition of ‘popular romance’ given by the Association of the Romance Writers. The association says that to be labeled as a romance, fiction needs to present the following aspects:

- “A central Love Story: in a romance, the main plot concerns two people are falling in love and struggling to make the relationship work. The conflict in the book centers on the love story, the climax in the book resolves the love story.
- An emotionally satisfying and optimistic ending: romance novels end in a way that makes the reader feel good. Romance novels are based on the idea of an innate emotional justice – the notion that good people in the world are rewarded and evil people are punished. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love.” (p. 249)

#### 4. The Development of the Meanings of the Word *Romance*

*Romance*, throughout history, has somehow repeated meanings with some extensions or expansions. Fuchs (2004) considers *romance* as “a notoriously slippery category” since critics disagree about it as “a genre or mode, about its origins and history, even about what it encompasses,” yet the readers feel it when they see it (p.1).

The meaning of the word *romance* originally referred to old French language and meant any work written in French. It involves, at that time, to French literature consisted of fantastic stories about **adventures**, especially **chivalric knights** who have heroic qualities (The Romance and the novel). The meanings of the word *Romance*, are “A feeling of excitement and mystery associated with **love**,” or the “Love, especially when **sentimental** or **idealized**” (Oxford English Dictionary).

Furthermore, *romance* can be considered as a **mysterious, exciting, sentimental, or nostalgic quality**, especially one associated with a **place**. (Collins English Dictionary) or it is the feeling of **excitement** or **mystery** that one has from a particular experience or event (Cambridge English Dictionary).

*Romance*, etymologically, comes from Anglo-Norman and Old French *romanz*. It means a story of **chivalry** and **love**. As far as literature is concerned, the term has a different concept. It refers to the romantic stories with **chivalrous feats** of **heroes** and **knights**. It describes **chivalry** and **courtly love** which comprise stories and legends of **duty, boldness, courage, battles, and rescues** others who were in distress. It was chivalric literature, which aimed at teaching the **rules of behavior, courage, bravery, gentlemanliness**. In addition, the principle function of romance was to **maintain order in society by presenting sources for entertainment** (Literary Devices).

Frye (1957, p. 151) states that "romance presents an **idealized world**, that is, in *romance* "**heroes are brave, heroines beautiful, villains villainous**, and the **frustrations, ambiguities, and embarrassments** of ordinary life are made little of." Hence its imagery presents a human in another world which may be called the "**analogy of innocence**." This means that Frye divides the natural cycle into two halves, "the top half is the world of romance and the analogy of innocence and the lower half is the world of realism and the analogy of experience" (p. 162). He describes *romance* as the "nearest of all literary forms to the **wish-fulfillment dream**," in which a perennially childlike quality is one of its characterization that marked by an "extraordinarily

**persistent nostalgia**" and a "search for some kind of **imaginative golden age** in time or space"(p. 186).

The following list shows up the variety of meanings occurred within the scope of the word of *romance* and how the word diverges from the most well-known, familiar, and original definitions to new and expanded and diverted different purposes other than its original one. These meanings are collected from various references and were printed in bold type in the above sections and put together to make them a departure point in developing the eclectic model of this study:

1. adventures, 2. chivalric knights, 3. love and Intimacy, 4.idealization, 5. Mystery, 6. excitement, 7. sentiment, 8. Nostalgia, 9. Romantic Nostalgia, 10. courtly love, 11. boldness, 12. heroism, 13. rescues others who were in distress, 14. rules of behavior, 15. Bravery, 16. Gentlemanliness, 17. Maintain order in society by presenting sources for entertainment, 18. Heroines beautiful, 19. Villains villainous, 20. Frustrations, 21. Ambiguities, 22. Embarrassments, 23. the Analogy of innocence, 24. wish-fulfillment dream, 25. Persistent nostalgia, 26. Imagination, 27. Virtuous heroes, 28. Virtue, 29. propriety, 30. Duty, 31. Passion, 32. Masculine military heroism, 33. Sexual love, 34. Patriotism and Domesticity

These meanings of *romance* will be the base for the analysis of the poems selected for this study. These images will be traced in the poems and then find out the pragmatic devices interpret these images.

## 5. The Pragmatic Perspectives of *Romance* in War Poetry

This section set itself to study, pragmatically, the devices of *romance* used in war poetry. The pragmatic dimension of *romance* covers several pragmatic theories. Therefore, *romance* can be identified throughout various pragmatic devices. They are: Hyperbole, personification, certain deictic expressions, repetition, understatement, paradox, enumeration, simile, metaphor, and metonymy.

### 5.1 Hyperbole

Leech (1969) p.168) states that hyperbole is frequently concerned with personal values and sentiments. And he further adds that hyperbole, as a rhetorical figure, similar to metaphor, is a common feature of everyday language use (p.168). Furthermore, Claridge (2011) writes that hyperbole reflects the sense of exaggeration. Pragmatically, hyperbole is not grounded in linguistic structure, but in speaker assumptions and expectations about the world, leading to the creation of a partially ordered set in a given context (p.1).

### 5.2 Personification

Personification is a sort of figurative language in which non-human things are described as having human attributes. Personification can help writers to create more vivid descriptions, to make readers see the world in different ways, and to capture the human experience of the world more powerfully. Depending on its function, the word personification has another different

meaning as a literary device. It can also be used to indicate that someone embodies a particular concept or quality (Personification Definition).

### 5.3 Deictic Expressions

Levinson (1983) sees that "The single most obvious way in which the relationship between language and context is reflected in the structures of language themselves is through the phenomenon of deixis," thus it belongs to pragmatics because "it directly concerns the relationship between the structure of languages and the context in which they are used." (p.55)

He (1983) classifies deixis into the following traditional categories: person, place, and time (p. 62).

- 1- Person deixis is concerned with the "the encoding role of participants in the speech event in which the utterance in question is delivered." Example: first person (the speaker refers to himself); second person (the speaker refers to one or more addressees), third-person (a reference to persons and entities which are neither speakers nor addressees of the utterance).
- 2- Place deixis is concerned with "encoding of spatial locations *relative* to the location of the participants in the speech event." Example: proximal (close to the speaker and distal (non-proximal, sometimes close to addressee), as the demonstratives *this* vs. *that* and deictic adverbs *here* vs. *there* (Levinson, 1983, p. 62).
- 3- Time deixis is concerned with "encoding of temporal points and spans *relative* to the time at which an utterance was spoken (or written message inscribed). Examples: *now*, *then*, *yesterday* and *this year* (p. 62).
- 4- Discourse deixis is concerned with "encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located." Examples: *that*, as in (that is what it sounded like) and *this* as in (This is what phoneticians call creaky voice) (p. 63).
- 5- Finally, social deixis which is concerned with social distinctions, particularly the aspects of the social relationship holding between speaker and addressee(s) or speaker or some referent. This deictic category is a kind of "morphological system in which case, we talk of honorifics" (p. 63).
- 6-

### 5.4 Repetition

Florman (2017) writes that repetition is a literary device in which a word or phrase is repeated two or more times. It occurs in so many different forms. It is a category that covers several specific figures of speech. Here are some additional key details about repetition:

- Figures of speech that employ repetition usually repeat single words or short phrases, and some can involve the repetition of sounds or the repetition of entire sentences.
- Repeating information has been used to increase the likelihood of changing people's minds.
- It has persuasive power in poetic language.

### 5.5 Rhetorical Understatement

The figure of understatement is prominent in literature as hyperbole because it has none of the potential absurdity of the other tropes. In understatement, the speaker uses a negative expression where a positive one would have been more forceful and direct. It is used to evaluate the meaning and implies a desire to suppress or conceal one's true attitude; but paradoxically this may be a mode of intensification, suggesting that the speaker's feelings are too deep for plain expression (Leech, 1969, pp.168-171).

### 5.6 Paradox

The origin of the term *paradox* is from the Greek word *paradoxon*, which means the contrary to expectations or perceived opinion. It is a statement that appears as a self-contradictory, but it may include a latent truth. It is also used to illustrate opinions contrary to accepted traditional ideas. It is used to make the readers think over an idea in an innovatively. In poetry, the use of paradox is not confined to mere pleasure; it becomes an integral part of poetic diction. Poets usually make use of paradox to create a remarkable thought or image out of words (Literary Devices, 2019)

### 5.7 Enumeration

Enumeration is a rhetorical device, which is used for listing details, or a process of mentioning words or phrases step by step. It is a type of amplification or division in which a subject is further distributed into components or parts. Writers use enumeration to explain a topic, to make it understandable for the readers. It also helps avoid ambiguity in the minds of the readers (Literary Devices).

### 5.8 Simile

The simile is a trope that describes one thing by comparing it with another. It contains an explicit indication of the comparison, while it is merely implicit in a metaphor (Alm-Arvius, 2003, p.125). Furthermore, Leech (1969, pp. 153-56) states that simile is an obvious comparison using such constructional elements as (like, as...as, more ... than). It, conversely, is generally more explicit than a metaphor. He also adds that it can specify the ground of the comparison as in such example, 'I wandered lonely as a cloud,' loneliness is stated as the property which the speaker and a cloud have in common.

### 5.9 Metaphor

No one can get along correctly in the language without metaphor. A metaphor is a figure of speech that makes an implied or hidden comparison between two different things that are unrelated to each other, but they share some common characteristics. That is, a resemblance of two different objects is made based on some common features (Literary Devices).

Cruse (2000) defines metaphor as the transfer in the meaning of one expression and its application to another one. The phenomenon of metaphor is also regarded as a decorative device and as a source of deception and untruthfulness (p. 202).

Lakoff and Johnsen (2003) state that metaphor is generally a device of the poetic imagination and the rhetorical flourish (p. 4)

### 5.10 Metonymy

Leech (1969) mentions that metonymy can be defined as "A Figure of speech that consists in using the name of one thing for that of something else with which it is associated." For example, when one says '*I've been reading Dickens*'. This means that he has been reading the works of Dickens. Thus, only by inserting one or two extra words, one can give a literal paraphrase of a sentence containing metonymy. In literature, though metonymy is often overlooked because of the powerful effect of metaphor, yet it is essential (p. 152).

### 5.11 Violation of Grice's Maxims

The inevitable result of the occurrence of the above mentioned pragmatic devices in the poems under scrutiny is the violation of Grice maxims. Grice (1975, p. 45) distinguishes the following pragmatic maxims of conversation. They are: The Maxim of Quality, the Maxim of Quantity, the Maxim of Relation, and the Maxim of Manner.

1. Maxim of Quality: Try to make your true contribution one that is:
  - Do not say what you believe to be false.
  - Do not say that for which you lack adequate evidence.
2. Maxim of Quantity: This maxim is related to the amount of information provided
  - Make your contribution as informative as required.
  - Do not make your contribution more informative than is required.
3. Maxim of Relation
  - Be relevant
4. Maxim of Manner:
  - Avoid obscurity of expression.
  - Avoid ambiguity.
  - Be brief.
  - Be orderly.

## 6. Methodology

### 6.1 The Levels of the Analysis

The word *romance* has witnessed a series of development in the scope of its meanings. The researchers find it proper to explain the meanings of the word *romance* as they are interpreted in WWI time. This will happen in three levels:

#### 6.1.1 Level One: Tracing the meanings of the word *romance*

In each war poem selected for the analysis, there are different meanings in which *romance* is explicated. The researchers will start searching for these meanings involved.

### 6.1.2 Level Two: Pragmatic Perspectives of each Meaning

These meanings are pragmatically interpreted by different pragmatic devices. Each meaning will be interpreted by certain pragmatic devices which might be different from other pragmatic devices of the same meaning in other wartime.

### 6.1.3 Level Three: Tracing the differences

Statistical analysis for these meanings is made to see which meaning scores higher frequency and which pragmatic devices that realize each meaning and which one of them compose the higher frequency.

### 6.1.4 The Units of the Analysis

The stanza(s) of the poems selected for the investigation will be the unit of the study. Whenever the researchers find a stanza containing a relevant meaning, they will pick it up and make it the data of the investigation by mentioning full details of the mother poem.

## 7. The Data

### 7.1 First Poem: *The Soldier*

Rupert Brooke's *The Soldier* is a sonnet in which he glorifies England during the WWI. He speaks of an English soldier who leaves his home to go to war.

#### 7.1.1 Level One: The meanings of *romance*

This poem contains the following meanings:

**1- Idealism:** Though the context is war, yet Brooke portrays a more optimistic picture in getting an idealized life in heaven after death. The soldier's heart will achieve peace after death. His idealized love for his country is manifested in his bravery and purity. He looks at death as a noble end for one's country.

**2- Patriotism:** To reflect the idea of patriotism, he merely convinces himself and others that their death will not be in vain, and they will be rewarded in heaven.

**3- Heroism:** It is worthy of sacrificing ones' soul to his noblest homeland. By such an attitude, as a result, the poet affirms the importance of fighting for this country to encourage men to enlist in the army.

**4- Love and Intimacy:** The great relationship between the soldier and his country, England, just like the soldier's mother and consequently, the soldier is a part of England (his mother).

### 7.2 Level Two: The Pragmatic Devices

#### Unit 1

(1) *If I should die, think only this of me:*

(2) *That there's some corner of a foreign field*

(3) *That is forever England. There shall be*

(4) *In that rich earth a richer dust concealed;*

**1. Meaning of Romance:** Romance in this unite refers to the following meanings:

#### 1.1 Idealization

**1.1.1 Pragmatic Devices:** The pragmatic devices that realize **idealization** are:

**1. Deixis****a. Personal deictic**1- *"I"*2- *"me"*

By using such personal deictic, the speaker wants to depict his ideas about the feeling of ideals of valor.

**2. Hyperbole:**

3- *"forever England"*: The speaker here wants to express his attitude towards his country in an exaggerated way and says that whatever he does is for the sake of England only.

4- *"richer "*: The poet uses this expression to exaggerate and describe his British body, after death, as being richer than anybody from any nationalities that participate in the WWI.

**3. Understatement**

5- *"think only this of me"*: Such expression is used by the poet to say that what he has done for the sake of his country is nothing regarding the amount of love he has to his country and tells his readers to appreciate his idealized sacrifice. He tells them not to mourn or feel sorrow when they see his grave.

**1.2 Patriotism****1.2.1 Pragmatic Devices:****1. Deixis****a- Spatial deictic**6- *"That"*7- *"there's"*

By using such type of deixis, Brooke here wants to refer to his grave, which will be England herself. He reminds others to regard himself as a monument from England in a foreign land.

**2. Metaphor**

8- *"rich earth"*: The source and the target of the metaphorical image are:

(S) As a literal entity stored in mind, the word 'rich' is a human quality.

(T) The word 'rich' in this poem, refers to the quality of the soil. It is used metaphorically to describe the earth of England as a rich human, the country which is full of happiness and dreams.

9- *a richer dust*: It is a metaphorical expression.

(S) This comparative adjective refers to the quality of humans who have more than others.

(T) Here the poet refers to the bodies of the dead soldiers who are buried then make the soil of England richer than other soils due to these valuable bodies.

**Unit 2**

(5) *A dust whom England bore, shaped, made aware,*

(6) *Gave, once, her flowers to love, her ways to roam,*

(7) *A body of England's, breathing English air,*

(8) *Washed by the rivers, blest by suns of home*

**2. Meaning of Romance:** Romance in this unit refers to the following meanings:

**2.1 Love and Intimacy****2.1.1 Pragmatic Devices:**

**1. Personification**

10- "*England*": The amount of love and intimacy to this country is clearly shown in this stanza.

**2. Enumeration**

11- "*her flowers to love, her ways to roam*": By using such detailing consequences, the speaker wants to emphasize on his love and intimacy to his country to make the image more effective.

**2.2 Idealization****2.2.1 Pragmatic Devices:****1. Personification**

12- "*A body of England's, breathing English air*": He looks at England as human body breathing English air.

**2. Metaphor**

13- *Washed by the rivers, blest by suns of home*

The idealized love and intimacy to his country is clearly shown in this line:

(S) The dead body is washed by the river to be blest in the grave.

(T) The dead soldiers are purified by being washed in the rivers of England, and sitting under its sun.

**Unit 3**

(9) *And think, this heart, all evil shed away,*

(10) *A pulse in the eternal mind, no less*

(11) *Gives somewhere back the thoughts by England given;*

(12) *Her sights and sounds; dreams happy as her day;*

**3. Meaning of Romance:** Romance in this unit refers to the following meanings:

**3.1 Idealization****3.1.1 Pragmatic Devices:****1-Hyperbole**

14- "*all evil*": As an exaggeration, the poet emphasizes on the purity of his heart, which will be empty from all evil.

**3.2 Heroism****3.2.1 Pragmatic Devices:****1. Deixis: Spatial Deictic**

15- "*This heart*": By using such deictic expression, the poet emphasizes the idea that the act of bravery exists in the heart.

**3.3 Love and Intimacy****3.3.1 pragmatic Devices:****1. Enumeration**

16- "*Her sights and sounds; dreams*": By repeating such details, the speaker wants to emphasize his love and intimacy to his lover.

**2. Simile**

17- *as her day*: The poet here makes an amazing comparison between his beautiful dreams which is happy as her day.

**8. Second Poem: Alan Seeger's *I Have a Rendezvous with Death***

*"I Have a Rendezvous with Death"* is a war poem talks about facing Seeger's death, which is the real possibility in war. It is about courage and honor, and it is considered a very patriotic poem.

### 8.1 Level One: The meanings of *romance*

**1-Heroism:** As a soldier, Seeger knows that it is better to die for the sake of the country. Thus, the soldier deliberately risks his life on the battlefield as an act of courage.

**2-Love and Intimacy:** The poet has to keep his swear in meeting his lover.

**3- Idealism:** It could be concluded from this poem that the poet wants people and his generation as well, to know that dying for one's country is the noblest thing in the world.

### 8.2 Level Two: The Pragmatic Devices

#### Unit 4

(1) *I have a rendezvous with Death*

(2) *At some disputed barricade,*

(3) *When Spring comes back with rustling shade*

(4) *And apple-blossoms fill the air*

(5) *I have a rendezvous with Death*

**4. Meaning of Romance:** Romance in this unit refers to the following meanings:

#### 4.1 Heroism

##### 4.1.1 Pragmatic Devices:

##### 1. Personification

18- *"Death"*: Death is personified as a lover.

##### 2. Repetition

19- *"I have a rendezvous with death"*: The repetition reflects courage in the battle to face the destiny (death).

##### 3. Deixis: Personal Deictic

20- *"I"*: By using this pronoun as a personal deictic, the poet reflects his sense of duty over the fear of death.

#### 4.2 Idealization

##### 4.2.1 Pragmatic Devices:

##### 1. Hyperbole

21- *"rendezvous"*: This word does not refer to an ordinary meeting; it shows the free will by the poet.

#### Unit 5

(6) *When Spring brings back blue days and fair.*

(7) *It may be he shall take my hand*

(8) *And lead me into his dark land*

(9) *And close my eyes and quench my breath*

(10) *It may be I shall pass him still.*

**5. Meaning of Romance:** Romance in this unite refers to the following meanings:

#### 5.1 Heroism

### 5.1.1 Pragmatic Devices

#### 1. Paradox

23- The whole stanza presents a paradoxical image.

#### 2. Personification

24- "*Spring*": The poet here personifies spring as a human being.

#### 3. Enumeration

25- "*It may be he shall take my hand, And lead me into his dark land And close my eyes and quench my breath*": Completed details to what spring can do.

### Unit 6

(11) *I have a rendezvous with Death*

(12) *On some scarred slope of battered hill,*

(13) *When Spring comes round again this year*

(14) *And the first meadow-flowers appear.*

6. **Meaning of Romance:** Romance in this unite refers to the following meanings:

#### 6.1 Heroism

##### 6.1.1. Pragmatic Devices:

#### 1. Paradox

26-Again the poet here shows a paradoxical image of spring and death.

### Unite 7

(15) *God knows 'twere better to be deep*

(16) *Pillowed in silk and scented down,*

(17) *Where Love throbs out in blissful sleep,*

(18) *Pulse nigh to pulse, and breath to breath,*

(19) *Where hushed awakenings are dear.*

7. **Meaning of Romance:** Romance in this unite refers to the following meanings:

#### 7.1 Heroism

##### 7.1.1 Pragmatic Devices

#### 1. Personification

27- "*Love throbs out*": Personifying love as an animate thing. This image reflects the bravery of the poet.

#### 7.2. Love and Intimacy

##### 7.2.1 Pragmatic Devices

#### 1. Metaphor

28- "*blissful sleep*": In comparing death, metaphorically, as a '*blissful sleep*', the poet refers to the sleep with his lover as a period of pleasure..

(S) Blissful sleep

(T) Death is just like a joyful blissful sleep.

#### 2. Enumeration

29- *Pulse nigh to pulse, and breath to breath*: By using such details, the speaker wants to emphasis on his intimacy to his country.

## Unit 8

(20) *But I've a rendezvous with Death*

(21) *At midnight in some flaming town,*

(22) *When Spring trips north again this year,*

(23) *And I to my pledged word am true,*

(24) *I shall not fail that rendezvous.*

**8. Meaning of Romance:** Romance in this unite refers to the following meanings:

### 8.1 Heroism

#### 8.1.1. Pragmatic Devices:

##### 1. Metonymy

30- "*At midnight in some flaming town*": The poet uses 'flaming town' to refer to the battlefield.

##### 2. Paradox

31- "*Spring*": The poet here welcomes his death since it is dated with the coming of spring.

##### 3. Metaphor

31- "*pledged word*": this expression is used metaphorically to express his promise.

(S) The commitment should be fulfilled.

(T) The poet here insists on sacrificing for the sake of his country as he promises

### 8.2. Heroism

#### 8.2.1. Pragmatic Devices:

##### 1. Deixis:

32- "*I*"

33- "*my*"

34- "*this year*"

35- "*that*"

### 8.3. Idealization

#### 8.3.1. Pragmatic Devices:

##### 1. Repetition

36- "*I have a rendezvous with Death*": Seeger's idealism in repeating this line.

##### 2. Personification

37- "*Spring*": It is symbolic of life since it is a renewal, youth, and beauty time.

## 9. Results and Discussion

The researchers devoted this section to discuss the results of the analysis and then tabulating these results in statistical analysis.

In the following table no (1), the analysis of the meaning of *romance* in *The Soldier* shows that 'idealization' scores higher frequency with (3) times, equal to (42.85%), while 'love and

intimacy' scores (2) times, corresponding to (28.57%) then 'heroism', and 'patriotism' with (1) time, corresponding to (14.28%).

Table 1. *Statistical Analysis of Romance Meanings in The Soldier*

<b>Romance Meaning</b>	<b>Frequency</b>	<b>Percentage</b>
1-Idealization	3	42.85%
2-Love and Intimacy	2	28.57%
3-Heroism	1	14.28%
4-Patriotism	1	14.28%
<b>Total</b>	<b>7</b>	<b>99.98%</b>

These results agree with William (1942) in which he classifies the themes of WWI's poetry. One of these themes is 'idealization'. Rupert Brooke's sonnet *The Soldier* belongs to this type of idealistic war poetry. It is the best patriotic poem written in English during the WWI and he might still stand as a patriotic poet. (p. 364)

The pragmatic devices that realize the meaning of 'idealization' are shown in table 2.

Table 2. *Statistical Analysis of Pragmatic Devices of Romance Meanings in the Poem The Soldier*

<b>Romance Meaning</b>	<b>Pragmatic Devices</b>	<b>Frequency</b>	<b>Percentage</b>
Idealization	Hyperbole	3	37.5%
	Deictic expressions	2	25%
	Personification	1	12.5%
	Metaphor	1	12.5%
	Understatement	1	12.5%
	<b>Total</b>	<b>8</b>	<b>100%</b>
Love and Intimacy	Enumeration	2	50%
	Simile	1	25%
	Personification	1	25%
	<b>Total</b>	<b>4</b>	<b>100%</b>
Patriotism	Metaphor	2	50%
	Deictic expressions	2	50%
	<b>Total</b>	<b>4</b>	<b>100%</b>
Heroism	Deictic expressions	1	100%
	<b>Total</b>	<b>1</b>	<b>100%</b>

Hyperbole scores the highest frequency among other pragmatic devices with (3) times equal to (37.5%), then deictic expressions with (2) times, equivalent to (25%), and finally metaphor and understatement with (1) time, equivalent to (12.5%). These results show that 'idealization' is best realized by hyperbole when the poet exaggerates his love and sacrifice to his country in an idealized way that is not normal in war situation.

The meaning of 'love and intimacy' is realized by enumeration with (2) times, equivalent to (50%), then simile and personification with (1) time, equivalent to (25%). His patriotism is clearly shown in the poem by using metaphor, and deictic expressions with (2) times, equivalent to (50%).

'Heroism,' on the other hand, is realized by deictic expressions with (1) time, equivalent to (100%) as shown in table no. (4) below. This means that the poet uses deictic expressions to identify his heroism in the poem.

The next tables explicate the meanings and the pragmatic devices that realize these meanings in the second poem *I have a rendezvous with Death*.

Table 3. shows the frequency of the meanings of *romance* in this poem. 'Heroism' scores the higher frequency with (6) times, equivalent to (66.66%), the 'idealization' with (2) times, equivalent to (22.22%). Finally, 'love and 'intimacy' with (1) time, equivalent to (11.11%).

Table 3. Statistical Analysis of Romance Meanings in *I have a rendezvous with Death*

Romance Meaning	Frequency	Percentage
1-Heroism	6	66.66%
2-Idealization	2	22.22%
4-Love and Intimacy	1	11.11%
<b>Total</b>	<b>9</b>	<b>99.99%</b>

What is obvious here is that the poet, in his poem *I have a rendezvous with Death* shows the images of 'heroism' more than other meanings in the battlefield where he devotes his life and love to his country.

The pragmatic devices that realize the meanings of *romance* are shown in table 4.

Table 4. Statistical Analysis of Pragmatic Devices of *Romance* Meanings in *I have a rendezvous with Death*

Romance Meaning	Pragmatic Devices	Frequency	Percentage
Heroism	Deictic expressions	5	33.33%
	Paradox	3	20%
	Personification	3	20%
	Repetition	1	6.66%
	Enumeration	1	6.66%
	Metonymy	1	6.66%
	Metaphor	1	6.66%
	<b>Total</b>	<b>15</b>	<b>99.97%</b>
Idealization	Hyperbole	1	33.33%
	Repetition	1	33.33%
	Personification	1	33.33%
	<b>Total</b>	<b>3</b>	<b>99.99%</b>
Love and Intimacy	Metaphor	1	50%

	Enumeration	1	50%
	<b>Total</b>	<b>2</b>	<b>100%</b>

'Heroism' is realized by deictic expressions with (5) times, equivalent to (33.33%), then paradox and personification with (3) times, equivalent to (20%). Finally, repetition, enumeration, metonymy and metaphor are with (1) time, equivalent to (6.66%).

These results verify the fact that the poet refers to himself many times, and furthermore, it responds to the title of the poem where one can find 'I' as his own private action to express his realistic intention of sacrificing himself and going to the battlefield wholeheartedly with happiness and joy as if he is going to meet his lover.

The meaning of 'idealization' is realized by hyperbole, repetition, and personification which register similar scores of frequency. The poet draws exaggerated images of idealized love to his country as well as he uses repetition to intensify this love and personification to deal with his country as if he has a rendezvous with his lover.

Finally, 'love and intimacy' is best realized by metaphor and enumeration which register the same percentages of (50%) with an equal time of (1). These results show that the poet uses metaphorical images to compare his love to his country with his love to his beloved woman.

Table 5. *Statistical Analysis of romance Meanings in both The Soldier and I have a rendezvous with Death*

Romance Meaning	Frequency	Percentage
1- Heroism	7	43.75%
2- Idealization	5	31.25%
3- Love and Intimacy	3	18.75%
4- Patriotism	1	6.25%
<b>Total</b>	<b>16</b>	<b>100%</b>

These results comply with the fact that the poet soldiers show the highest spirit of heroism and idealization in dealing with war in WWI. The themes of WWI, discussed above, are clearly shown in this table. *Romance* in WWI is interpreted into these four meanings which coincide with the themes.

The heroic spirit and the attempt to glorify war are verified when the meaning of 'heroism' register the highest frequency. Rupert Brooke, for instance, might still stand as a patriotic poet as he regarded war as a game and as an opportunity to test one's manhood.

At the time of WWI, the poems show the poet's attitude towards the war. They, almost all of them, were idealistic in dealing with war in an elegant and gentlemanly attitude as well as showing their love of battle; the moral duty they convey towards their countries; unselfishness which leads to more nobility in spirit.

'Love and intimacy' is the original meaning of *romance* comes in the second rank of frequency. The love here is not for their lovers but for their countries.

Many war poems are raising patriotic mood during the WWI. The flow in patriotism led to a flood of poems. The patriotic poetry of WWI and loyalty is addressed to the home country rather than to a specific group or leader.

In the poetry of WWI, many men feel that joining the war and fighting there will give them a chance to do wonderful thing for their homeland. Such as, death, for those men, is a small price to pay for the sake of their country.

These meanings are realized throughout the following pragmatic devices shown in table 6. Table 6. *Statistical Analysis of pragmatic devices in both The Soldier and I have a rendezvous with Death*

Romance Meaning	Pragmatic Devices	Frequency	Percentage
<b>Idealization</b>	Hyperbole	4	36.36%
	Personification	2	18.18%
	Deixis	2	18.18%
	Metaphor	1	9.09%
	Repetition	1	9.09%
	Understatement	1	9.09%
	<b>Total</b>	<b>11</b>	<b>99.99%</b>
<b>Heroism</b>	Deixis	6	37.5%
	Personification	3	18.75%
	Paradox	3	18.75%
	Repetition	1	6.25%
	Enumeration	1	6.25%
	Metaphor	1	6.25%
	Enumeration	1	6.25%
	<b>Total</b>	<b>16</b>	<b>100%</b>
<b>Love &amp; Intimacy</b>	Enumeration	3	50%
	Simile	1	16.66%
	Personification	1	16.66%
	Metaphor	1	16.66%
	<b>Total</b>	<b>6</b>	<b>99.98%</b>
<b>Patriotism</b>	Deixis	2	50%
	Metaphor	2	50%
	<b>Total</b>	<b>4</b>	<b>100%</b>

'Idealization' is highly realized by hyperbole, which is an excellent representation of the idealized spirit. Exaggeration in the feelings and the attitude is the best representative of idealism.

Then, 'heroism' is best represented by deixis. This is an excellent result because when one speaks about his/her heroic behavior, he/she uses personal deixis to show others his fabulous and great actions they do.

'Love and intimacy' is realized by 'Enumeration.' Expressing one's love is achieved by enumeration of the lover virtues and qualities. Finally, 'Patriotism' is realized by deixis.

The appearance of these pragmatic devices enhances the pragmatic side of the analysis. They inevitably violate the Grice maxims and necessarily force the readers to infer the underlying meaning of poems

## 10. Conclusion

The current study proves that *romance* has widely and diverted from its original meaning. It is sometimes expanded and other times shrunk to manifest different meanings.

'Idealization' and 'heroism' score the highest frequency in their appearance in the poem analyzed. This fact proves that the poet soldiers who participated in the WWI voluntarily and wholeheartedly went to the battlefield and were obsessed by their pure love to their country. They showed their ultimate desire to sacrifice their lives for the sake of their countries.

These truthful feelings are expressed in their poems as a way of showing their romance in too many different meanings. Thus, *romance* is there in war poetry, but it is interpreted in different meanings.

Besides, these different meanings are manifested throughout different pragmatic devices. Hyperbole has scored the highest frequency; thus it indicates that the feeling of love and belonging to one's country has been exaggerated to the extent of being idealized.

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