

Submitted: February 6, 2024

Accepted: May 7, 2024

“Wrong End of the Long Telescope of Time”: Contemporary British Poetry

Ferhat ORDU¹

Abstract

The long-term effects and traumatic outcomes of significant social and political events, such as urbanization, World War I, World War II, the use of the atomic bomb, and the conflict between England and Ireland, as well as the scientific and philosophical theories of Charles Darwin (1809–1882), Friedrich Nietzsche (1844–190), Sigmund Freud (1856–1939), and Albert Einstein (1879–1955), will be examined in this study. Poetry by authors like D. H. Lawrence (1885–1930), Rudyard Kipling (1865–1936), Wilfred Owen (1893–18), Siegfried Sassoon (1886–1967), Seamus Heaney (1939–2013), and Carol Ann Duffy (1955–) will be cited in relation to certain historical anecdotes. These poets were intelligent enough to see the other side of the medallion. However, one should also examine the reason why they wrote in this manner and why it was glorified by the reader. The explanation appears to be the repeated despair transmitted by massive, phenomenal occurrences throughout the century; as a result, people gravitated toward stories of marginal individuals rather than glorified fames, power sources, and titans. Urbanization and mechanization, international wars, and the atomic bomb, which promised a better and more relaxing world followed by covert advances in science, psychology, and philosophy, all failed and led people to become even more pessimistic.

Keywords: D. H. Lawrence, Rudyard Kipling, Wilfred Owen, Siegfried Sassoon, Seamus Heaney, Carol Ann Duffy, Contemporary British Poetry

¹ Dr, Karabuk University, School of Foreign Languages, ferhatordu@karabuk.edu.tr.

1. Introduction

In this study, how the long-lasting effects and traumatic results of substantial social and political events such as urbanization, World War I, World War II, the use of the atomic bomb, and the conflict between England and Ireland, together with scientific and philosophical findings of Charles Darwin (1809-1882), Friedrich Nietzsche (1844-1900), Sigmund Freud (1856-1939), and Albert Einstein (1879-1955) are reflected in the poems of modern period British poets will be analysed in deep details. In so doing, the poems of such poets as D. H. Lawrence (1885-1930), Rudyard Kipling (1865-1936), Wilfred Owen (1883-1918), Siegfried Sassoon (1886-1967), Seamus Heaney (1939-2013) and Carol Ann Duffy (1955-) will be referenced supported by some historical references.

2. Literature Review

Urbanization and development of machinery were supposed to strengthen the stand of human beings making life easier and more comfortable, the same hope was delivered by the emergence of WWI and WWII, the primary aim of using the atomic bomb was a show of strength, the conflict between Ireland and England had long been nothing but a claim of power over a region. However, all these struggles for power were driven? by the most powerful leaders of the history of their nations like Adolf Hitler, Benito Mussolini, Winston Churchill, Joseph Stalin, Franklin D. Roosevelt, General Hideki Tojo some of whom are labelled as “bloody dictators” today, or the developments in technology like machinery-and as a result the movement away from the rural life-and the atomic bomb were all far from bringing the protracted comfort and happiness to life. These ideas of Draper Draper’s ideas are enough to reflect the tendency of modern writers towards urbanization and machinery: “... their [Ezra Pound & T. S. Eliot] feeling for the age which they thus reflect is one of disgust rather than approval; what they tend to see around them is pollution and decay, an urban environment which is dehumanised, if not inhuman, and a way of life which is morally corrupt...” (Draper, 1999, p. 11). The look towards developing technology and machinery was not different even towards the end of the first half of the century. The manifesto of the New Apocalypse movement, which was paraphrased by Francis Scarfe in his book, *Auden and After: The Liberation of Poetry 1930-1941*, has strict messages against machinery and urbanization, too, and they are quite critical of the devastating effects of the machinery on the individual mind. The first item which says, “Man was in need of a greater freedom, economic no less than aesthetic, from machines and mechanistic thinking” as well as the third one saying, “The machine age exerted too strong an influence on art and prevented individual development of man” are highly important to reflect their stand against urbanization and machinery (Scarfe, 1945, p. 155).

As Ernst Mayr stresses in his article “Darwin's Influence on Modern Thought”, “Great minds shape the thinking of successive historical periods. Luther and Calvin inspired the Reformation; Locke, Leibniz, Voltaire and Rousseau, the Enlightenment. Modern thought is most dependent on the influence of Charles Darwin” (Mayr, 2000, p. 79). When Darwin

revealed his ideas concerning Evolution, “Many biological ideas proposed during the past 150 years stood in stark conflict with what everybody assumed to be true” (Mayr, 2000, p. 80) and this created a great suspicion among the people which resulted in questioning the realities dictated to them for a century and half long. In a *New York Times* article entitled “Darwin and the Evolution of Fiction”, George Levine expresses the effect created by Darwin’s “The Origin of Species” as follows:

Darwin gave to the West its most powerful myth of origins since the Old Testament; at the same time, he wrested biology, the study of life, from theological tradition and set it entirely within the explanatory range of a materialist science. The world, which had been understood as the material expression of a divine intention, became, in his argument, an accumulation of chance variations, subject only to the regularity of what he and his contemporaries thought of as natural law. Obviously, the moral and religious implications were enormous. (Levine, 1986)

The effect created after Nietzsche’s speculative statements claiming that “God is dead! God remains dead! And we have killed him! How can we console ourselves, the murderers of all murderers!” (Nietzsche, 2015, p. 125) is not much different from the one created by Darwin’s ideas. Moreover, the subjectivity of Modernism was also stressed by Nietzsche’s phenomenal utterances that everybody has to find his/her own personal solution to the problems, depressions, distresses of the modern world because there is not a God anymore that can come and save you from all these. Maudemarie Clark classifies herself among “...radical or nontraditional interpreters who take Nietzsche's claim that truths are illusions to state his ultimate position on truth, and who deny that he accepted the traditional understanding of truth as correspondence or regarded his own doctrines as true in this sense” (Clark, 1990, p. 12). This illusionary truth has a lot to do with a change in the mood of the people of the modern period. Psychotherapist Roger Horrocks states Sigmund Freud’s influence on the modern era was not only on psychoanalysis but “... along with Marxism and Darwinism, Freudianism has represented one of the climactic movements in modernity, that is, post-Renaissance thought. This has been characterized by the development of rationality and scientific methodology...” (Horrocks, 2001, p. 8). Horrocks explains Freud’s contribution to Modernism as “Freud's ideas contributed to 'modernism' This movement was characterized by a tremendous restlessness, a fragmentation of traditional forms, a favouring of the irrational and the subjective” (Horrocks, 2001, p. 9). Freud's ideology of encouraging the irrational (according to previous explanations) and subjectivity had the same effect as Darwin's and Nietzsche's ideas: questionability, the possibility of other explanations or truths, which fueled the desire to investigate the "forbidden" sides of the medallion. Albert Einstein’s mathematical genius supports the argument of this study in two ways: by the invention of the atomic bomb, and by triggering the sceptic urge of the people like his predecessors. The effects of the first one is clear and the second one is explained perfectly by Julie M. Johnson as “In the case of relativity theory, the scientific confirmation of a relativistic universe and, by metaphysical extension of the subjective relativism of all reality, has been received differently by writers, depending upon their own philosophical and psychological mindset” (Johnson, 1983, p. 230).

The findings of Charles Darwin, Friedrich Nietzsche, Sigmund Freud, and Albert Einstein as well as some more like Saussure, Marx, and so on resulted in emergence of a lot of modern theories which contributed to the suspicion aroused by the social and political events mentioned above. People started to question their long-lasting understanding of their social, cultural, philosophical, theological, scientific belief systems. Being sure that what had been going on and being told for centuries would not be satisfactory anymore, they started to look for new solutions, new explanations to the world around them. This led people to try to see the other side of the medallion. This study aims to prove that the emotion created by the result of the historical background above is also clearly reflected on the poetry of the modern era.

3. Discussion

Trying to praise the humming-bird, in his poem “The Humming-bird” (1923), D. H. Lawrence (1885–1930) says that “We look at him through the wrong end of the long telescope of time, / Luckily for us” (Lawrence, n.d.). The humming-bird is normally a small, unnoticeable bird for many of the people and it is not worthy of writing a poem for many poets. Normally, nightingales or other spectacular animals are preferred to write a poem on; however, as a result of all the mentioned above, the poet prefers to write about the beauty of such a forgotten bird. Lawrence asks his readers to look at the other side of the medallion by turning the other end of “the long telescope of time” to see the greatness of this beauty, to question how big its ancestors would look if such a thing would be possible to travel backward in time. These two lines have been the inspiration for this study.

In a study, with an argument that the poets of the modern era wished to stand near the powerless against the powerful and tyrannical, besides the ugly and forgotten or unnoticed against the beautiful or attractive, together with the silent against the roaring side, D. H. Lawrence is inevitable to be mentioned as he wrote the best examples of such poetry. Professor Draper explains this in his book *D. H. Lawrence* as:

... his [Lawrence's] book of poems, *Birds, Beasts and Flowers* (to be found with much other work that is good and some that is bad, in his *Collected Poems*), in which he seems to have penetrated to the essence (at least the essence so far as human experience is concerned) of Snakes, Bats, Kangaroos, Rabbits, Fish, Tortoises, as no man ever did before. It is as though he were saying, ‘I will not let thee go’: looking at the growths, animal and vegetable, of fecund nature with eyes cleared from all traditional scales: attempting to wrest from them, as though no one had ever looked at them before, their essential characteristics. (Draper, 1997, pp. 333-334)

Lawrence does not only choose unpredictable, underestimated, or so far ignored characters like “Bat”, “Peach”, “Pomegranate”, “Snake”, “Mosquito”, “Tortoise” or “Fireflies”, he also artistically finds a way of praising and dignifying their unpredictable qualities. Lawrence's deep respect for nature can be figured out this way. For example, his poem “Tortoise Shout” talks about the passionate sexual affair of two tortoises. In all nature, tortoises would be the

last animals if one wanted to write a poem about passionate bodily love; however, Lawrence finds a way of surprising his audience:

Male tortoise, cleaving behind the hovel-wall of that dense female,
 Mounted and tense, spread-eagle, out-reaching out of the shell
 In tortoise-nakedness,
 Long neck, and long vulnerable limbs extruded, spread-eagle over her house-roof,
 And the deep, secret, all-penetrating tail curved beneath her walls,
 Reaching and gripping tense, more reaching anguish in uttermost tension
 Till suddenly, in the spasm of coition, tugging like a jerking leap, and oh!
 Opening its clenched face from his outstretched neck
 And giving that fragile yell, that scream,
 Super-audible,
 From his pink, cleft, old-man's mouth,
 Giving up the ghost,
 Or screaming in Pentecost, receiving the ghost. (Lawrence, n.d.)

His respectful approach towards a humming-bird which was mentioned above is repeated in many of his poems like in “Baby Tortoise” where he addresses the tiny tortoise as “little Titan”, and in “Fireflies in the Corn” where he depicts the fireflies as “So high and mighty: look how its heads are borne / Dark and proud on the sky, like a number of knights / Passing with spears and pennants and manly scorn.” (Lawrence, n.d.). When he comes across a “Snake”, on his “water-through” he shows respect, he does not apply his force and attempt to kill him saying “And must wait, must stand and wait, for there he was at the trough / before me.” He throws a stick in fear to it; however, he regrets and confesses it by saying “I thought how paltry, how vulgar, what a mean act! / I despised myself and the voices of my accursed human education.” (Lawrence, 2018, p. 644). It is difficult to find a poet who will freely express his admiration for a snake; this is the effect of the aforementioned policies.

Another canonical poet, Rudyard Kipling, proves the same attitude with his poetry. Even though he is known as the British war-propaganda agent of World War I, he knew to defend the rights of the poor soldiers who lost their lives because of the incompetent and problematic administration of the generals and the English government. He is another poet who wanted to stand near the innocent against the ignorant. Two of his poems entitled “Gethsemane” and “Mesopotamia” are two typical examples of this attitude by Kipling. To begin with the title, there is a biblical reference as “Gethsemane was the garden at the foot of the Mount of Olives in Jerusalem where Jesus and his disciples prayed on the night before Jesus was crucified. He knew what his fate would be (Matthew 26:36)” (Britannica.com, n.d.). It was a place of sacrifice, a place where an innocent being sacrificed himself for the good of the rest of the world. This symbol and the emotion hiding behind this symbol is dominant throughout the poem because the poem focuses on the last moments of some soldiers which sacrifice themselves for the good of their people. Knowing their inevitable fate

would come soon just like Jesus did, they just pray their “cup might pass” (Kipling, n.d.); however, it never does. The gas attack is an allusion to Nazi attacks which reveals another distaste of Kipling against the evil power used against the innocent ones who can do nothing but “ship our [their] masks in case of gas” (Kipling, n.d.). The Nazi Army used uncontrolled power against their enemies not only on the battlefield but also during the captive life which triggered contempt of the literary world as well as the political environment. In Kipling’s poem “For All We Have and Are” (1914), in order to stress the vandal and subhuman attacks of the Nazis, and encourage people to stop it, he warns the people saying, “The Hun is at the gate” (Kipling, n.d.). After getting too much protests against this phrase inside the poem, he had to make an explanation regarding it which led even some more criticism: “The Hun is at the gate” has been taken as an incitement to racial hatred. No: ‘the Hun’ is a metaphor for ‘the barbarian, the enemy of decent values’, and ‘the gate’ is not that of England and the Empire, but that of civilisation. If there is a fault here, it is one of overstatement only” (McGivering, 2012). In “Mesopotamia” (1917), his attitude against the people who direct the power of the country and near the innocent soldiers who became paralyzed, captured, or martyred is quite apparent. He describes the poor common soldiers with such words as “The eager and whole-hearted whom we gave”, “the men who edged their agonies and chid them in their pain”, “the idle-minded overlings who quibbled while they died” (Kipling, n.d.). He stresses that these common people were eager to die for the benefit of their country and they had to suffer too much pain in the battlefield just because of the incompetent commanders and unwise politicians. He condemns the generals and governors with such words as “Shall they thrust for high employment as of old?” (Kipling, n.d.) because it is reported that, after the Battle of Kutel Mara in December 1915-which is the setting and topic of the poem-, most of the commanders were given good positions after the war even though they did nothing to deserve it. He continues his condemnation saying, “How softly but how swiftly they have sidled back to power / By the favour and contrivance of their kind” and he also raises the question “Do they call upon their debtors, and take counsel with their friends, / To confirm and re-establish each career?” because they are the reasons of “The shame that they have laid upon our race” (Kipling, n.d.). Being a spokesman of the English government to praise the nobility of joining the army and fighting for the sacred soil of England, and the promised heaven in case of a death, his stand near the innocent soldiers and his harsh criticism of the government and high-rank commanders is highly important and critical, and this stand is quite parallel to the message of this study.

The strongest stand near the poor soldiers and against all types of politics of the strong capitalist systems is represented by two poets who were also friends. Wilfred Owen and Siegfried Sassoon’s direct and objective narration of the trench battlefield is so shocking that one cannot help feeling the coldness, dirt, pain, miserable death, mental distress, physical fragmentation, desperation of the battlefield which had not taken place until these poets decided to write on. In almost all of their poems, you can find traces of supporting the soldiers, and condemning the ones who started these wars and caused them to continue for years; therefore, their poems will not be analyzed in detail. Instead, this study will focus on Sassoon’s declaration briefly to support the claim that there was a tendency to support the

weak and to condemn the powerful. *The Times* published an Open Letter on 31 July 1917 by Sassoon, stating:

I am making this statement as an act of wilful defiance of military authority, because I believe the war is being deliberately prolonged by those who have the power to end it.

I am a soldier, convinced that I am acting on behalf of soldiers. I believe that this war, upon which I entered as a war of defence and liberation has now become a war of aggression and conquest. I believe that the purposes for which I and my fellow soldiers entered upon this war should have been so clearly stated as to have made it impossible to change them, and that, had this been done, the objects which actuated us would now be attainable by negotiation.

I have seen and endured the suffering of the troops, and I can no longer be a party to prolong these sufferings for ends which I believe to be evil and unjust. I am not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are being sacrificed.

On behalf of those who are suffering now I make this protest against the deception which is being practised on them; also I believe that I may help to destroy the callous complacency with which the majority of those at home regard the continuance of agonies which they do not share, and which they have not sufficient imagination to realise. (Sassoon, 2003, pp. 47-48)

He clearly states that his position is near the innocent soldiers and he does not believe in the good of the battle anymore as it is being “deliberately prolonged by those who have the power to end it.” This letter is written by Sassoon when he is at hospital because of shellshock. He seems to be too much determined not to join the army anymore in order not to support this corrupt atmosphere; however, he changes his mind as “As he was not really suffering from shellshock, he felt he was betraying his fellow soldiers” (Bloom, 2003, p. 44). Having been a soldier of the trench line himself, having lost his best friends and some of his relatives, it is a great success being able to see the real enemy without being deceived by the “created enemy” for you and Sassoon succeeds this quite well, and so does Owen.

The ongoing military and political conflicts between Ireland and England have also been a subject matter for the literature of the modern period. When it is the conflict between a colonizing and a colonized country, balance of power is inevitable to think about. The colonizing England’s power over its oldest colony and the long-lasting enmity and conflict between these two countries was one of the most critical topics to write about which also necessitated courage as the radical groups were generally looking for a scapegoat to prove their strength over the other opposite. Heaney was one of the poets who tried to find a common language between the two cultures and searched for a midway between the radical groups of England and Ireland. By saying so, it is not meant that Heaney had a coward discourse without a strong stand a solid character. He was among the few who tried to understand both sides; however, who condemned the bloody techniques of the both. His

objective stand is explained by Fredrix as, "... Heaney very often addresses the conflict in the role of an historian or archaeologist, rather than as a public spokesman. He often goes looking for historical and mythological arguments which are more concerned with trying to understand than to actually end the violence" (Fredrix, 2015, p. 7). In an atmosphere where it was very safe and easy to glorify the powerful England and betray his own country, he was not contended with such a behaviour, though. He neither joined the group who only talked about cheap patriotic topics to boost the patriotic sentiments of the easy-tricked people of North Ireland. With his famous "bog poems", he continued to dig Ireland's sorrowful past objectively like an archaeologist without dictating his critical views about history. When everyone was only supporting the loud voice of the strong England, in his poem "Digging" Heaney talked about "potato drills" referencing the big draught in Northern Ireland because of the embargo of England. With lines "By God, the old man could handle a spade. / Just like his old man." (2018), Heaney stresses that Northern Irish people are keen to farming for generations. However, he also knows that it is not the period of digging with a spade; therefore, he states that "Between my finger and my thumb / The squat pen rests. / I'll dig with it." (Heaney, 2018, p. 1095). Naïve like passive resistance of Gandhi, Heaney stresses the problems of his people by describing their characteristics and the new methods they should adopt to. In Heaney's another poem "Punishment", he talks about the tragedy of the "betraying sisters" who were massacred by the IRA as a punishment of helping or flirting the English soldiers. Opposite the anger these "betraying sisters" created with their acts, he confesses saying, "I almost love you" that he has pity and sympathy on them just like the previous writers mentioned supported the weak ones. (Heaney, 2018, p. 1098). The only thing he hates is this enmity that causes all these deaths. The young girl's miserable image is depicted in detail and in a very lively manner with words "naked front" "of her neck", the wind which "blows her nipples" and her weak figure which the wind "shakes the frail rigging / of her ribs", (Heaney, 2018, p. 1097) so it creates pity in the reader, too. The young girl's body is depicted as "I am the artful voyeur / of your brain's exposed / and darkened combs, / your muscles' webbing / and all your numbered bones:" (Heaney, 2018, p. 1097) and the only explanation for such a massacre is that she is a "scapegoat". With this poem, the reader makes sure that Heaney is not only criticizing England but also the acts of the IRA. He supports the poor, the weak, the scapegoat only neither powerful England nor merciless IRA.

The last but not the least poet to be stressed is Carol Ann Duffy who likes looking from the other side of the telescope very much in order to see the other side of the medallion. She turned this into a kind of entertainment both for herself as a poet laureate and for her readers. Her poems "War Photographer", "Mrs. Midas", "Mrs. Darwin" and "Frau Freud" are among the best examples of this style poetry. What is common in all these poems and even some more is Duffy's struggle to see some important events from the perspective of the secondary people. Most authors who write about a war tend to write about either one side or the other side of the war generally focusing on the strategies, soldiers, governors, commanders, etc; however, only people like Duffy have the sharp eye to see it from the perspective of a war photographer. A war photographer is the one who carries the weight of "A hundred agonies in black and white / from which his editor will pick out five or six / for

Sunday's supplement." (Duffy, n.d.). Instead of writing about the main stage, Duffy prefers to write about the backstage. Instead of writing about the leading actors like Midas, Darwin and Freud, she prefers to honour their wives who are ignored. The leading actors get the best of a compliment; however, nobody even remembers their wives. In "Mrs. Midas", the lines "but that twig in his hand was gold", "He asked where was the wine. I poured with a shaking hand, / a fragrant, bone-dry white from Italy, then watched / as he picked up the glass, goblet, golden chalice, drank." as well as "And then I came home, the woman who married the fool / who wished for gold. At first, I visited, odd times, / parking the car a good way off, then walking." (Duffy, n.d.) include allusions to the original myth of Midas that everybody – in this case even his wife – was afraid of his ears as huge as a donkey's and his ability to turn everything into gold; however, they are from the perspective of a woman. In a male-dominated world, Duffy continues her attitude in the poems "Mrs. Darwin" and "Frau Freud". She also has a playful style which mocks the phallogocentric world. Frau Freud mocks with Sigmund Freud's obsession in his psychoanalytic theories over male's genital organ and says;

Don't get me wrong, I've no axe to grind
with the snake in the trousers, the wife's best friend,
the weapon, the python - I suppose what I mean is,
ladies, dear ladies, the average penis - not pretty...
the squint of its envious solitary eye...one's feeling of
pity... (Duffy, n.d.).

4. Conclusions

In conclusion, all the poets aforementioned were intelligent enough to look at the things different from the ordinary people around them. However, that would be a faded justification for a literary study because seeing things differently is among the first necessities of being an artist. One should also question the fact they wrote this way because the reader also liked and supported it. The reason for it seems to be the repetitive hopelessness spread by the massive, phenomenal events throughout the century; therefore, people stuck to the stories of marginal beings instead of the glorified fames, power sources, titans, popular ones. The urbanization and machinery, world wars, atomic bomb which promised a better and more relaxing world accompanied by furtive developments in science, psychology and philosophy failed and led people to an even sceptic state. This state is the soil for all these works mentioned above and even many more that focused on the others, the marginals, the weak, the minorities.

References

- Bloom, H. (2003). *Biography of Siegfried Sassoon.* "Poets of World War I: Rupert Brooke & Siegfried Sassoon" (pp. 43–46). Chelsea House Publishers.
- Clark, M. (2011). *Modern European philosophy: Nietzsche on truth and philosophy.* Cambridge, England: Cambridge University Press.

- Draper, R. P. (1999). *An introduction to twentieth-century poetry in English*. New York, NY: Palgrave MacMillan.
- Draper, R. P. (1997). *The Critical Heritage*. Psychology Press.
- Duffy, C. (n.d.). *Carol Ann Duffy - Frau Freud*. "Genius, genius.com/carol-ann-duffy-frau-freud-annotated.
- Duffy, C. (n.d.). "Mrs Midas' *Scottish Poetry Library*, www.scottishpoetrylibrary.org.uk/poem/mrs-midas/.
- Duffy, C. (n.d.). "War Photographer' *Scottish Poetry Library*, www.scottishpoetrylibrary.org.uk/poem/war-photographer/.
- Encyclopaedia Britannica (Ed.). (1998). *Gethsemane*. " *Encyclopaedia Britannica*.
- Fredrix, M. (2015). Seamus Heaney's poetry Collection 'North' as a reaction to the Northern-Irish troubles. *Katholieke Universiteit Leuven*.
- Heaney, S. (2018). "Digging". *The Norton Anthology of English Literature: The Twentieth and Twenty-First Centuries* (S. Greenblatt, J. Ramazani, & W. W. Norton, Eds.).
- Heaney, S. (2018). "Punishment". *The Norton Anthology of English Literature: The Twentieth and Twenty-First Centuries* (S. Greenblatt, J. Ramazani, & W. W. Norton, Eds.).
- Horrocks, R. (2001). *Freud revisited: Psychoanalytic themes in the postmodern age*. Springer.
- Johnson, J. M. (1983). The Theory of Relativity in Modern Literature: An Overview and "The Sound and the Fury". *Journal of Modern Literature*, 10(2), 217–230.
- Kipling, R. (n.d.). "Gethsemane". Retrieved 5 February 2024, from The Kipling Society website: https://www.kiplingsociety.co.uk/poem/poems_gethsem.htm
- Kipling, R. (n.d.). "For All We Have And Are 1914". Retrieved 5 February 2024, from Poetry Foundation, <https://www.poetryfoundation.org/poems/57431/for-all-we-have-and-are>
- Kipling, R. (n.d.). "Mesopotamia 1917" Retrieved 5 February 2024, from Poetry Foundation, <https://www.poetryfoundation.org/poems/57430/mesopotamia-56d23af3008a7>
- Lawrence, D. H. (n.d.). "Fireflies in the Corn" Retrieved 5 February 2024, from Poetry Foundation, www.poetryfoundation.org/poetrymagazine/browse?contentId=12810.
- Lawrence, D. H. (n.d.). "Humming Bird", Retrieved 5 February 2024, from Poetsgraves, www.poetsgraves.co.uk/ClassicPoems/Lawrence/humming_bird.htm.

- Lawrence, D. H. (2018). 'Snake' *The Norton Anthology of English Literature: The Twentieth and Twenty-First Centuries*. (S. Greenblatt, J. Ramazani, & W. W. Norton, Eds.).
- Lawrence, D. H. (n.d.) "Tortoise Shout" Retrieved 5 February 2024, from Poetry Foundation, www.poetryfoundation.org/poems/47366/tortoise-shout.
- Levine, G. (1986). "Darwin and the evolution of fiction". Retrieved 5 February 2024, from *The New York Times*, <https://www.nytimes.com/1986/10/05/books/darwin-and-the-evolution-of-fiction.html>
- Mayr, E. (2004). Darwin's influence on modern thought. In *What Makes Biology Unique?* (pp. 83–96). doi:10.1017/cbo9780511617188.007
- McGivering, J. (2012). "For all we have and are". Retrieved 5 February 2024, from *Kipling Society*, https://www.kiplingsociety.co.uk/readers-guide/rg_forall1.htm
- Nietzsche, F. (2023). *Complete Works of Friedrich Nietzsche*. Delphi Classics
- Scarfe, F. (1930). *Auden and After: The Liberation of Poetry, 1930-1941*. Routledge.