

Abstract

This study attempts to trace the Gothic tropes manifest in the war poems of Wilfred Owen, Isaac Rosenberg and Ted Hughes. It further explores how the theoretical framework of Gothic assists in reasserting the pacifist strain that constitutes the fundamental spirit of their poetry. Gothic as a sub-genre has been influencing other genres of literature almost in every era. Essentially founded on the basis of the 'uncanny', the pervert and the inexplicable, the Gothic tradition assists in rationalizing the chaos and the dread of war.

The aesthetics of violence which mark the undercurrent of the Great War poetry have been explored by resorting to that dimension of the Gothic which intersects with Romanticism. The Romantic Gothic aptly illustrates the possible creation of an aesthetically pleasing work of art extracted from the instances of death, disease, decay and violence. By exploring the landscape of the Great War as a projection of Gothic Space, the process of repression has been decoded in the light of Sigmund Freud's 'The Uncanny' as well as *Civilization and its Discontents*. Julia Kristeva's theory of 'Abjection' has been referred to, in order to illustrate on one hand the divide between combatants and the civilians, and on the other soldiers' decline to a paranormal existence.

The common ground between the Gothic and the war writing is accentuated by taking into account a revival of Gothic writing in the modern world of conflict. The study is concluded with affirmation of the idea that literature dealing with violence and conflict is inevitably bound to reincarnate the images and patterns of the Gothic tradition.