

## A Pragma-Stylistic Analysis of Selected Siegfried Sassoon's Poems

تحليل براغما اسلوبى لقصائد مختارة للشاعر سيغفريد ساسون

Instructor: Aws Nasri Hamad  
[awsnasri5@imamaladham.edu.iq](mailto:awsnasri5@imamaladham.edu.iq)

Al-Imaam Al-Adham University College

أوس نصري حمد

[awsnasri5@imamaladham.edu.iq](mailto:awsnasri5@imamaladham.edu.iq)

كلية الإمام الاعظم الجامعة

Receive: 17/03/2022

Accept: 22/04/2022

Publish: 30/06/2022

Doi: [10.37654/aujll.2022.176377](https://doi.org/10.37654/aujll.2022.176377)

### Abstract

This study investigates the pragma-stylistic analysis of the style of selected Siegfried Sassoon's war poems. Lawal's (2012) model of pragmatic theory and Leech and Short's (2007) rhetorical devices have been adopted for the present research. They reflect adequacy concerning the pragmatic elements and rhetorical devices that are needed for the pragma stylistic analysis. Four war poems have been selected, namely, "Suicide in the Trenches", "The Dug-Out", "The Hero", and "The Death Bed". The study aims to identify the adopted pragmatic elements in the style of war poems and their influence on the style of the poet and the presented message. The analysis shows the use of representative speech acts more frequently than other types. Also, the war poems tend to use person deixis as the most used

type of deictic expressions. Finally, psychological, physical, and linguistic contexts are the main types of contexts in all the war poems.

**Keywords:** Pragma-stylistics, literary contexts, and war poems.

### المستخلص

تبحث هذه الدراسة في التحليل الاسلوبي التداولي لأسلوب قصائد الحرب المختارة من سيفغريد ساسون. تم اعتماد نموذج لوال (2012) للنظرية الاسلوبية وادوات ليتش و شورت (2007) الخطابية للبحث الحالي. هذه النماذج تعكس الدقة فيما يتلق بالعناصر الاسلوبية والادوات الخطابية اللازمة للتحليل الاسلوبي التداولي. وقد أختيرت اربع قصائد حربية ، وهي "الانتحار في الخنادق"، "الحفر"، "البطل"، و"فراش الموت" تهدف الدراسة إلى تحديد العناصر البراغماتية المعتمدة في أسلوب قصائد الحرب وتأثيرها على أسلوب الشاعر والرسالة المقدمة. يُظهر التحليل استخدام أفعال الكلام التمثيلية بشكل أكثر تكرارًا من الأنواع الأخرى. أيضًا ، تميل قصائد الحرب إلى استخدام اسلوب الاشارة كأكثر أنواع التعبيرات استخدامًا. أخيرًا ، تعتبر السياقات النفسية والمادية واللغوية هي الأنواع الرئيسية للسياقات في جميع قصائد الحرب.

**الكلمات المفتاحية:** التداولية الاسلوبية، السياق الادبي، قصائد الحرب.

## 1. Introduction

The language of war is important to be analysed since it contains various literary elements which help in the interpretation and description of the speaker. War poems are fascinating; they vary depending on the conceptions followed by the poet and his/her presentation of war. According to the linguistic analysis, there are different disciplines concerned with the study of poems. *Stylistics*, as a discipline, is descriptive in nature. It describes the principles in the individual's choices of language. These principles may vary according to the adopted data, such as discourse analysis, literary criticism, as well as pragmatic analysis. According to de Beaugrande (1993), there is a significant difference between literary

stylistics which is which perceives style as an aesthetic choice, and linguistic stylistics which is concerned with style as a choice. Thus, stylistics can be defined as “a method that aims at explaining how meaning in literary and non- literary varieties is formed through writer’s/speaker’s linguistic choices” (Hough, 1969, p.1).

Stylistics depends on other linguistic theories in the explanation of literary texts. Hence, *pragmatics* is needed to be explained. According to Yule (2000), pragmatics is the study of language or utterances in social contexts and how interlocutors produce and understand meaning via language. The study of pragmatics is dramatically connected to the context of the language in which it occurs (Merzah, 2020). The study of the intended meaning and context is one of the fundamental concerns of pragmatics. Hence pragmatics is seen as a needed branch to carry out a stylistic study in literary discourse.

A *pragma-stylistic analysis* is needed as an approach that links stylistics and pragmatics. According to Black (2006), pragma-stylistics is concerned with “showing the extent to which pragmatics contributes to the study of literature; it looks at the usefulness of pragmatic theories in the interpretation of literary texts.” The use of pragma stylistic analysis is very useful in the presentation of the understanding and interpretation of the intended meaning of the speaker, specifically speaking, in literary discourse. The study of war poems, as part of literary discourse, requires a pragma-stylistic analysis to reveal the hidden meaning intended by the speaker in the chosen literary pieces.

## 2. Methodology

According to data selection, the random sampling technique is taken. A number of war poems are selected, namely, *Suicide in the Trenches*, *The Dug-Out*, *The Hero*, and *The Death Bed* of Siegfried Sassoon are chosen.

The present study focuses on the use of pragma-stylistic approach. The adopted model is a synthesized approach of Lawal's (2012) model of pragmatic theories which is mainly concerned with Searle's speech act theory, context, and reference and inference in connection to Leech and Short's (2007) figures of speech. The researcher examines the pragmatic elements and the influence of these elements on the distinctive style of the writer. A qualitative and quantitative analysis (i.e., percentages and raw frequencies) is adopted. According to the adopted pragmatic theories, the first theory is related to Searle's categories of illocutionary acts which are *representatives, expressives, commissives, directives, and declaration* (see table 1). The second pragmatic theory is concerned with *context* and its different types. Context is seen as fundamental in the pragma-stylistic analysis since it links stylistics and pragmatics and relates them well in relation to language use. According to Osinsanwo (2008, p.80) there are significant types of context:

- *Physical context*: this type of context is mainly concerned with the participants, their status, gender, or occupation.
- *Socio-cultural context*: the study of the socio-cultural context is fundamental in pragmatic theories because language is a property of society. Language will vary concerning the various cultural and social backgrounds of the adopted societies. Thus, society and culture affects the meaning and the language use and how language is perceived.

- *Psychological context*: context as pragmatic and stylistic tool of analysis help present the speaker's state of mind, i.e., someone is happy will choose certain linguistic expressions that indicate his emotions.
- *Linguistic context*: this type of context mainly indicates the idiosyncratic style and constant form of the analysed data. This type depends on certain linguistic tools, such as idioms, adages, etc.

The third Pragmatic theory is *Deictic expressions*. According to Black (2006) deictic expressions are:

Deictic expressions are pointing words. They include tensed verbs (Temporal deixis), personal pronouns, demonstratives (these, this, that) and time and place expressions such as now, then, here, yesterday, today, and so forth. These words relate our linguistic expression to the current situation

The focus of analysis in this pragmatic theory will be on the use of *pronouns, Articles and demonstratives*.

Finally, the stylistic analysis of *figures of speech* by Leech and Short's (2007) model is used. The selected data requires specific rhetorical devices to be analysed, namely, *metaphor, simile, metonymy, synecdoche, and irony*.

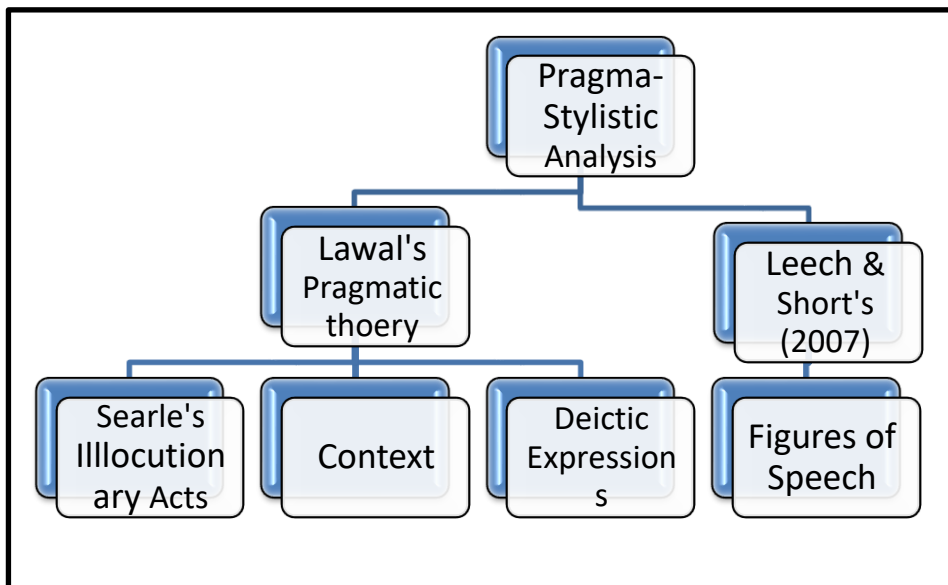
- *Metaphor*: According to Leech (1969, p. 151) metaphor is "making believe that the tenor and vehicle are identical. But as many writers have observed, the pretense often seems more serious and more real than the real world of literal understanding."

- *Irony*: “the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.” (Webster, 2011)
- *Simile* can be defined as the use of expressions, such as like or as to describe the contrast between elements (Leech, 1969).
- *Metonymy* is a figure of speech use of a name of a thing or a person for that of another (Leech, 1969).

The figure below presents the synthesized models of analysis adopted in the present study

**Figure 1:**

*The Adopted Models of Analysis in the Present Study.*



**Table 1:**

*Searle's Illocutionary Acts Adopted in The Present Study.*

No.	Speech Acts	Meaning
1.	<i>Representative</i>	This type is concerned with the description of the world through the use of statements of <i>facts, assertions, conclusions, and descriptions.</i>
2.	<i>Expressive</i>	This type is concerned with what the speaker feels, such as pleasure, pain, or joy.
3.	<i>Directive</i>	This type of speech is concerned with issue of demand.
4.	<i>Commissive</i>	This type is concerned with the speaker commitment to future actions
5.	<i>Declaration</i>	This type is concerned with special speech acts that change the world through utterances.

### 3. Data Analysis

Concerning the data analysis of the four selected war poems, a synthesized model is used to analyze these poems concerning different pragmatic theories, which are *Searle's illocutionary acts, contexts, Deictic expressions, and rhetorical devices.* The research presents a qualitative and quantitative analysis to indicate the significance of the pragmatic theories used in the presentation of the intended meaning of the speaker in the selected poems.

#### “Suicide in the Trenches”

Regarding the first step of analysis, it is connected to Searle's illocutionary acts. The poem is analyzed to present the different types of acts intended by the speaker which are *representative, expressive, commissive, directive, and declaration.*

#### Analysis

##### 1. Illocutionary Acts

The predominant acts in this poem are:

- i. Expressive: “Who grinned at life in empty joy,”  
“Slept soundly through the lonesome dark,”
- ii. Representative: “He put a bullet through his brain”  
“No one spoke of him again.”  
“You smug-faced crowds with kindling eye”
- iii. Directive: “Sneak home and pray you’ll never know  
The hell where youth and laughter go.”

## 2. Context

- i. The physical context: according to the physical context of this poem, it stresses one participant (i.e., soldier boy), and the act of committing suicide due to the burden of war. The physical context of the poem concentrates on the status of young soldier during the war time, and it also emphasizes the loneliness and fear that lead eventually to commit suicide.
- ii. The psychological context: According to Osinsanwo (2008), the psychological context stresses the psychological state of mind of the speaker. The poet expresses sadness throughout the stanzas of the poem. He indicates the fear, sadness, and emptiness that a young soldier may feel during the war which lead eventually to his horrible death.
- iii. The Linguistic context: This type of context concentrates on the style of the poem depending on different figures of speech. The style of the poem is connected to the presentation of different images of



loneliness and fear may young soldiers encounter such as the use of expressions like “lonesome dark”, “empty joy”, and “lark”.

### 3. Deictic expressions

**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.

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.

**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.

### 3. Figures of Speech

- i. *Metaphor*: it is used in the poem as in the last line “The hell where youth and laughter go.” This type is used to emphasize the intended meaning of the speaker on the horrible impact of war on young generation. This type of metaphor is used to highlight the horrors of battlefields.
- ii. *Irony*: the use of “smug-faced crowds” as an expression to express the irony of people who cheer the soldiers, even though those soldiers may be under shock due to the experience.
- iii. *Metonymy*: the use of the word “trenches” as a metonym to the life on the battlefield.

### “The Dug-Out”

As stated in the previous poem, the analysis will start with Searle's illocutionary acts. Then, the analysis presents the various types of contexts and reference. Finally, rhetorical devices will be analyzed.

## Analysis

### 1. Illocutionary Acts

- i. Expressive: "it hurts my heart to watch you"
- ii. Representative: "you are too young to fall asleep for ever"  
"And when you sleep you remind me of the dead"

### 2. Context

- i. Physical context: the physical context of the poem is to concentrate on the status of a dead soldier. Describing the setting and the atmosphere of the war, it focuses on the description of one participant as a representative of the dead soldiers in the war.
- ii. Psychological context: regarding this context the focus is on the state of the mind of the speaker. It expresses the sad feelings and emotions a speaker has towards the dead soldier. The grief the speaker presents through the stanzas to describe the impact of death.
- iii. Linguistic context: the style of this war poem depends mainly on the use of different figures of speech, such as the use of rhetorical questions and metaphor. For example the rhetorical question "and you wonder why I shake you by the shoulder". The use of different expressions that describe the roughness of the war, such as "sullen,

cold, exhausted face”, and “deep-shadowed”. The lines indicate the coldness of the war on the faces of dead soldiers.

- iv. Socio-cultural context: the socio-cultural context is concerned with certain beliefs inserted in society. The lines of the poem describes one of the socio-cultural beliefs in the society which is the death usually approaches old people, and it is hard to believe the death of young people, e.g., “you are too young to fall asleep for ever”

### 3. Deictic Expressions

Why do **you** lie with **your** legs ungainly huddled,  
 And one arm bent across **your** sullen, cold,  
 Exhausted face? It hurts my heart to watch you,  
 Deep-shadowed from the candle’s guttering gold;  
 And **you** wonder why **I** shake **you** by the shoulder;  
 Drowsy, you mumble and sigh and turn **your** head...  
 You are too young to fall asleep for ever;  
 And when **you** sleep **you** remind **me** of the dead.

### 4. Figures of Speech

In this poem the only apparent device is the use of the expression “to fall asleep for ever” is a metonym to death.

### “The Hero”

#### Analysis

#### 1. Illocutionary Acts

- i. Representative: “ ‘Jack fell as he’d have wished’”  
 “We mothers are so proud of our dead soldiers.”  
 “He’d told the poor old dear some gallant lies”  
 “To get sent home, and how, at last, he died,”

## 2. Context

- i. The physical context: the physical context of this poem concentrates on the status of the family members of dead soldiers, particularly speaking "the mother". The lines of the poem express the status of two participants, i.e., the mother as the speaker and her dead son as a soldier.
- ii. The Psychological context: this context expresses a mixed status of mind. The current poem indicates the contrast of feelings the speaker has between the sense of proud towards her brave son, and at the same time the sense of grief due to his dead as a young person.
- iii. Linguistic context: according to the linguistic context, the style of the poem uses different words and expressions that describe the mixed feelings of grief and proud, such as "her face was bowed", "glorious boy"
- iv. The Socio-cultural context: according to the socio cultural context, it represents certain social or cultural beliefs in society. The lines of the poem concentrate on the social and cultural idea of being proud of your dead soldiers because they sacrifice their lives to protect their country.

## 3. Deictic Expressions

"Jack fell as **he**'d have wished," the Mother said,  
 And folded up the letter that **she**'d read.  
 "The Colonel writes so nicely." Something broke  
 In the tired voice that quavered to a choke.  
 She half looked up. "**We** mothers are so proud  
 Of our dead soldiers." Then **her** face was bowed.

Quietly the Brother Officer went out.  
**He**'d told the poor old dear some gallant lies  
 That **she** would nourish all **her** days, no doubt.

For while **he** coughed and mumbled, **her** weak eyes  
 Had shone with gentle triumph, brimmed with joy,  
 Because **he**'d been so brave, **her** glorious boy.

**He** thought how "Jack," cold-footed, useless swine,  
 Had panicked down **the trench** that **night** the mine  
 Went up at **Wicked Corner**; how **he**'d tried  
 To get sent **home**; and how, at last, **he** died,  
 Blown to small bits. And no one seemed to care  
 Except that lonely woman with white hair.

#### 4. Figures of Speech

*Irony*: the use of irony in the poem is to show the contrast between the real idea of death and the misconception of the mother's idea about her son's death, such as "We mothers are so proud of our dead soldiers. Then her face was bowed." and "because he'd been so brave, her glorious boy."

#### "The Death Bed"

#### Analysis

##### 1. Illocutionary Acts

- i. Representative: "He drowsed and was aware of silence heaped"  
 "Someone was holding water to his mouth."  
 "He was blind; he could not see the stars"  
 "He's young; he hated War; how should he die"
- ii. Expressive: "His groping dreams with grinding claws and fangs."

##### 2. Context

- i. *Psychological Context*: This poem is expressing the state of mind of the speaker about the terrible impact of war on the young people. Connecting everything bad and dark to the war.

- ii. *Physical Context*: this poem is used to represent the status of one participant as a representative of all soldiers. It describes the stages of dying. The darkness, the moonless nights, the gust of wind. It focuses on the occupation of the soldier and how he sacrifice his life for nothing, just to make the “cruel old campaigners win”.
- iii. *Linguistic Context*: the language of this poem is filled with images of suffering and pain during the journey of war. It uses many expressions that focus on the gloomy atmosphere of war, such as “gloom to darkness”, “warm blood”.

### 3. Deictic Expressions

**He** drowed and was aware of silence heaped  
 Round **him**, unshaken as the steadfast walls;  
 Aqueous like floating rays of amber light,  
 Soaring and quivering in the wings of sleep.  
 Silence and safety; and **his** mortal shore  
 Lipped by the inward, moonless waves of death.

Someone was holding water to his mouth.  
**He** swallowed, unresisting; moaned and dropped  
 Through crimson gloom to darkness; and forgot  
 The opiate throb and ache that was his wound.  
 Water—calm, sliding green above the weir;  
 Water—a sky-lit alley for **his** boat,  
 Bird-voiced, and bordered with reflected flowers  
 And shaken hues of summer: drifting down,  
**He** dipped contented oars, and sighed, and slept.

**Night**, with a gust of wind, was in the ward,  
 Blowing the curtain to a gummuring curve.  
**Night. He** was blind; **he** could not see the stars  
 Glinting among the wraiths of wandering cloud;  
 Queer blots of colour, purple, scarlet, green,  
 Flickered and faded in **his** drowning eyes.

Rain—**he** could hear it rustling through the dark;

Fragrance and passionless music woven as one;  
 Warm rain on drooping roses; pattering showers  
 That soak the woods; not the harsh rain that sweeps  
 Behind the thunder, but a trickling peace,  
 Gently and slowly washing life away.

**He** stirred, shifting **his** body; then the pain  
 Leaped like a prowling beast, and gripped and tore  
**His** groping dreams with grinding claws and fangs.  
 But someone was beside him; soon **he** lay  
 Shuddering because that evil thing had passed.  
 And death, who'd stepped toward him, paused and stared.

Light many lamps and gather round **his** bed.  
 Lend **him** your eyes, warm blood, and will to live.  
 Speak to **him**; rouse **him**; **you** may save **him** yet.  
**He's** young; **he** hated war; how should **he** die  
 When cruel old campaigners win safe through?

But death replied: "I choose him." So **he** went,  
 And **there** was silence in the summer night;  
 Silence and safety; and the veils of sleep.  
**Then**, far away, the thudding of the guns.

#### 4. Figures of Speech

- i. *Metaphor*: the use of metaphor to describe the death as a form of sleep. It uses these expressions, such as "the wings of sleep", "mortal shore", and "veils of sleep".
- ii. *Simile*: the use of simile as in the following examples "Round him, unshaken as the steadfast walls", "Aqueous like floating rays of amber light". "Leapt like a prowling beast, and gripped and tore".
- iii. *Metonym*: the use of "death" as a person who stared at the dead soldiers.

#### 4. Discussion and Results

According to the statistical distribution of illocutionary acts in the analysed war poems, the representative illocutionary act is the most used form, such as “Suicide in Trenches” (3/50%), “The Hero” (4/100%), “The Dug-Out” (2/66.7%), and “the death-bed” (4/80%). This type is highly used in the war poems to express certain statements presented by the speaker. It expresses the understanding and interpretation of the war in the mind of the speaker and how it is mainly connected to death and darkness. The second statistical distribution is related to expressive illocutionary act, such as “Suicide in Trenches” (2/33.3%), “The Hero” (0/0%), “The Dug-Out” (1/33.3%), and “the death-bed” (1/20%). The used of this type is to emphasize the emotions and feelings speaker has towards war. The least used type of illocutionary acts is directive, such as “Suicide in Trenches” (1/16.7%), “The Hero” (0/0%), “The Dug-Out” (0/0%), and “the Death-Bed” (0/0%).

**Table 2:**

*The Statistical Distribution of Searle’s Illocutionary Acts in the War Poem “Suicide in Trenches”.*

Searle’s illocutionary acts	Raw Frequencies	Percentages
Representative	3	50%
Expressive	2	33.3%
Directive	1	16.7%
Total	6	100%

**Table 3:**

*The Statistical Distribution of Searle’s Illocutionary Acts in the War Poem “The Dug-Out”.*

Searle’s Illocutionary Acts	Raw Frequencies	Percentages
Representative	2	66.7%
Expressive	1	33.3%
Directive	0	0%



Total	3	100%
-------	---	------

**Table 4:**

*The Statistical Distribution of Searle's Illocutionary Acts in the War Poem "The Hero".*

Searle's Illocutionary Acts	Raw Frequencies	Percentages
Representative	4	100%
Expressive	0	0%
Directive	0	0%
Total	4	100%

**Table 5:**

*The Statistical Distribution of Searle's Illocutionary Acts in the War Poem "The Death Bed".*

Searle's Illocutionary Acts	Raw Frequencies	Percentages
Representative	4	80%
Expressive	1	20%
Directive	0	0%
Total	5	100%

According to the analysis of the deictic expressions, war poems depend mainly on the use of person deixis. The high frequently used type in "Suicide in Trenches" is (7/70%), whereas the least type is spatial deixis (3/30%). Regarding the war poem "The hero", the total frequency is (18/100%). The highly frequently used type is person deixis which is apparent in about (14/77.7%). The secondly used type is spatial deixis which appears (3/16/6%), and the least used type is temporal deixis which appears (1/5.5%). Concerning the third poem "the Dug-Out", the only used type of deixis is person deixis (10/100%). The last poem (i.e., "The Death-Bed") is used deictic expressions with total frequency of 28/100%). The person deixis

is highly used with amount of (24/85.7%). Both spatial and temporal deixis is used with amount of (2/7.1%).

**Table 6:**

*The Statistical Distribution of Deictic Expressions in “Suicide in Trenches”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Person Deixis</i>	7	70%
<i>Spatial Deixis</i>	3	30%
<i>Time Deixis</i>	0	0%
<i>Total</i>	10	100%

**Table 7:**

*The Statistical Distribution of Deictic Expressions in “The Hero”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Person Deixis</i>	14	77.7%
<i>Spatial Deixis</i>	3	16.6%
<i>Time Deixis</i>	1	5.5%
<i>Total</i>	18	100%

**Table 8:**

*The Statistical Distribution of Deictic Expressions in “The Dug-Out”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Person Deixis</i>	10	100%
<i>Spatial Deixis</i>	0	0%
<i>Time Deixis</i>	0	0%
<i>Total</i>	10	100%

**Table 9:**

*The Statistical Distribution of Deictic Expressions in “The Death-Bed”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Person Deixis</i>	24	85.7%
<i>Spatial Deixis</i>	2	7.1%
<i>Time Deixis</i>	2	7.1%
<i>Total</i>	28	100%

According to the presented tables below, the war poems depend mainly on the use of *metaphor* and *irony* in the presentation of war. Whereas, simile and metonymy come last in connection to figures of speech concerning war poems.

**Table 10:**

*The Statistical Distribution of Figures of Speech in “Suicide in Trenches”.*

<i>Figures of Speech</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Metaphor</i>	1	33.33%
<i>Simile</i>	0	0%
<i>Irony</i>	1	33.33%
<i>Metonymy</i>	1	33.33%
<i>Total</i>	3	100%

**Table 11:**

*The Statistical Distribution of Figures of Speech in “The Hero”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Metaphor</i>	0	0%
<i>Simile</i>	0	0%
<i>Irony</i>	2	100%
<i>Metonymy</i>	0	0%
<i>Total</i>	2	100%

**Table 12:**

*The Statistical Distribution of Figures of Speech in “The Dug-Out”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Metaphor</i>	0	0%
<i>Simile</i>	0	0%
<i>Irony</i>	0	0%
<i>Metonymy</i>	1	100%
<i>Total</i>	1	100%

**Table 13:**

*The Statistical Distribution of Figures of Speech in “The Death-Bed”.*

<i>Deictic expressions</i>	<i>Raw Frequencies</i>	<i>Percentages</i>
<i>Metaphor</i>	3	50%
<i>Simile</i>	2	33.3%
<i>Irony</i>	0	0%
<i>Metonymy</i>	1	16.7%
<i>Total</i>	6	100%

Finally, According to context analysis, the war poems depend mainly on the use of psychological context to describe the status of mind of the speaker and the hidden psychological impact concerning the war. The poet in the selected poems is seen as an anti-war. He describes the war in relation to the death and its impact on young generations of soldiers. Also, the linguistic context is similar in all the selected poems which indicate sad feelings and emotions towards death and war. Concerning the physical context, the poet is interested in one participant as the major character in the poem. The last type of context is the socio-cultural context. It is concerned with the description and conception of death in society and how it is usually connected to the old-generation, but war takes the life of the young.

## References

Black, E. (2006). *Pragmatic stylistics*. Edinburgh University Press. Edinburgh.

De Beaugrande, R. (1993). Discourse analysis and literary theory: closing the gap. *Journal of Advanced Composition*. 13(2), pp. 423-228.

Hough, G. (1969). *Style and stylistics*. Routledge. London.

Leech, G. (1969). *A linguistic guide to English poetry*. Longmans. Harlow.

Lawal, A. (2012). *Stylistics in theory and practice*. (3<sup>rd</sup> ed.) Pragon Books. Illorin.

Leech, G. & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (2nd ed.). Longman. London.

Osinsanwo, W. (2008). *Introduction to pragmatics and discourse*. (2<sup>nd</sup> ed.). Femolous Fetop. Lagos.

Yule, G. (1996). *Pragmatics*. Oxford. New York.

Yule, G. (2000) *Pragmatics*. Oxford: Oxford University Press.

Merzah, S., & Abbas, N. (2020). Deception in Flynn's psychological thriller gone girl (2012): A pragma-stylistic analysis. *European Journal of Literature, Language and linguistics studies*. 3(4), pp. 119-147.