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protagonists. A reader of war poetry can understand why the poets are so opposed to the war. The poets criticized their governments' blundering idiocy in continuing to send soldiers to battle just to be murdered like animals. They condemned individuals who tolerated the atrocities committed during the World Wars. The poems express outrage at war's horrors and sadness for the battle-killed troops, who are mostly young people.

All of these writers seek to cleanse the moment and put a stop to the chaos of battle, which expresses all important human emotions. Some poets try to emphasize their shared humanity without regard to citizenship. Furthermore, the majority of the poets involved mourned the terrible situation of modern man and stated the futil-

ity of faith in disputing the wisdom and wisdom of their creation, Heaven. The latter was observed to be either dead or insensitive to human pain. In addition, several of them expressed the psychological condition of the war poetry structure employed by society's authoritative body to accomplish its aims in their poetry.

The poets addressed grieving from a shared sense of the futility of the universe in which they live and a shared sense of barrenness. In brief, war poets attempted to seize the physical and emotional lines of modern war, exposing the suffering, tiredness, insanity, and degradation of human beings under unbearable pressure. This type of poetry gives them pictures of young soldiers suffering from fear, horror, and cruelty in action.



leaders change, which is the political futility that consumes the dreams and aspirations of the people.

To summarize the examination of the chosen poems in this paper, people may see how these poets each trace the same psychological experience in their own way. Most poets lament contemporary man's terrible state. Some poets deal with religion's psychological state, doubting the rationality of their creation and the creator, who is seen as dead or indifferent to the human issue. Furthermore, some poets address political and psychological issues, protesting against the exploitation of the political system for personal benefit, mostly to meet the wants of the leaders. They are distinct poets, but in their ordinary sense, they are connected by

the futility of their world and the shared conviction that their lives are hollow.

Many twentieth-century writers' poetry was greatly inspired by the First World War. They provided them with a clean war experience, as did Siegfried Sassoon, Wilfred Owen, Rupert Brooke, and many other poets. They illustrated how deadly the physical and psychological impacts of the conflict were. Several of these writers experienced psychiatric disorders as a result of shell shock and the awful images of mangled bodies and dispersed human components they saw during and after the war. Some poets question man's existential position in the world and his relationship with God.

This link frequently heightens the sad nature of the target poems'

feeling of individual self-respect should be maintained and is daring enough to uphold his integrity still. Kipling speaks with his boy or son. He hopes to act on this advice.

In some of his poems, William Butler Yeats is one more poet who expresses his psychological state during the war. Yeats used an Irish literary symbol scheme, was worried about the liberation of Ireland and filled his poetry with revolutionary images. In the poem "The Great Day", Yeats describes the psychological state of the war and how it backfires. Yeats states that:

Hurrah for revolution and more
canon-shot!

A beggar upon horseback lashes a
beggar on foot.

Hurrah for revolution and cannon
come again!

The beggars have changed places, but the lash goes on. (Yeats in Sanders; 1970, 150)

The above lines show that Rosenthal states that (1960:29) "speaks to our world of one of its greatest fears-the ultimate uselessness of political action." This poem, by Rosenthal, reveals how Yeats' inquiries into that "callous demagoguery" which "battens on man's dearest hopes and ideals." What Rosenthal says is quite valid for wars and rebellions happen repeatedly; "A beggar upon horseback lashes a beggar on foot", but though places and faces may change, the result remains the same: "The beggars have changed places, but the lash goes on." The poet uses the word "lash", which shows that people are being treated in this same harsh, inhumane way although



enemies or the wounds a loved one could probably inflict. In conclusion, the poet advises the reader in his last piece:

If you can fill the unforgiving minute

With sixty seconds' worth of distance run,

He advises his reader not to give up or waste a second. Make sure he spends all sixty seconds when given a minute. Finally, the product of all these hobbies is revealed in the last two lines:

Yours is the Earth and everything that's in it,

And—which is more—you'll be a Man, my son!

The poet tells his son that he will do something worldwide if he succeeds in being and doing everything described in this poem. If the poet is noble, calm, and a student, if he lives a loving

life and does not live a loathsome life, he will be "a man." According to the author, all of the requirements outlined in this poem are sufficient for one to live a good life, and being an individual will depend on them all. Moreover, in other words, he will "be a man."

Furthermore, this poem is full of suggestions on how to succeed in life: Kipling adds condition after condition in every line and builds up to the last few lines in which they see the outcome. The reader recognizes that achieving the world is based more on their actions and attitudes than on their own actions alone. It is on one's shoulders, and while it can be hard to execute these ideas, the ideas themselves are very straightforward.

Kipling considers that a

but he also had to be prepared to lose, not stay there. The following four lines are connected to the third stanza. The poet says that

If you can force your heart
and nerve and sinew
To serve your turn long after they
are gone,
And so hold on where there is
nothing in you
Except for the Will, which says to
them: 'Hold on!'

These are strong lines. The speaker calls on the reader to continue, even though it sensations unlikely both physical (sinew) and passionately (heart and nerve). It is also worth noting that "the will" is being capitalized. Kipling perhaps tried to highlight the human spirit's resilience, at this moment making it a distinct force from the person who owns it. Besides, it can eventually see

that these entire "if" are finished, but not until Kipling has three additional scenarios. The first is how to handle other people regardless of where they are in their lives. He writes,

If you can talk with crowds and
keep your virtue,
Or walk with Kings—nor lose the
common touch,

The reader walks with
should not be concerned; they
should treat the deepest and peak
in society the same thing with
compassion. Then Kipling dives
into if the following;

If neither foes nor loving friends
can hurt you,
If all men count with you, but
none too much,

Kipling's memory serves
his reader well when he needs to
rebuild from disappointment or
pain. He should not live with his

The two lines above indicate how much it is worth mentioning the style of Kipling and that the poet uses the term "impostor" to hide or cover himself. Maybe he uses this word to display both: success never ends and disasters. Besides, he may indicate that the two terms are sometimes disturbed or transitional. In any event, the reader should not dwell on triumphs or tragedies too long, as they will vanish quickly. Kipling moves right now:

If you can bear to hear the truth, you have spoken
Twisted by knaves to make a trap for fools,

The speaker advises the reader that they must tolerate hearing the terms distorted by deceitful and damaging people to suit their purpose. The writer illustrates that;

Or look at your life stuff, broken
And get up with used resources and build them,

In these lines, the poet shows how necessary it is to get up and start again if one struggles, even if they have not tried their entire life. The reader still needs to be able to restart. The third stanza begins with "if." Kipling states that:

If you can make one heap of all
your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss...

In these lines, the subject matter is very close to that of the last two lines; if he misses anything, he needs to restart. It would help if he did not only forget that,

thoughts your aim,

Here, Kipling encourages his reader to dream and think but not to get so lost in visions and thoughts that the reader loses understanding of the truth. Whereas it is nice to dream if he can dream and take advantage of his dreams, if all they do is a dream, and there is no dream he ever has, then his dreams have mastered or managed him. Some think about it. He never works hard enough to fulfill his wishes. He is allowed to devour his dreams. Dreaming is a way of life, but wishes are never fulfilled. That is when the master's wish is fulfilled. The dream is under management. The poet uses the word "dream" to reflect his wishes and affect a psychological problem. Thoughts are the same way. Some people think of thoughts and spend their

lives daydreaming, thinking of thoughts that never produce results. Honestly, so many people dream. They are just dreaming. People begin by working on one dream and then shifting their attention to another until they can make it a reality. Unfortunately, none of their dreams come true. Set goals to help them achieve their dreams if they have them. None of his dreams will come true. He will spend all of his time dreaming without having any dreams. So much dreaming is eventually lost. That is when the most dreadful aspect of his life has occurred: dreaming. He has overcome the dream. Kipling makes use of images.

If you can meet with Triumph and Disaster
And treat those two impostors
just the same;



they are misled. Whether they are disliked, they must not become hateful, and ultimately, the reader does not pretend to be more than they are, in truth, nor should it speak in a way that does not represent who they are morally or spiritually. On the other hand, he tells his son to practice patience, become an honest man, and not hate someone else; all this must be done, while in a relentless hurry, the boy will possibly meet liars, haters, and people. The last line of this stanza also warns him to allow his ego to behave in similarly destructive ways "his public appreciation of his own "goodness" and "knowing". Being nice is not enough; one must also be humble. Precisely, this poem deals with harmony and perfecting one's characteristics. "Don't look too good" means that he does not put

on airs, does not waste much time sparkling everybody. "Nor talk too wise" is in the same direction. ensures that he does not have to show his intellect. He does not have to speak to someone. So literally, the poem means if he can do all that without being greedy, then he has done it.

Moreover, the writer advises patience in reacting to complex situations. The poet begins "if" a clause in the second stanza, but it is different in form. "if" clauses have been divided into two lines in the first stanza, except the four final lines. In the second stanza, the shape is identical to the second half of the first stanza, in which the lines expand on the preceding lines. Kipling writes:
If you can dream—and not make
dreams your master;
If you can think—and not make

shows that he wastes no time in setting up the if-then situation. Kipling states that,
If you can keep your head when
all about you/
They are losing theirs and blaming it on you...

In these lines, Kipling uses the word "if," a situation to remind the reader of the importance of holding on even if the readers don't have one, and to excuse the reader for the position. Here it must be noted that the reader realizes that the poem is indeed a long phrase. The poem ends with an exceptionally high note that Kipling highlights by using an exclamation point. Lines three and four demonstrate the following "if" event. The poet states
If you can trust yourself when all
men doubt you,
But make allowance for their

doubting too

In the above lines, the speaker highlights two features all people need to have self-confidence and understanding of other people's opinions and emotions, even though that means understanding that people do not necessarily like or agree. The last four lines of the first stanza flow nicely together, sounding like a whole idea. The poet states that:

If you can wait and not be tired by
waiting,
Or being lied about, don't deal in
lies,
Or being hated, don't give way to
hating,
And yet don't look too good, nor
talk too wise...

Here, the poet urges the reader to be careful. He tells the reader that they do not stand up to a liar's standard even though

back from the front. The neglect of soldiers, mockery, and denials of service due to inadequate food, lodging, and care were presented in many of his poems. The family's troops, the light brigade's charge, angrily lament that they are sung about in Tennyson's famous poem, but they do not have a bed to sleep in for the night. The poet uses the word "Tommy" to depict the little "Tommy" being badly treated; what improves his suffering is that, as soon as Britain finds itself in trouble again, he is celebrated by his fellow soldiers as a champion. Kipling talks to these aggravated soldiers and attempts to blame his fellow citizens for the way they treat those who allow them to live in luxury.

It is worth mentioning that the poet uses many times the word "you". The poet urges people, es-

pecially in crisis times, to take responsibility for their actions. In this stanza, "you" often break the distance between the writer and reader and allows a reader into the poem. Kipling writes that;

If you can keep your head when
all about you

Are you losing theirs and blaming
it on you

If you can trust yourself when all
men doubt you

But make allowance for their
doubting too

If you can wait and not be tired
by waiting

Or being lied about, don't deal in
lies

Or being hated
don't give way to hating

And yet don't look too good, nor
talk too wise. (Kipling in Lycett;
2000, lines 1-8)

In these lines, the poet

"Gaining their powers from this reality and fusing aesthetics with ethics, poetry with pity". The poet depicts the pains of war as well as the physical and psychological struggles of soldiers.

Another poet, Rudyard Kipling (1865–1936), was an English reporter, editor, and poet. In prose and verse, he was one of the most famous authors in the UK in the late nineteenth and early twentieth centuries. He was regarded as one of England's great authors. Bombay (now Mumbai), India. Kipling is one of the most well-known writers of the Great War. His affection for the men in the ranks made him unique among the famous poets of the prewar period. He is known for his loyal support of the UK Empire. He felt it was an opportunity to participate in the military of

the nation. He inspired his son to serve in the armed forces. Kipling embraced the outbreak of war with relief when he saw it. The question related to England's very life as a country. He frequently invoked and called for nationalism. He argues about the need for power and repeats his point that body and soul sacrifice will make England prevail (Ruth, 2008).

Kipling is called the "poet of war." Most of his most famous poems depict the horrible conflict and how the soldiers suffer from the psychological dilemma, which they carry on their friends' bodies. Furthermore, Kipling promoted and encouraged the virtues of bravery and pride in his poem "If," but like many others during his generation, he accused the British government of not taking care of the troops when they came



with the humans that he built in his picture. There was no chance to wake him up.

Furthermore, there is so much belief in a psychological state that though that might even be calmed, the reader will still believe that he will wake up and that he will return to the Earth. Owen says, "Are limbs, so dearly achieved, full-nerved, still warm, too hard to stir?" Why is it, Owen says, that the earth lives while a man does not? It should be the other way around. As Owen's religious tragedy comes to a climax, he finds religion increasingly bent towards the uncertain and the doubtful. "What made fatuous sunbeams toil and disturb the earth's repose at all?" Owen asks. Continuing with the idea that the son is God, Owen asks, begs, for an answer: why would God both-

er creating man and making the world lead him to this? Are they merely meant to ruin each other? The questions have been answered, and all that Owen slowly developed into poetry has been extinguished. Owen looks to be nothing more than blood and mindless death.

Finally, Owen's poem is a play that represents war pain. Instead of significant political grievances, his poem describes the physical and psychological challenges soldiers face. However, Hipp, (2002) says that because Owen was a soldier and took part in the fighting, he endured these psychological ills for the civilians and tried to substitute these old ideals with alternatives to help. It would be convenient for him to ignore the conflict. Moreover, Longley, (2005; 71) states that,

a similar vision of nothingness, permanently changed and unable to return to its past form.

Besides, Owen falls into a bit of optimism, drawing the bond between the Sun, home, and the way it "always woke him". He seems to suggest that the soldier fought for his country, partially to defend his home. He always dreamed of returning to it, not to be left to laziness on the soil of France in a distant land. Then the first stanza ends with the enduring echo of optimism, a hope now broken, as the soldier died himself.

Think how it wakes the seeds—
Woke once the clays of a cold star.
Are limbs, so dear achieved, are sides
Full-nerved, still warm, too hard
to stir?
Was it for this the clay grew tall?

—O what made fatuous sun-
beams toil
To break Earth's sleep at all?
(Owen in Cox 1979:52).

The above lines show that a related picture opens the second stanza: Earth and plants. The poet says, "Think how the seeds wake up," demonstrating that life goes on irrespective of the soldier's death. Life continues to be great and to be traumatized. Moreover, Owen draws a bond between life, like the soil, and man, which is now empty of it. Besides, this shock of hope gives light as if they could carry the soldier back to life by burying him, but this is vain. This is the horrible psychological state of the soldiers. He is not dead now but tries again. He writes, referring to the biblical tale of the artificial from the Earth, God combining the Earth

tility was one of only five poems written on November 4, 1918, before death, aged 25. It is a war poem, a short letter, which concentrates on the role of the psychological state in warlike all of the best-known pieces about a group of soldiers who stand over a fallen comrade's dead body.

Move him into the Sun –

Gently its touch awoke him once,
At home, whispering of fields unsown.

Always it woke him, even in France (Owen in Cox 1979:52).

These lines indicate that the poem starts talking about the soldier's companions and asks them to "move him to the sun." Owen makes a lot of the integration of light in a land of such gridlocked clouds and endless rain; light, apart from its apparent associations with Owen's religious

upbringing, takes on the importance of a god in his poetry. Owen depicts a picture of the sun as a crucial component of a deity who might wake up the soldier with his fingertips when he encourages the soldiers to transfer him into the sun. He forms the image and the surrounding atmosphere, and he is ready and able to awaken him. Furthermore, Owen says, "Gently." Its touch once roused him up at home, speaking of "fields half-sown". Given the content and context of the poem—a dead soldier—the poet presents these references to home and fields half-sown as bittersweet. He is unlawfully young and dead as a result of this struggle, but death has prevented him from planning anything. He was 'half-sown' in his crops and refused to die. The relationship with "home" paints

Wilfred Edward Owen of England was another war poet, one of the most critical and important prose authors of the late nineteenth and early twentieth century (1893-1918). On March 18, 1893, he was born into an apparently prosperous household. He is regarded as one of the major poets of the First World War, and he was greatly influenced by his master, Siegfried Sassoon, in his war poetry on the difficulties of the trenches and gas warfare. His poetry stood in stark contrast to both the then-public war's viewpoints and the boldly patriotic verse written by previous war poets such as Rupert Brooke (Sanders, 1970).

Several of his colleagues were writing poetry filled with sarcasm and cynicism at the injustices of war. Owen wrote in a more per-

manent, meaningful way, depicting the futility of fighting, the terrible conditions the soldiers had to contend with in the trenches, in a powerful, sometimes understated but always compassionate and disturbing fashion (Boris; 1990, 203).

Here, Wilfred Owen is among the most relevant in many critics' poets describing war suffering. His poems are renowned for black realism and linguistic ability that convey sorrow and cannot escape with bitterness and irony the truth of death and grief. One of the strengths of this study is that it represents a comprehensive examination of the whole, Wilfred Owen's "Futility" is a poem that interests the role of psychological state in war poetry and its impact on the soldiers' souls. Wilfred Owen's (1893-1918), Fu-

field of war

Since your unvanquished hardi-
hood is spent

The above lines show that the poet praises his brave friends, who die in large numbers until they are dead. The soldiers are doomed to death, much like the army and the crowds killed before them. Their only pain is fighting well and standing against powerful enemies "who have challenged death and dared face to face" and therefore wonder at death's courage and are sorrowful when they die. Whereas the poet depicts death as sad in the war when the soldiers feel weakness, this reflects the psychological states of the poet and soldiers. Moreover, the poet uses the word "shame" to address death and how it takes these souls.

It is worth mentioning that the poet uses the word "hell" to

describe the war, and the soldiers who hold the scars represent the horrors of the war.

And through some mooned Val-
halla there will pass

Battalions and battalions, scarred
from hell;

The unreturning army that was
youth;

The legions who have suffered
and are dust. (Sassoon in Sitwell
1961:100)

Commenting on the last lines, the writer mourns the suicides while claiming that their spirits will be in some paradise, young soldiers who never return to the battlefield. Moreover, the writer employs terms such as "battalions" and "legions" to underline the enormous number of troops killed in the battle. All these soldiers were "scarred from hell" in Sassoon's poem.

the troops head into an infernal world. This voyage from safety to serious risk, Sassoon states that; They march from security and the enjoyment of birds

Of the green grass, the land where everybody is

Is there destruction and nothing but the sky is flourishing?

That hurries you where you stand
Unfortunately, smoking, flats, re-juvenating forests

And trench lines were established and doomed to destruction (Sassoon in Sitwell: 1961: 99)

The author attempts to depict the challenges of their journey in these words, and their voyage is more or less a trip to the heart of darkness, a journey into a desert land where everything is lost, no green grass thicket in which bishops can sing merrily. Instead, the "blossoms" are the

only thing filling the air with their dreadful rain of clothes, explosives, and cocktails. Moreover, the poet depicts the war as a trip into the wildland without any encouragement. Soldiers feel brave to avoid their horrible psychological state in the war because their friends' bodies surround them. There is another symbol to represent the role psychological states of the soldiers. "Sad, smoking, flat horizons, reeking woods, and foundered trench-lines volleying doom for doom" the poet gives a clear picture of death and the ruin of society.

O my brave brown companions,
when your souls

Flock silently away, and the eyeless dead

Shame the wild beast of battle on the ridge

Death will stand grieving in that



young people sought heroism and fame.

Siegfried Sassoon was born in England in 1886, and is most known for his poetry, inspired by his experiences during World War I. He was pleased that he was able to participate in the war on his first day. Then he lost faith and became one of those poets who marched against war, emphasizing its futility.

Who has beaten down/

The stale despair of night must now renew/

Their desolation in the truce of dawn

As the poem's dark imagination suggests, Sassoon describes the troops in these lines in his poem as soldiers destined to die in battle desperately to save their lives. Because of the troops' conduct of "murdering the livid

hours that grope for calm," no peace is attainable. These warriors see the futility of their attempts to maintain existence, but they also recognize a greater inefficiency: the futility of expecting the sky, and God for it. Is this true, and could you do anything to put a stop to your misery? Soldiers are in a bad psychological condition since they have nothing to do but wait for death. The writer argues against the silence of those in power and the ignorance of God, who reveals that. He ignores or does not care about the lives of these troops. Moreover, the poet employs the word 'murder' and the protest is felt. To Sassoon, this anti-matter is like a scheme to destroy harmony and any effort to "grobe" it. Whereas Sassoon explains these soldiers' close flight across death claws,

of the historical ties of the commonwealth and the translation of systems of values into systems of utility; the exaltation of expediency over truth; the consequent decay in language, institutions, culture and community, and the effect of this decay on the person. The power that reality has over ideas, the unbendable character of the given, has cured British poetry of utopian dreams. The pull of romanticism is still strong, yet it draws the poet who succumbs to it into the dark, not into the light of the imagined millennium (Schmidt; 1980, 7).

As Schmidt (1980) states, "there are many good reasons to be skeptical" the disintegration of the value system, the lack of trust and morals, the hard truth that tears down the delicate fantasy world. Schmidt was concerned, as

did Gardner and Hynes, with the challenges these poets brought to the troops' attention, regardless of age, religion, and race, and the social context of the individual human being.

Furthermore, the most recent war poetry addresses the brutality and horrors of war. The poets aim to modify people's promising approach to war by delving deeply into the heavenly anger that war produces, as well as the physical and emotional anguish that humans must endure before and after the conflict. According to one observer, terror, hideousness, and cruelty of combat have been essential elements of war poetry such as Siegfried Sassoon's and Wilfred Owen's. Their firsthand knowledge of battle gave the poetry a vivid depiction of the hidden face of conflict in which

logical issues before and during shell shock or horrific battlefield scenes scattered with mutilated corpses and human parts during the fighting. War poetry releases the physical and emotional lines of contemporary war: suffering, exhaustion, hysteria, and human collapse under unbearable pressure. In his attempts to clear the action, he gives pictures of young soldiers. Some poems from that period climax when a soldier physically lives through the war but continues obsessed with his frightening, bitter memories, making him mad.. Hynes clarifies that the war influenced the approach of the poets. He states that;

Anyone who reads war poets will sense at once the note of praise that comes through the violence, anger, and grief" and explains

that "men may not perform Great Deeds any longer. Still, they can be challenging, stoical, and humorous under stress, and they can be loyal to each other, feel pity, and perform their meaningless destructive duties faithfully and with skill (Hynes; 1982:23).

Commenting on quotation , Hynes (1982) argues that the poets' war reaction was seen in psychological difficulties. They suffered due to shell shocks or the horrors of dead troops or, as described before, in the quest for the human aspect, which unites all of the soldiers on aggressive lines, in their reaction to the futile, destructive orders they performed. Besides, Schmidt concentrates on the influences of contemporary romanticism; he states that:

Most of these poets share a strange sense of aftermath: the loosening

Discussion and Result

In recent years, there has been a renewed interest in many cultures; they are familiar with the literature of war and revolution. Among the most popular cultures are Greek, French, German, British, and American. The literature of war was not useless after appearing. There are a couple of explanations for the nature of society and the causes of constitutional inconsistencies between authority's orders and people's hopes and dreams. The definition is different from one part of poets to another; some poets think war and revolt are a poem's part of life. They cannot avoid it; other people believe that war is deficient and must be stopped in humanitarian opinion.

In the last few decades, there has been a surge of inter-

est in the effects of psychological state in war, the First World War and the Second World War brought many war poets to light, which depict the brutality of war and the horrific loss of human beings. War Poetry has been classed as new poetry, original, natural, progressive and free from conventional tyranny. As Jeffries states, contemporary poets investigated "new material" and "new methods of writing". (Jeffries 1993:10) Actually, in the poetry of the twentieth century, the First World War brought about dramatic changes. Poets, such as Siegfried Sassoon, Rupert Brooke and Wilfred Owen, could not only compose poetry, which renowned nature, the awful skill of the war left its thumbprint on their thoughts and creativity.



Some people encounter psycho-

الملخص

تناقش هذه الدراسة دور الحالة النفسية في شعر الحرب من خلال مجموعة مختارة من أشهر الشعراء في هذا المجال: سيجفريد ساسون وويلفريد أوين وروديارد كيبلينج ، الذين يعتبرون الحرب موضوعاً رئيسياً لهم. وويلفريد أوين وسيغفريد ساسون وروديارد كيبلينج شخصيات بارزة حاولت إظهار شخصياتهم الصعبة خلال الحرب العالمية الأولى وبعدها. أعرب وويلفريد أوين عن الحقيقة الصادقة بشأن تلك الحرب لأنه كان جزءاً من تلك الحرب و شهد أهوالها كاملة منها موت رفاقه الجنود حيث صور وحشية ووحشية في أشعاره. في بداية تلك الحرب ، أشاد بها كيبلينج بشعور هائل من الوطنية وشجع الشباب على المشاركة والقتال في مثل هذه الحرب التي اعتبرها نبيلة. غير أنه بعد أن شهد نتائج الحرب الدموية والوحشية والمروعة ، غير رأيه. من ناحية أخرى ، كان سيجفريد ساسون متحمساً جداً للحرب التي جندها في يومها الأول. لكن لاحقاً فقد إيمانه بها، وأصبح أحد هؤلاء الشعراء الذين احتجوا على الحرب وشددوا على إحساسها النفسي المروع.

Abstract

This study discusses the role of the psychological state in war poetry by choosing some of the most well-known poets in this field: Siegfried Sassoon, Wilfred Owen, and Rudyard Kipling, for whom war is a dominant idea. Wilfred Owen, Siegfried Sassoon, and Rudyard Kipling are the main names who attempted to show their exciting characters through and after the First World War. Wilfred Owen conveyed the truthful reality of that war because he had been part of it. He saw the full horrors of it; the death of his fellow soldiers was brutality and savage imagery in his poems. At the start of that war, Kipling hailed it with a tremendous sense of patriotism and encouraged young men to participate and fight in a war that he considered noble. However, after he witnessed wars with bloody, cruel, and terrible results, he changed his view. On the other hand, Sassoon was so enthusiastic about the war that on his first day, He later lost his confidence in it and became one of those poets who protested against war and emphasized his sense of psychological horror.



The Role of Psychological State in War Poetry

دور الحالة النفسية في شعر الحرب

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